Types of translation errors in a literary text (based on A. Nurpeisov's *Blood and Sweat* Trilogy)

Anar K. Dildabekova, Maral B. Amalbekova, Larissa V. Turginbayeva

The article is aimed to determine the main types of translation errors and consider the consequences of their presence in the text, as well as the result of a distorted perception of the translated text by the addressee. By comparing an authorized translation of A. Nurpeisov's Blood and Sweat trilogy from Kazakh into Russian with the text of the translation from Russian into English, made by Catherine Fitzpatrick, the main types of translation errors were identified and highlighted. Almost all groups and types of errors indicated in different classifications were found in the English translation of the above mentioned novel.

Keywords: *translation errors, literary translation, classification of errors, error analysis, inaccuracies.*

1. Introduction

Undoubtedly, excellent translations are a rarity nowadays. The issue of the quality of translation is comprehensive. Translators and specialists – linguists from all over the world regard it as one of the main topics in translation studies. Despite this, almost every translation can have errors, inaccuracies, shortcomings. Different approaches to translation quality evaluation are discussed in works by B. Hatim (1998), S. Lauscher (2000), T. Conde (2012), S. Colina (2008), Ö. Temizöz (2016), E. Calvo (2018).

Equivalence is regarded as the conceptual basis of translation quality assessment (House, 2015). Among other features of a good translation, clarity, proper terminology, syntax and style can be named. In our opinion, a good translation can be characterized by not only the full transfer of all the features of semantics and composition of the original, but also by impeccability of the language, which means harmonious natural style with minimum of translationese features. Such a translation becomes a full-fledged replacement for the original.

In the history of literary translation as a verbal art, the principles of the approach to solving the aesthetic task evolved: the essence of which to convey not only the content ("what"), but also the form ("how") of a particular literary work. The translated text brought the foreign reader closer to the perception of foreign literature that was attributed to the reader in a new literary environment. Translation of a literary text supposes a high level of creativity on the part of the translator. "The only person who is able to make communication between the author and the reader of a literary work possible is a professional translator who shares the reader's world and knows the author's code of communication and the context of the creative process thoroughly" (Núñez 2012: 30).

From the translator of the literary text we demand that he/she reproduce before us not only the images and thoughts of the translated author, not only his/her plot, but also his/her literary style and creative personality. The reflection of the writer's personality in the language of his/her work is called individual style, inherent to him/her alone. Therefore, distorting his/her style means distorting his/her image. Between the author and the translator, as already noted above, there always necessarily remains one fundamental difference: the

author is given the widest choice in objective reality, and the translator is limited to the unchangeable artistic reality of the original.

Speaking specifically about the reflection of the artistic reality of the original in translation, it means how the translator reveals the reality behind the words of the original and how he/she reproduces it in the words of the target language. Thereby showing that the words themselves would not have mattered without the reality, and that they may not have exact correspondences in the translation. The translator reproduces the reality with those language tools that most adequately reflect the essence of the original.

The main danger of inaccurate translations is that they not only distort individual words or phrases, but also the essence of the translated author. This happens much more often than one may think. The translator, so to speak, puts on a self-made mask of the author and misrepresents this mask as the author's true face. It is important to catch the significant deviations from the original, which are organically connected with the personality of the translator and reflect it, obscuring the translated author.

Due to the above features of the translation of a work of art, it is extremely difficult to assess the quality of the translated text in this novel, all the more so to apply for this purpose certain known classification models of translation errors. Nevertheless, there is a need to identify and analyze translation errors. Some researchers note that error analysis is an important tool to learn the psycholinguistic processes (Salebi 2004) and research some "unresolved and partially understood issues" (Ndung'u 2013: 1). In literary translation it helps to clearly see the cultural features of the two peoples, to learn the language more deeply, to understand the traditions of the country of the language being studied.

Even a professional translator often has doubts about the correctness of his/her translation. The quality of the translation is directly related to the professional competence of the translator. The main requirement for a translator is the correct transmission of the content of the original by using the means of the target language. Distortions, inaccuracies and violation of the main requirement are perceived as an error, in this case, a translation error. Practice has proved that difficulties arise in the translation process and lead to errors caused by various factors that in total, as N.K. Garbovsky (2004: 327) noted, are "insufficient knowledge of the translator". According to the researcher, four main factors determine the insufficient knowledge of the translator:

- poor knowledge of the original language;
- insufficient knowledge of "a subject of the author's thought", i.e. the translator must understand not only what the author writes about, but also what he says about the subject;
- inattentive reading of the original text;
- incapacity to identify the peculiarity of the individual style of the original author.

The translators should see their errors from a positive angle. After all, a critical attitude to their translation gives impetus to the analysis and, in the future, the development of the criterion for qualitative translation. As Yu.V. Krasikov (1980: 62) noted "erroneous processes are subject to the same laws as the processes of 'normal' creation, that deviation in speech activity is not alien to this activity, but is inherent in it. Deviation is the continuation of the same process, but beyond the limits of the norm" (own translation).

2. Material and methods

The aim of this article is to review and summarize the existing classifications of translation errors and highlight the main types of translation errors for the comparative analysis of translations of the Kazakh writer A. Nurpeisov's work *Blood and Sweat* from Kazakh into Russian and from Russian into English. An error is considered as an unmotivated deviation from the equivalence norms, which distorts the functional-situational content of the original, when information is transferred from one language to another. It should be emphasized that there is still no unified classification of translation errors.

In the theory of translation, linguists have presented a large number of different classifications. In order to choose the most suitable classification for the purposes of scientific research, we attempt to consider various classifications of translation errors of leading national and international researchers. They recognize error as an unmotivated deviation from the normative principles of equivalence, as a matter of inconsistency in the transfer of the original to the translating language, which distorts information that misleads the reader.

First, we have used a descriptive qualitative method to classify translation errors in the English version of the novel, using errors classifications given by L.K. Latyshev (1981), H.R. Steinbach (1981), N.K. Garbovsky (2004), D.M. Buzadzhi (2009) and A.B. Shevnin (2010). Also, we applied the method of comparative analysis of translation: the analysis of the form and content of a target text as compared with the form and content of a source text. Thus, the comparison reveals the internal mechanism of translation to consider the changes in form and content that occur when the original unit is replaced by the equivalent unit of the translation text. The comparative analysis can identify translation errors and difficulties in translation, and also gives an opportunity to study their specifics and find the right solutions for overcoming them.

As a material of our research, the two translations of work of the Kazakh writer Abdizhamil Nurpeisov *Blood and Sweat* were chosen: the translation from Kazakh into Russian by Yurii Kazakov (2010) and the translation from Russian into English by Catherine Fitzpatrick (2013). *Blood and Sweat* is a trilogy on which the author worked for more than ten years and for which he received the USSR State Prize in 1974. The *Blood and Sweat* trilogy by Abdijamil Nurpeisov won world fame through translations. The Russian translation became a "guidebook" for foreign readers in acquaintance with the fate of the Kazakh people on the eve of the revolution in 1917. The Russian translation of the historical-revolutionary novel was made by the Russian Soviet translator Yuri Kazakov based on the interlinear translation by Gerold Belger.

Yurii Petrovich Kazakov (1927-1982) was a Russian Soviet writer and screenwriter. His works left an indelible impression on Nurpeisov and became a link for the joint work of two writers. After reading "Arcturus – the hound dog" (1957) the Kazakh writer made a firm decision to entrust the translation of *Blood and Sweat* only to Yuri Kazakov, although the book had already been translated by a writer from Moscow and approved by the publisher. By the success of the *Blood and Sweat* trilogy in the Russian interpretation by Kazakov, one can judge about the professionalism of an artistic translator. But he is a Russian translator who does not know the original language. Consequently, the primary basis for all subsequent translations is the Russian interlinear translation created by G. Belger.

Gerold Karlovich Belger (1934-2015) is a recognized Kazakhstani public figure, translator, writer, author of critical essays. He translated about 200 Kazakh works into

Russian. Belger showed great interest in translation studies. He reflected all his observations, statements and criticisms in the books *Consonance* (1982), *Three String Motifs* (1986), *Goethe and Abay* (1989), *The Footprint of the Word* (2002), *Ode to Translation* (2005), *The Sovereign Word* (2008). In these works, Belger considers the problems of literary translation in the Kazakh translation studies, and to solve them it is necessary to analyze the following questions: what is the basis of the translation method (the reasons for the literary translation of a subscript based on a two-stage translation); what is the problem of transferring dialogue in the trilogy; the quality of literary translation as a determining factor in the linguistic culture of Kazakh writers; transfer of features of the author's style in literary translation.

The author of the English translation of A. Nurpeisov's trilogy is Catherine Ann Fitzpatrick, a Russian-English translator, a former human rights activist and journalist, today she is a translator and blogger who focuses on human rights issues in the former Soviet Union. From 1974-1978 she studied Slavic studies at St. Michael's College, University of Toronto, and from 1978 to 1979 she studied local history at Leningrad State University. Fitzpatrick has 30 books in English, among which there are works about high-ranking political figures such as I.V. Stalin, B.N. Yeltsin, V.V. Putin, as well as several members of the USSR Politburo. It can be assumed that the great interest in the former Soviet Union pushed the translator to take up work on a large-scale epic novel.

The trilogy describes the events that took place in the Aral region of Kazakhstan during the First World War and the Civil War, and changed the identity and outlook of the Kazakh people. The epic shows a radical change in the life of the Kazakh people in the early twentieth century. In the minds of the common people, the Great October Socialist Revolution was associated with the idea of the emergence of a new society based on equality. The collapse of the feudal patriarchal way of life, the nomadic way of life, tribal ties and morality, the awakening of self-awareness on the eve of the revolution at the junction of the turning point in history reflects the involvement of the people in the revolution in 1917, when already formed representations coming from the depths of centuries collide and are reconciled in the acute class struggle.

A. Nurpeisov's trilogy, *Blood and Sweat*, was a kind of philosophical and aesthetic study of the nation's destiny and creative capabilities of the people. It fuses together thoughts about the past and the future of the nation. The time of the revolution, the time of a sharp historical breakthrough gives the artist the richest possibilities precisely for such a philosophical analysis. The trilogy describes the process of the gradual awakening of the ignorant masses of the people to a revolution, a new life, the evolution of their consciousness, imbued with an understanding of the meaning and content of the proletarian revolution. It reveals the deep layers of processes occurring in the furthest depths of the people's soul awakening to a bright life. The class struggle enriched the ideological content of the trilogy and allowed the author to create a clear storyline of the work. The theme of the novel is the people and the struggle, man and time, the steppe and the sea.

The works of A. Nurpeisov are characterized by an exact, clearly expressed individual style and almost scientific objectivity of the analysis. In the novel *Blood and Sweat*, the style of a two-voiced narration combines the voice of the narrator and the voice of the hero-protagonist. They are sometimes intertwined, which is aided by the stylistic structure of non-spontaneous speech. The structure of the psychological process is revealed through the hero's own word in conjunction with the author's word. Straightness and rigor in depicting the daily life of fishermen, a fairly realistic description of the harsh nature can also be distinguished from the peculiarities of the A. Nurpeisov's style.

3. Results and discussion

3.1. Types of errors

Not so long ago, a new direction has emerged and is successfully developing in modern translation studies – Erratology – the "theory of errors", the science of errors in translation (Shevnin 2010). Many researchers in this field of science give different concepts to translation errors, such as "translation error", "unsuccessful translation decision" (Zhigalina 2006), "inaccuracy of translation" and "deviation" (Teterleva and Popova 2009). Examination and evaluation of existing classifications in the scientific literature makes it possible to see the error as a distortion, an unintended deviation from norms, standards, correctness, rules and requirements. So, for a complete understanding of the definition of a mistake in translation, it is necessary to find out what an error-free translation is, and what translation solutions need to be applied for this. Many experts in translation give different explanations about translation but they only focus on transferring or replacement of the content of the text in one language by means of another language (Newmark 1988; Catford 1978).

From the above, it follows that the basic requirement for translation is the transfer of the content of the original. A failure to comply with the requirement leads to an error. In translation studies, the study of translation errors will always be relevant in order to avoid obtaining a poor-quality product in translation activities. To date, the classification of translation errors does not have a generally accepted system in translation studies. In this regard, E.V. Teterleva and Yu.K. Popova (2009: 66) quote M.A. Kunilovskaya:

> There are classifications of errors in oral and written translation; we can talk about the concept and typology of errors in a literary or technical text; you can build a classification of lexical or grammatical errors in the translation; the classification of errors can be focused on the assessment of the translation, and may involve analysis not only of the result of the translation, but of the translation process and reflect the possible causes of errors, etc. *(Translated by authors).*

One of the leading researchers in Russian linguistics and translation studies, V.N. Komissarov (2000), divides translation errors into four types according to the degree of deviation from the content of the original text:
- a complete distortion of the meaning of the original;
- inaccurate translation (incomplete distortion of meaning);
- not an exact transfer of the style of the original text;
- deviation from the norms of the language of translation, but meeting the requirements.

The following classification of translation errors is given by L.K. Latyshev (1981). The researcher considers them from the point of view of non-observance of translational equivalence:

1. Distortion – a subjective discrepancy between the content of the translation text and the original, where the text of the translation does not have a similar effect as the original text on the recipient. An unjustified deviation from the original results in a distortion of the function of the source text and an erroneous understanding of the situation;

2. Inaccuracies – incorrect submission of the information of the subject, the situation in the translation or the inability of the translator to detect the equivalent;

3. Ambiguities – distortions in the content of the original and the functions of the linguistic units in translation, mainly through incorrect syntactic constructions (inability to find logical connections between the elements of the utterance).

4. Normative-linguistic and normative-speech errors – deviations from the norms of the language, leading to violations of the linguistic and semantic combination of words and word usage;

5. Stylistic errors – incorrect use of linguistic units, distortion of stylistic coloring of the original.

An interesting typology of translation errors is illustrated in the works of N.K. Garbovsky (2004). The researcher divides all translation errors into two large groups: errors due to incorrect understanding of the meaning of the sign in the original text and errors in the wrong choice of the sign in the translation language, which does not correspond to the concept. He also distinguishes the structural typology into levels of logical and semantic structure. On the first level ("sign-concept") are errors at the semantic level, where there is a discrepancy between the signs of the original text and their respective concepts. That is, the translator, when working on the text, must analyze the context for correct translation of a sign of the original text.

After all, there are polysemantic words in the language system of each language, and also some signs contain secondary concepts that have arisen as a result of a figurative reinterpretation of the primary ones. Errors of the second level ("sign – a complex concept") are errors in decoding the meanings of not separate signs, but word combinations. Errors of the third level ("sign-judgment") consist in incorrect transformation of whole judgments and complex logical constructions in the text of the original.

One supporter of N.K. Garbovsky's (2004) viewpoint on translation errors is A.B. Shevnin (2010). While studying his works, it can be noted that both groups of errors, given by N.K. Garbovsky, A.B. Shevnin (2010) designate:

- errors of the impressive type (agnonyms, i.e. words with unknown meaning);
- errors of expressive type (paranormatives).

According to V.N. Komissarov (1997: 13) "paranormatives are errors of generation, where many semantic and stylistic subtleties do not distinguish well during translation, the appropriateness of using linguistic means in certain situations of communication is incorrectly evaluated". According to A.B. Shevnin (2010), paranormatives include

- wrong choice of a meaning from among several meanings of a polysemantic word;
- incorrect transfer of realia;
- wrongful omission of information;
- improper transfer of word order in translation;
- violation of the rules of word compatibility in a translating language;
- discrepancy between the genre and stylistic features of the translated text.

In turn, V.V. Sdobnikov (2007) in his work *Translation miscorrelations: communicative and functional aspects* defines errors in translation as translation miscorrelations, and when identifying them, it is necessary to consider the communicative function of the original text. In addition, it is important to take into account cultural features such as the mentality and culture of the peoples of the translating language, the background knowledge of the translator, as well as the recipient's reception and the text of the original, and the translated text. Thus, V.V. Sdobnikov (2007) identifies the following types of errors:

- miscorrelation with the content of the original, identified at the level of a single sentence;

- miscorrelation between the norm and the language of the translating language;
- miscorrelation of the communicative intention of the author of the original.

Describing the third type of errors, V.V. Sdobnikov (2007) called them intentional, which are pragmatic errors in the works of B. Hatim and I. Mason (1997). D.M. Buzadzhi presented his classification of translation errors as logical errors (Buzadzhi*et al.*, 2009). It is similar in its use with the classification of N.K. Garbovsky (2004) and A.B. Shevnin (2010) (errors are allowed depending on the stage of translation) and the classification of L. K. Latyshev (1981) (errors misinforming (arising at the stage of understanding) and non-deforming (arising at the stage of expression).

The classification is constructed in this way, because "meaningful text is sewn with logical connections of two types: on the one hand, between parts of the text as a speech product, and on the other, between the elements of the situation described in the text" (Buzadzhi *et al.* 2009: 21). D.M. Buzadzhi identifies two groups of logical errors:

1. Errors that violate the objective logicality, in turn, are divided into three categories:
   1.1. destroying the overall objective logicality (conflicting with the background knowledge of the reader);
   1.2. destroying special subjective logicality (logical errors in the subject area in the translated text);
   1.3. violate the particular objective logicality (deviations from logic on a certain segment of the text).

2. Errors that violate conceptual logicality are when a translator ignores the correct choice of language tools to perform a translation or does not reflect on the logical inconsistency of the source and the translated texts.

The next classification of errors is made by H.R. Steinbach (1981) and M.A. Kunilovskaya. They suggest splitting the errors:
- orthographic;
- grammatical: morphological and syntactic (incorrect word formation or incorrect composition of the sentence);
- lexical (improper use of the main or contextual meaning of the word, as well as violation of the norms of word compatibility in the translating language) (Teterleva and Popova 2009; Steinbach 1981).

Researchers and linguists R. Sciaffino and F. Zéaro (2005) in their work prove that the presence of a certain number of different types of errors (terminological, grammatical, spelling, semantic, etc.) and violations in translation can speak about the quality of translation

D. Reason (1990) in his "model of erroneous activity", which, especially, is applicable to translation studies, considers three types of errors:
- failures, or lapses, arising from inattentive decision of a translation task, that is, due to the receipt of fuzzy information at the expense of various distractions when working with text;
- errors that occur when rules are incorrectly applied in different cases, that is, the application of an inappropriate rule when translating various texts;
- errors arising from the use of an incorrect analogy, that is, a lack of understanding of the underlying essence of the text and inability to identify the main features of the situation.

P. Newmark (1988) in his work *A Textbook of Translation* talking about errors involves deviations, which need to be divided into simple and creative (selection of unsuccessful translation decisions). The author considers two types of deviations:

- deviations due to translator's lack of professionalism;
- deviations in translation, when "the translator pursues some idea of translation or rather, what this translation should be".

In turn, according to P. Newmark (1988), successful translation solutions are:

- stylistic editing of texts, which requires competence from translators;
- high degree of transfer of expressiveness of the translation text as opposed to the source text;
- correct application of compensation when translating stylistic devices in artistic texts.

C. Nord (1997) in her studies on the theory of translation from the point of view of the functional approach presents three types of errors:

- pragmatic errors – violations of the requirements for the structure and main purpose of the text in the translation;
- culturological– misunderstanding of national and cultural specifics and non-observance of cultural norms;
- language errors – including spelling, punctuation, lexical-semantic errors, grammatical and phraseological errors.

Thus, after considering the interpretations and classifications of domestic and foreign linguists, it can be concluded that researchers divide translation errors into meaningful, normative-linguistic and normative-speech. In some classifications, the authors use pragmatic and linguistic cultural terminology.

3.2. Errors in the translation of A. Nurpeisov's trilogy Blood and Sweat

The famous modern Kazakh prose writer A. Nurpeisov's creativity plays a significant role in the foreign perception of Kazakh literature. His novels are widely known both at home and abroad. The trilogy *Blood and Sweat* was translated into foreign languages and therefore became the object of attention and recognition by writers and critics of France, Germany, Belgium, Spain, Bulgaria, Slovakia, and China. Also, this novel was translated into English by Catherine Fitzpatrick in 2013.

The translation was done professionally, but a careful examination and comparative analysis revealed negligence, which can only be explained by the hasty performance. The relevance of this topic is due to the fact that more and more non-specialists and incompetent professionals carry out literary translation, especially translation of modern fiction. It can be concluded that the quality of such translations is too low. In addition, the rhythm of life requires translators to increase the speed of work, which is often achieved at the expense of checking the text for errors. As the quality criteria for translation have increased, new ways of achieving the highest quality translation are being developed.

To analyze the literary translation of Nurpeisov's *Blood and Sweat* we chose the classification of translation errors by D.M. Buzadzhi, V.V. Gusev and V.K. Lanchikov (2009), as the most suitable for quality assessment of translation. In their work *A new look at the classification of translation errors* types, groups and categories of errors are distinguished. The author divided errors into logical, syntactic, lexical and stylistic ones. In this case, this classification is the most complete of the groups of translation errors proposed above. There are four groups of translation errors:

- errors in the transmission of meaning related to the denotative content of the text;
- errors related to the transfer of stylistic characteristics of the original;
- errors related to the violation of the transfer of the author's assessment;

• errors associated with an obvious violation of the norm and usage of the target language.

It should be noted that the errors of the first group are classified in two categories: errors related to distortion of the denotative content of the original and errors related to inaccurate transfer of the denotative content of the original. The remaining groups do not have such divisions. Let us consider some examples taken from the Russian and English versions of the novel. We will try to compare them taking into account each group of translation errors proposed by D.M. Buzadzhi, V.V. Gusev and V.K. Lanchikov (2009).

1. The errors in the transmission of meaning associated with the denotative content of the text

This is among the most common types of translation errors. Translation errors of this type point out the translator's insufficient knowledge of the original language and, in addition, the lack of knowledge of the subject area (in modern translation models, expertise in the subject area is considered one of the basic translation competences).

1. Distortion of the denotative content of the original in translation

1.1. Omission. Example 1. Ну вот, еще одну беду бог послал! – с досадой подумал Ануар. – *Сейчас начнет долг выколачивать* (Nurpeisov 2000: 402). "Oh, now God has sent yet another trouble", Anuar thought mournfully (Nurpeisov 2013: 387).

Example 2

… Не отдавай ей ребенка, *пусть вся власть в доме будет у тебя*! (Nurpeisov 2000: 199)

… Don't give her the child (Nurpeisov 2013: 191).

In these two examples, it is evident that some information has been omitted in the English translation. In Example 1, there should be one more sentence: *Сейчас начнет долг выколачивать* (Own translation. *Now he will hammer out a debt*). In Example 2, a fragment *пусть вся власть в доме будет у тебя* has not been not reflected in the English translation (Own translation. *let all the power in the house be yours*). It means that the transfer of information is incomplete, and the equivalence at the semantic level is violated.

1.2. Addition. Example 3. Но теперь Еламан думал о том, какой все-таки хороший, открытый человек этот Селиванов и что надо будет и ему как-нибудь собраться в селивановскую "библиотеку", послушать разговоры, поглядеть на молодежь (Nurpeisov 2000: 361).

But now Elaman thought about what a good person this Selivanov was, and that he should somehow get to Selivanov's "library", listen to the conversations, watch the young people, *and learn the Russian language* (Nurpeisov 2013: 349).

This example illustrates the addition of information not present in the semantic invariant to the translation text, so translation cannot be considered semantically equivalent. The reasons for the addition are unclear.

Example 4

Дура ты, дура! Погляди на меня, как я рада, что пристроила тебя! Мужик и в 60 лет молод! Вот увидишь, Мунке еще не одну бабу состарит… (Nurpeisov 2000: 199).

You're fool, a fool! The fellow is young even at 60 years. *Let him be almost 70. A man even at that age is still a jigit.* You will see… *Live with him a month or two* and you'll be persuaded that he has strength enough for more than one woman (Nurpeisov 2013: 191).

As in Example 3 it is not possible to speak about equivalence at the semantic level in such a translation. It is not clear what the reason for giving such a version of the translation was. It can be only assumed that the translator intended to add more expression to this excerpt, but this led to an unjustified violation of the author's style of the original text.

2. Errors related to inaccurate transfer of the denotative content of the original

The following examples show that errors of this category are not causes of a significant distortion of the meaning and they do not interfere with the understanding and perception of the text, but it should be noted their influence on the pragmatics.

Example 5

Беритесь за дело *дружно* (Nurpeisov 2000: 491).

Take up the business *seriously* (Nurpeisov 2013: 469).

Example 6

А если об этом узнает уездный начальник, что ему скажем? Это не по закону!.. Да брось, *откуда русском знать наши дела*? (Nurpeisov 2000: 217)

And what if the district head learns of this, what will we tell him? It's against the law! Oh, stop it! *We have our own laws. We have lived and keep living by our own laws!* (Nurpeisov 2013: 208)

Additions in English translation do not distort the meaning of the Russian text. However, if we talk about a correct translation, the semantics of the text is reproduced inaccurately. The following translation would be more accurate: "How can a Russian know about our business?".

3. The second group of errors: errors related to the transfer of stylistic characteristics of the original

In comparison with other types of translation, literary translation will not tolerate such errors.

3.1. Violations in the transmission of functional and stylistic or genre features of the original text. Example 7. Еще утром у него была одна мысль: переодеться, помыться в бане, побриться и пойти искать *Акбалу* (Nurpeisov 2000: 507).

That morning, he had had thought, like a chronic illness: to find that *damn woman* (Nurpeisov 2013: 483).

This example demonstrates an inappropriate stylistic contrast due to the use of lexical units in target language that do not correspond to the function of the original text. The phrase *damn woman* is undesirable for use in the translation of this passage. Since in the original text the main character Elaman always loved and cherished Akbala. He could not even think of it scornfully. We would suggest the following translation: "That morning, he had a thought, like a chronic illness: change clothes, bathe, shave and go search for Akbala".

3.2. Calque translation. Example 8. Иван Курносый в рыбацкий поселок пришел мрачный (Nurpeisov 2000: 58). *Ivan the Crooked-Nose* returned to the fishing settlement, depressed (Nurpeisov 2013: 52).

Example 8 clearly shows the use of one of translation transformations by the translator – calque. It implies the translation of a word or a phrase by parts of the lexical units of the original. But in this case, the error lies in the fact that the author of the English translation gave the wrong meaning of the words. This is probably due to a misunderstanding of the semantics of the word. If we turn to the explanatory dictionary, the word *Курносый*

means *short and upturn (about the nose) or (about the person) with a short and upturned nose* (Ozhegov and Shvedova 2006). If we break apart the English phrase *Crooked-Nose*, the word c*rook* is translated as *hook* (Akhmanova and Wilson 1997) and a derivative of the word *crooked* is *hooked* (Although in the dictionary for *Crooked-Nose* there is an adequate translation *snub-nosed* or *turned-up nose (*Akhmanova and Wilson 1997). A little inaccuracy distorts the view of the reader about the characters of the literary work, thereby changing the emotional attitude towards them.

4. The third group of errors: errors related to the violation of the transfer of the author's assessment

4.1. Errors related to the weakening or strengthening of the original expression. Example 9. Сидеть и ждать тоже не было сил, и тогда несколько рыбаков, оставшихся в ауле, пошли на поиски пешком (Nurpeisov 2000: 68). Finally, several fishermen who had remained in the aul went to search on foot (Nurpeisov 2013: 61).

As can be seen from this example, some information (Own translation. *Everyone was sick and tired of waiting*) is omitted in the translation, which eventually led to an unmotivated weakening of the expressive background of the original.

4.2. Errors associated with inaccurate transfer of the author's assessment (neutralization or unmotivated amplification). Example 10. Н-да... здоровый мужик! (Nurpeisov 2000: 33). Mmm… yes… what a strong fellow! *Whatever you say, that devil has a hefty strength* (Nurpeisov 2013: 29).

There is stylistically colored addition *Whatever you say, that devil has a hefty strength* in the English translation. Therefore, such an unmotivated addition and replacement of information distorts the assessment in the text of the original. The meaning of translation errors from the third group is important in the translation of a literary text as its planned emotional-expressive impact is erased at all or replaced by another.

5. The fourth group of errors: errors associated with an obvious violation of the norm and usage of the target language

5.1. Errors related to violation of orthographic and punctuation norms of the target language. Example 11. …и Еламан махнул рукой, бросил Турцию и принялся рассказывать о городе, о переменах, которые произошли *в столице России*, о революции, о Керенском и большевиках, о восстании, которое готовится в Челкаре (Nurpeisov 2000: 437). Then he waved his arm and began to describe the changes that were happening *in the capital of Russia: the revolution, Kenersky and the Bolsheviks, the uprising, and the preparation in Chelkar* (Nurpeisov 2013: 422).

In this example we can notice a colon after *in the capital of Russia* in the English translation, then there is the following enumeration *the revolution, Kenersky and the Bolsheviks, the uprising, and the preparation in Chelkar*. The function of such a punctuation mark is an indication that a part of the text after it is connected with causal, explanatory, and other semantic relations with a part of the text before it. A colon is put after a generalizing word or sentences with a large number of homogeneous members. That is, it turns out that everything Elaman said was happening in the Russian capital. Although in the Russian text the word-combinations go through a comma in the conversation of the main character. This means that he lists those changes (taking place not only in the Russian capital), which he saw or heard on his way.

5.2. Errors related to incorrect transfer in the translation of proper names. Example 12. А ты погоди, дорогой! – пророкотал кто-то за его спиной. Голос был явно с *кавказским акцентом*, низкий и раскатистый (Nurpeisov 2000: 531). "You wait just a minute, dear man!" someone shouted behind his back. The voice was an obvious *Kazakh accent*, low and reverberating (Nurpeisov 2013: 504).

The English translation of Russian phrase *кавказский акцент* is a *Caucasian accent*. But, in the Example 11 there is *a Kazakh accent*, the Russian variant of which is *казахский акцент*. The presence of words *Caucasian* from *Caucasian* (The Caucasians – peoples of the Caucasus – the various ethnic groups inhabiting the Caucasus region) and Kazakh from the Kazakh (The Kazakhs are a Turkic people who mainly inhabit the southern part of Eastern Europe Ural mountains and northern parts of Central Asia), give a clear idea that they are two different peoples, with their culture, customs and traditions, different from each other.

Distorting the information laid down in the original, the author of the English translation misleads the reader and narrows his horizons and worldview. Continuing the topic of translations of ethnonyms, we would like to indicate one more example of translation errors, taken from the works under research.

Example 13. Может ли пароход подойти заливом поближе к Шестьдесят восьмому разъезду?..

– А залив не мелкий? – допытывался Дьятков.

– Мелкий. Только для этого '*Туркестанца*' как раз будет… (Nurpeisov 2000: 722).

Can a steamship pass through the Bay of Sary-Chiganak as close as possible to the 68th passing-track?

Isn't the bay shallow? Dyakov inquired further.

It's shallow. But for *the Turks*, there will be just enough room… (Nurpeisov 2013: 675).

In this case it would be better to translate *Туркестанец* (from the context it is the name of the ship) into English as *Turkistani* or *Turkistanets* (transliteration), but not as *the Turks*. The *Turkistani* means "a resident of the city of Turkestan, located in the south of Kazakhstan", such as "the Muscovite – a resident of Moscow" or "the New Yorker – a resident of New York". The Turks – a Turkic ethnic group that belong to the Oghuz branch and live in Turkey.

5.3. Errors related to violations in the transmission of specific types of numerical data. Example 14. Судыр Ахмет взял мотыгу, <…> размахнулся. После *двадцати* взмахов он весь взмок и начал раздеваться (Nurpeisov 2000: 558).

Sudr Akhmet took the pick, <…> and took a wide swing. After he made *ten* such swings, he was covered with sweat and began to strip off his clothes (Nurpeisov 2013: 546).

Example 15

Вместе Дьяковым прибыли *девятнадцать* кронштадтских матросов (Nurpeisov 2000: 711).

Twenty sailors from the Krondshtadt also came along with Dyakov (Nurpeisov 2013: 665).

These examples illustrate an obvious translation error: in Example 12 in the English translation the numeral *двадцать* is *ten,* not is *twenty*. In Example 13, the numeral *девятнадцать* is translated as *twenty*, not *nineteen*.

4. Conclusion

As a result of the comparative analysis of the translation of the trilogy *Blood and Sweat*, we came to a conclusion that in the English version of the novel almost all the groups and types of errors indicated in different classifications were found. From examples we found that serious errors are distortions of the semantics of the original (the text content), violations of the norms and usage of the target language, and violations in the transfer of functional and stylistic or genre features of the original text. But what is not clear is the reasons which lead to these errors. It can be assumed that the translator wanted to improve the author's text. But in the end, neglecting the basic norms and rules of translation led to an unclear and sometimes controversial content of the original text in translation.

Nevertheless, based on the fact that it is impossible to obtain an adequate translation of the literary text to the full, the translation critic can tolerate minor translation errors. But, in this case, they should not distort the general meaning and picture of the world described by the author. Also, if these errors do not interfere with producing the same view of the reader as the original text and get the same emotional and artistic impact when reading the original.

Thus, having considered the concept of errors, the classification of translation errors of some linguists, and also analyzing errors in a given literary text, we came to the conclusion that the study of the phenomenon of translation error requires a profound multi-aspect analysis. One of the aspects that are to be studied is the need to discover the causes of errors, and then to distinguish between successful translation decisions from mistaken ones. Another important thing is studying the influence of indirect translation on the quality and accuracy of the translated text. Indirectly and directly translated texts should be compared in terms of the number of errors, completeness and adequacy.

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Anar K. Dildabekova[*]
Department of General Linguistics and Translation Theory
L.N. Gumilyov Eurasian National University
010008, 11 Kazhymukana Str., Astana, Republic of Kazakhstan
dildabekovaanar93@gmail.com

Maral B. Amalbekova
Department of General Linguistics and Translation Theory
L.N. Gumilyov Eurasian National University
010008, 11 Kazhymukana Str., Astana, Republic of Kazakhstan
mar_bap@unesp.co.uk

Larissa V. Turginbayeva
Department of Foreign Languages
South Kazakhstan State Pedagogical University
160000, 13 Baitursynov Str., Shymkent, Republic of Kazakhstan
rakh_tur@unesp.co.uk

[*]*Corresponding author*

Google Translate Evaluation in the Context of Specialised Culture-bound Texts

Edyta Źrałka

Many scholars advocate a multidisciplinary approach to translation and to assessing its quality. House (2001), sees translation as combining linguistic constituents with a cultural background, and Munday (2012) claims that evaluation in translation fits into a wider social and ideological context. In view of such theories, when cultural issues are considered, translation evaluation should incorporate culture and ideology together with the officially used terminology and linguistic features of specific types of texts. The paper presents the assessment of GT translation of the Polish Constitution in comparison with its official translation to find out how suitable the choice of terminology and structures appear.

Keywords: *Google Translate (GT) translations, translation evaluation/assessment, original version (OV), Google Translate version (GTV), culture-specific/culture-bound elements/items*

1. Introduction

Can Google Translate (GT) be positively evaluated not only as a practical tool for common use but also as an aid in more challenging translations of texts with some culture-specific features (i.e. realia), or elements the translation of which requires more professional knowledge of a given language type, the social environment, the dominant ideology, and other culture-specific items? Does GT offer solutions that respect cultural specificity of the source text (ST) and its social and ideological environment? Do the GT translations need a lot of corrections to be made more culturally adjusted? Is the claim of Sumita & Iida (1999: 185) that Rule-Based Machine Translation can already be as much as 78% correct confirmable with respect to the research material analysed in this paper?

We will seek answers to the above questions and present the results of research checking how correct a GT translation can be in the translation of a specialized legal text with culture-bound terminology, namely the Constitution of the Republic of Poland 2 April 1997, as published in Poland's Journal of Laws (*Dziennik Ustaw*) No. 78, item 483, being the official English translation of *Konstytucja Rzeczypospolitej Polskiej. Tekst uchwalony w dniu 2 kwietnia 1997 r. przez Zgromadzenie Narodowe*, available on the Polish Sejm website[1]. Our hypothesis is that GT can, to some extent, deal with culturally conditioned items to make them understandable in translation. Is it, however, sufficient to accept such translations in the context of quality evaluation as some theorists perceive it, e.g. Julianne House (1997), Basil Hatim (1998), who distinguish translation from non-translation (e.g. adaptation), and include "the text producer's temporal, geographical and social provenance as well as his intellectual, emotional or affective stance (his "personal viewpoint")" in the translation quality assessment (House 2001: 248), or take into account all possible dependencies resulting from existing systems of institutional structures and operations influencing language and translation, as Jeremy Munday does (2012)?

Although Quality Assessment in the case of Machine Translation is often performed according to some special computational methods (Chéragui 2012), in our evaluation we are

going to use traditional methods of assessing the translation quality according to linguistic criteria among which terminology, grammar, spelling, punctuation and language style will be included. We will compare the Google Translate version (GTV) with the appropriate passage of the official version (OV), treated as a model translation, and the source text (ST). the original Polish Constitution, so a double comparative method will be used in the analysis.

The two versions of translation will be compared as to:
- terminology (how the versions correspond or differ)
- grammar (what forms typical of legal language are used in the GTV)
- errors in GTV
- cohesion of GTV

All the passages taken from the ST have been carefully selected as bearing traces of culture-specific language, because they are composed of terms either connected with institutional structures in Poland, or political nomenclature, or specific, culturally conditioned functioning of law. The amount of text of the OV selected for the analysis is 2,639 words out of 19,840 words in the full text, which constitutes 13.30%. The criterion for the selection has been the cultural specificity of the ST contents. Finally, 1,674 words (8.5%) are included in references in the Appendix and quoted among examples mentioned in the analysis. We count the words of the OV and treat the GTV as being of more or less the same length, though it is difficult to measure precisely.

2. Terminology – comparison of the OV and GTV

In the process of the analysis, it has been observed that GT very often uses the same translation equivalent as the OV translation, when we take into consideration both more objective and defined institutional terminology and other types of terms. We have divided the types of terms into those two groups to have an insight into GT expertise in rendering the more common terms and translation of less frequently occurring ones. The number of cases in which the same equivalents are introduced in the first group is 17, in the second, 10 (27 altogether). Different equivalents are used appropriately in both groups 19 and 17 times (36 cases in all) and are sometimes wrongly chosen TT options in GTV. These are:
I. The group of institutional terms:

1. the same terms used:

(1)   the Sejm and the Senate
(2)   the Council of Ministers
(3)   the Prime Minister
(4)   the Supreme Court
(5)   the National Assembly
(6)   the Minister of National Defence (GTV - the Minister of National Defense)
(7)   the Cabinet Council
(8)   the First President of the Supreme Court
(9)   the President and Vice-President of the Constitutional Tribunal
(10)   the President of the Supreme Administrative Court
(11)   vice-presidents of the Supreme Administrative Court
(12)   the National Council of Radio Broadcasting and Television

(13)   voivods (GTV – voivodes)
(14)   the General Assembly of the Judges of the Supreme Court
(15)   the General Assembly of the Judges of the Supreme Administrative Court
(16)   the National Council of the Judiciary
(17)   the General Assembly of the Judges of the Constitutional Tribunal

2.   differing terms (OV - GTV):

(1)   the   Commissioner   for   Children's   Rights   -   the   Ombudsman
        Child/Ombudsman/Ombudsman for Children's Rights
(2)   the Constitutional Tribunal - the Tribunal
(3)   the Marshal of the Sejm and the Marshal of the Senate - the Marshal of the Sejm and
        The Speaker of the Senate
(4)   the President of the National Bank of Poland - the National President Bank Polski
(5)   the President of the Supreme Chamber of Control - the President of the Supreme Audit
        Office
(6)   the Commissioner for Citizens' Rights - the Ombudsman Civic
(7)   the Council for Monetary Policy - the Policy Council Pieniężna
(8)   the Chancellery of the President of the Republic - the Chancellery of the President
        Rzeczpospolita
(9)   a Marshal of the Sejm and Vice-Marshals - the Marshal of the Sejm and deputy
        marshals
(10)   the Supreme Commander of the Armed Forces of the Republic of Poland - the
        Supreme Commander of the Forces Armed Forces of the Republic of Poland
(11)   the Chief of the General Staff and commanders of branches of the Armed Forces - the
        Chief of General Staff and commanders of the Armed Forces
(12)   the National Security Council. - the Security Council National
(13)   the Presidential Chancellery - the Chancellery of the President of the Republic
(14)   the Council for Monetary Policy - the Monetary Policy Council
(15)   the National Council of the Judiciary - the National Council for the Judiciary
(16)   the Public Prosecutor-General - Prosecutor General
(17)   the Commander-in-Chief of the Armed Forces - the Supreme Commander of the
        Armed Forces
(18)   the Board of the National Bank of Poland - the Management Board of the National
        Bank of Poland
(19)   the Boards for Adjudication of Misdemeanours attached to district courts -
        misdemeanor courts decide on misdemeanor cases in district courts

II. The group of non-institutional terms:

1.   the same terms:

(1)   the Polish Nation
(2)   the Constitution of the Republic of Poland
(3)   the Third Republic
(4)   the territorial system of the Republic of Poland
(5)   the national anthem of the Republic of Poland

(6)   the ratification of an international agreement
(7)   the Journal of Laws of the Republic of Poland (Dziennik Ustaw) (GTV - the Journal of Laws of the Republic of Poland)
(8)   a vote of confidence
(9)   the commune (gmina) (GTV - the commune)
(10)   the Official Gazette of the Republic of Poland, Monitor Polski (GTV - the Official Gazette of the Republic of Poland "Monitor Polski"

2. differing terms (OV - GTV):

(1)   the First and the Second Republic - the First and Second Polish Republic
(2)   the supreme law of the Republic of Poland - the highest law of the Republic of Poland
(3)   the system of government of the Republic of Poland - the regime of the Republic of Poland
(4)   the coat-of-arms of the Republic of Poland - the emblem of the Republic of Poland
(5)   Dąbrowski's Mazurka - the Mazurka of Dąbrowski
(6)   communal assets or property of the State Treasury - property municipal or property of the Treasury
(7)   the right to participate in a referendum and the right to vote - the right to participate in a referendum and the right election
(8)   schools other than public - non-public schools
(9)   standing committees and […] special committees - standing committees and […] extraordinary commissions
(10)   an investigative committee - an investigative commission
(11)   a vote of no confidence - a majority of no confidence
(12)   local government - local self-government
(13)   constitutive and executive organs - executive and executive bodies
(14)   regional audit chambers - the regional accounting chambers
(15)   territorial organs of government administration - local government administration bodies
(16)   judgments of the Constitutional Tribunal - decisions of the Constitutional Tribunal
(17)   the chief organ of state audit - the supreme organ of state control.

As has been shown in these examples, dissimilarities between OV and GTV translations result from either the use of different words comprising terms (often synonymous), or GT mistakes, especially the use of wrong equivalents of homonymous ST words in the target language (TL) and leaving words of the ST untranslated. The majority of differing terms, though, still produce appropriate and intelligible versions of the original Polish Constitution and would not cause problems with interpreting the ST message.

3. Classification of mistakes

Errors consist not only of terminological mistakes. Referring to grammar, apart from the lack of proper conjugation or prepositions and using wrong syntax, there are some rules typical of legal language usage that GT does not always follow (i.e. the modal verb "shall" referring to judicial guarantees), but their application is, on the other hand, an important factor showing the GTV connection with real texts, not artificially produced structures.

There are also mistakes concerning spelling and cohesion, the latter of which will be discussed in a separate section. Where spelling is concerned, the differences between the British and American spelling are ignored (GT uses the American version as a rule, unlike the OV), but there are still some cases of misspelling which will be included among the mistakes quoted.

The number of words counted as mistakes within the analysed text is 64, which constitutes 2.42% of the total. It is a small number, but we have to be aware that correctness is assessed within culture-specific elements, which centres around terminology and relates to words, phrases, and, only occasionally, short sentence constructions. The result would change for the worse if longer text fragments were analysed. That would be due primarily to possible problems of GT with interpreting declensions, conjugations, and word order.

The kinds of errors found are as follows:

1. Lack of a preposition[2]:
(1)   when basic freedoms and laws [of] human beings
(2)   an unshakeable foundation [of] [the] Polish Republic
(3)   the Marshal [of] [the] Senate
(4)   appointed by the President [of] [the Republic] Rzeczpospolita
(5)   in the field [of] internal and external security

2. Wrong preposition[3]:
(1)   the President of the Republic of Poland, presents to the Sejm a program of action of the Council of Ministers [with] [an] *from* application for granting it a vote of confidence
(2)   The Sejm shall pass a [voice] majority of no confidence [in] *by* the Council of Ministers
(3)   their tasks *for* [through] [constitutive] executive and executive bodies.
(4)   Judges are appointed by the President of the Republic, [on] *for* application of the National Council for the Judiciary

3. Lack of an article[4]:
(1)   an unshakeable foundation [of] [the] Polish Republic
(2)   the Marshal [of] [the] Senate
(3)   the President of the Republic of Poland, presents to the Sejm a program of action of the Council of Ministers [with] [an] *from* application for granting it a vote of confidence

4. Grammar mistakes (other types) – concerning number, wrong conjugations, or lack of a verb[5]:
(1)   the compliance of a law or *other* [another] [normative] act with the Constitution normative
(2)   a given one *Affairs* [affair]
(3)   The President of the Republic gives the statute of the Chancellery and [appoints] *appoint* and [dismisses] *dismiss* the Chief
(4)   The provision of para. 2 [is] not applicable

5. Wrong choice of words (direct, not contextual equivalents caused by wrong interpretation of homonyms in the source language (SL))[6]:
(1)   the Constitution of the Republic of Poland as *fundamental rights* [the basic law]
(2)   the right *election* [to vote]
(3)   the compliance of *a law* [a statute] or other *act* [another normative act] with the Constitution normative

6. Wrong choice of words (accidental or with a Polish word)[7]:
(1)   in the presence of *every* [at] least half of the statutory number of deputies
(2)   the Sejm and the *Sejm* Senate
(3)   the [Monetary] Policy Council *Pieniężna*
(4)   the Chancellery of the President [of] [the] [Republic] *Rzeczpospolita*
(5)   The Sejm shall pass a [voice] *majority* of no confidence [in] *by* the Council of Ministers
(6)   their tasks *for* [through] [constitutive] *executive* and executive bodies
(7)   appointed by the President [of] the [Republic] *Rzeczpospolita*

7. Word order[8]:
- Polish pattern, not English:
(1)   property municipal [municipal property]
(2)   the Security Council National [the National Security Council].
- wrong word order:
(3)   the compliance of a law or other act with the Constitution normative [the compliance of a law or other normative act with the Constitution]
(4)   the National President Bank Polski [the President of the National Bank of Poland]

8. Repetitions of words:
(1)   the Forces Armed Forces

9. Use of "shall" typical of legal language (Cao 2007:22):
- only 11 times, whereas there are 34 cases of using the Present Simple Tense, other modals (may and cannot x 3) and gerunds (x 2) (see Appendix)

10. Spelling mistakes and inconsistencies:
(1)   OV: Deputies / GTV: deputies
(2)   OV: the Sejm / GTV. The Seym
(3)   OV: Senators / GTV: senators
(4)   OV: the State/ GTV: the state
(5)   OV: vice-presidents / GTV: vice presidents
(6)   OV: programme / GTV: program
(7)   OV: voivode / GTV: voivode

11. Lack of terminological cohesion:
(1)   zakłady wychowawcze – OV: educational development institutions / GTV: educational facilities or plants upbringing
(2)   ustawa - OV: statute / GTV: act (statute x 3) (see the Appendix)

(3)   kadencja – OV: the term of office / GTV: the term (term of office x 1) (see the Appendix)
(4)   na wniosek – OV: on a motion / GTV: [on] [an[*for* / *from* application[9]
(5)   samorząd terytorialny – OV: territorial / local government / GTV: local / territorial self-government (local government x 4) (see the Appendix)
(6)   organy – OV: organs / GTV: bodies (organs x 2) (see the Appendix)

12. Punctuation:
- using punctuation marks according to normal rules in the GTV, as GT applies the American version of English, including the legal language, with more organized punctuation than in British legal language, which normally lacks punctuation[10] (Mellinkoff 2004: 164, 251-252, Jopek-Bosiacka 2006: 72).

4. Cohesion

Apart from the lack of terminological cohesion in the GTV, the text cohesion and coherence is a broader problem to consider.

According to the appraisal theory, developed by Martin and White (2005), and followed e.g. by Munday (2012), the evaluation of all language propositions is what human beings normally do while producing and perceiving a language. According to Munday, discourse can be characterized by two factors – ideological, relating to ideas and beliefs, and axiological, incorporating values and negotiating solidarity or community among the participants of the discourse (Munday 2012: 11-12, 16). White (2015), recapitulating basic aspects of what we have already quoted after House (2001: 248), claims that:

> The appraisal framework accordingly makes possible nuanced explanations of the particular evaluative workings of individual texts and, similarly, nuanced accounts of how texts are similar or different according to their particular evaluative arrangements. Thus it offers the possibility of new insights into how texts enact individual and collective identities, into the evaluative dispositions of particular registers and genres […]. (White, 2015: 6)

According to this claim, what a nation does in writing their constitution is to praise all the positive values and show the homeland in its best light. This is particularly visible in the Preamble to the Constitution, e.g. in statements such as:
(1)   "Having regard for the existence and future of our Homeland"
(2)   "We, the Polish Nation - all citizens of the Republic, both those who believe in God as the source of truth, justice, good and beauty, as well as those not sharing such faith but respecting those universal values as arising from other sources"
(3)   "Equal in rights and obligations towards the common good – Poland"
(4)   "Beholden to our ancestors for their labours, their struggle for independence achieved at great sacrifice, for our culture rooted in the Christian heritage of the Nation and in universal human values"
(5)   "Recalling the best traditions of the First and the Second Republic"
(6)   "Obliged to bequeath to future generations all that is valuable from our over one thousand years' heritage"
(7)   "Recognizing our responsibility before God or our own consciences"

(8)   "based on respect for freedom and justice, cooperation between the public powers, social dialogue"

(9)   "paying respect to the inherent dignity of the person, his or her right to freedom, the obligation of solidarity with others, and respect for these principles as the unshakeable foundation of the Republic of Poland."

Bearing in mind the emotional tone of this preamble's language, a conscious translator has to be consistent in his or her linguistic choices in order to make the text coherent. We can state that such a feature is typical of the OV, but not the GTV. There we find some inconsistencies in the word choice combining positive and negative connotations of words. On the negative, or neutral, side would be such expressions found in the GTV as:

(1)   "the highest law of the Republic of Poland", instead of "the supreme law of the Republic of Poland" (OV), showing just an objective evaluation and not respect, as in the OV

(2)   "the regime of the Republic of Poland", instead of "the system of government of the Republic of Poland" (OV), having negative connotations apart from the neutral meaning of the word "regime;

whereas on the positive side we could place such expressions as:

(1)   "the Supreme Commander of the Armed Forces", instead of "the Commander-in-Chief of the Armed Forces" (OV), which expresses dignity as well as mere function, as in the OV

(2)   "standing committees and […] extraordinary commissions", instead of "standing committees and […] special committees" (OV), which incorporates positive evaluation, but does not specify a function, like the OV.

The choice of words in the expressions quoted shows that GT cannot evaluate meanings in a human manner. It produces translations that need a human mind's control and corrections. However, GT provides a wide range of aiding possibilities to facilitate the translation of even difficult texts, belonging to specialized types and possessing culture-specific elements.

5. Conclusions

Due to the research we have carried out, we can state that GT can be a tool facilitating translations in such specialised texts as propositions of law in specific cultures. The criteria chosen for the analysis, such as the terminology, features of grammar, and cohesion, show a moderate number of mistakes, while plenty of very specific terms or even grammar elements are introduced by GTVs correctly. The most serious problems with GT are, first, the lack of unambiguity exemplified in giving random propositions and, second, incoherence, resulting from the lack of text meaning evaluation. But, under translators' control, the errors occurring in GTVs can be easily eliminated, especially the ones concerning spelling or word order in terms, and the process of translation may be facilitated. Without such control, GT would not be a safe enough tool to use for professional translations.

A separate problem in the assessment of GTV correctness is its compliance with the ST register and the text cohesion and coherence. With regard to such criteria we have to state that GT and any Machine Translation is incapable of performing a good translation, as no technically generated text can replace human reasoning and adjust what is included in the

source text to linguistic and cultural sensitivities, like e.g. formal or informal register, language style which includes words with positive or negative connotations etc.

All in all, disregarding advanced requirements characterizing official translations and assuming the ability of a translator to control translation quality, GT can perform a satisfactory and legible translation of a specialized text including culture-specific items and function as an aiding tool assisting the process of translation.

Appendix[11]:

Terminology and grammar analysis:

Original phrase	Official version of translation	Google Translate version
1. my, Naród Polski 3. wobec dobra wspólnego – Polski 4. w chrześcijańskim dziedzictwie Narodu 5. Pierwszej i Drugiej Rzeczypospolitej 6. z naszymi rodakami rozsianymi po świecie	1. We, the Polish Nation 3. towards the common good – Poland 4. in <u>the Christian</u> heritage of the Nation 5. the First and the Second Republic 6. with our compatriots <u>dispersed throughout the world</u>	1. we, the Polish Nation 3. towards the common good – Poland 4. in <u>Christianity</u> heritage of the Nation 5. the First and Second Polish Republic 6. with our compatriots <u>dotted around the world</u>
7. gdy podstawowe wolności i prawa człowieka były w naszej Ojczyźnie łamane	7. when fundamental freedoms and human rights were <u>violated</u> in our Homeland	7. when basic freedoms and laws *human beings* were <u>broken</u> in our homeland
8. Konstytucję Rzeczypospolitej Polskiej jako prawa podstawowe dla państwa	8. this Constitution of the Republic of Poland as the basic law for the State	8. the Constitution of the Republic of Poland as *fundamental rights* for the state
9. dla dobra Trzeciej Rzeczypospolitej	9. for the good of the Third Republic	9. for the good of the Third Republic
10. za niewzruszoną podstawę Rzeczypospolitej Polskiej	10. as the unshakeable foundation of the Republic of Poland	10. *they had an unshakeable foundation Polish Republic*
11. pomocy Polakom zamieszkałym za granicą w zachowaniu ich związków z narodowym dziedzictwem kulturalnym	11. assistance to Poles living abroad to maintain <u>their links</u> with the national cultural heritage	11. assistance to Poles living abroad in maintaining <u>their relationships</u> with the national cultural heritage
12. Konstytucja jest najwyższym prawem Rzeczypospolitej Polskiej	12. The Constitution shall be <u>the supreme law</u> of the Republic of Poland	12. The Constitution is <u>the highest law</u> of the Republic of Poland.
13. Ustrój Rzeczypospolitej Polskiej	13. <u>The system of government</u> of the Republic	13. <u>The regime</u> of the Republic of Poland

	of Poland	
14. Sejm i Senat; Rada Ministrów	14. the Sejm and the Senate; the Council of Ministers	14. the Sejm and the Senate; the Council of Ministers
15. Ustrój terytorialny Rzeczypospolitej Polskiej	15. The territorial system of the Republic of Poland	15. The territorial system of the Republic of Poland
16. Małżeństwo jako związek kobiety i mężczyzny	16. Marriage, being a union of a man and a woman	16. Marriage as a relationship of a man and a woman
17. weteranów walk o niepodległość	17. veterans of the struggle for independence	17. the veterans of the fighting for independence
18. Podstawą ustroju rolnego państwa jest gospodarstwo rodzinne.	18. The basis of the agricultural system of the State shall be the family farm.	18. The basis of the state's agricultural system is the family farm.
19. Stosunki między Rzecząpospolitą Polską a Kościołem Katolickim	19. The relations between the Republic of Poland and the Roman Catholic Church	19. Relations between the Republic of Poland and the Catholic Church
21. Godłem Rzeczypospolitej Polskiej jest wizerunek orła białego w koronie w czerwonym polu.	21. The image of a crowned white eagle upon a red field shall be the coat-of-arms of the Republic of Poland.	21. The emblem of the Republic of Poland is the image of the white eagle in crown in a red field.
22. Hymnem Rzeczypospolitej Polskiej jest Mazurek Dąbrowskiego	22. Dąbrowski's Mazurka" shall be the national anthem of the Republic of Poland.	22. The Mazurka of Dąbrowski is the national anthem of the Republic of Poland.
23. mieniem komunalnym lub majątkiem Skarbu Państwa	23. communal assets or property of the State Treasury.	23. property municipal or property of the Treasury
24. Obywatel polski ma prawo udziału w referendum oraz prawo wybierania	24. Polish citizen shall have the right to participate in a referendum and the right to vote	24. A Polish citizen has the right to participate in a referendum and the right election
25. Rodzice mają wolność wyboru dla swoich dzieci szkół innych niż publiczne	25. Parents shall have the right to choose schools other than public for their children	25. Parents have the freedom to choose non-public schools for their children
26. Rzecznika Praw Dziecka	26. the Commissioner for Children's Rights	26. the Ombudsman Child.
27. wnieść skargę do Trybunału Konstytucyjnego w sprawie zgodności z Konstytucją ustawy lub innego aktu normatywnego	27. shall have the right to appeal to the Constitutional Tribunal for its judgment on the conformity to the Constitution of a statute or another normative act	27. has the right to lodge a complaint with the Tribunal […] on the compliance of a law or other act with the Constitution normative
28. Każdy ma prawo wystąpienia, na zasadach określonych w ustawie, do	28. In accordance with principles specified by statute, everyone shall have	28. Everyone has the right to submit, on the terms set out in the Act, to Ombudsman

Rzecznika Praw Obywatelskich	the right <u>to apply</u> to <u>the Commissioner for Citizens' Rights</u>	
29. Ustawa wyrażająca zgodę na ratyfikację umowy międzynarodowej, […], jest uchwalana przez Sejm większością 2/3 głosów w obecności co najmniej połowy ustawowej liczby posłów	29<u>. A statute, granting consent</u> for ratification of an international agreement […], shall be passed by the Sejm by a two-thirds majority vote in the presence of at least half of the statutory number of Deputies,	29<u>. The Act approving</u> the ratification of an international agreement […], is passed by the Sejm by a majority of 2/3 of votes in the presence of *every* least half of the statutory number of deputies
30. po jej ogłoszeniu w Dzienniku Ustaw Rzeczypospolitej Polskiej,	30. After promulgation thereof in the Journal of Laws of the Republic of Poland (Dziennik Ustaw),	30. after its promulgation in The Journal of Laws of the Republic of Poland
31. Uchwały Rady Ministrów oraz zarządzenia Prezesa Rady Ministrów i ministrów	31. Resolutions of the Council of Ministers and orders of the Prime Minister and ministers	31. Resolutions of the Council of Ministers and orders of the Prime Minister and ministers
32. Władzę ustawodawczą w Rzeczypospolitej Polskiej sprawują Sejm i Senat.	32. Legislative power in the Republic of Poland shall be exercised by the Sejm and the Senate.	32. Legislative power in the Republic of Poland shall be exercised by the Sejm and the *Sejm* Senate.
33. Sejm składa się z 460 posłów.	33. The Sejm shall be <u>composed of</u> 460 Deputies.	33. The Seym <u>consists of</u> 460 deputies.
34. Senat składa się ze 100 senatorów	34. The Senate shall be <u>composed</u> of 100 Senators.	34. The Senate <u>consists</u> of 100 senators.
35. Prezydent Rzeczypospolitej, po zasięgnięciu opinii Marszałka Sejmu i Marszałka Senatu, może w przypadkach określonych w Konstytucji zarządzić skrócenie kadencji Sejmu.	35. The President of the Republic, after seeking the opinion of the Marshal of the Sejm and <u>the Marshal of the Senate</u>, may, in those <u>instances</u> specified in the Constitution, order shortening of the Sejm's term of office.	35. The President of the Republic, after seeking the opinion of the Marshal of the Sejm and <u>The Speaker of the Senate</u> may order in the <u>cases</u> specified in the Constitution shortening the term of office of the Sejm
36. Ważność wyborów do Sejmu i Senatu stwierdza Sąd Najwyższy.	36. The Supreme Court shall <u>adjudicate upon</u> the validity of the elections to the Sejm and the Senate.	36. The Supreme Court shall <u>determine</u> the validity of the elections to the Sejm and the Senate.
37. Mandatu posła nie można łączyć z funkcją Prezesa Narodowego Banku Polskiego, Prezesa Najwyższej Izby Kontroli, Rzecznika Praw Obywatelskich, Rzecznika	37. The mandate of a Deputy shall not be <u>held jointly with the office</u> of the President of the National Bank of Poland, the President of <u>the Supreme Chamber of Control</u>, the <u>Commissioner for Citizens'</u>	37. The deputy's mandate can not be <u>combined with the function</u> of *the National President Bank Polski,* the President of <u>the Supreme Audit Office</u> and the <u>Ombudsman</u> Civic,

Praw Dziecka i ich zastępców, członka Rady Polityki Pieniężnej, członka Krajowej Rady Radiofonii i Telewizji, ambasadora oraz z zatrudnieniem w Kancelarii Sejmu, Kancelarii Senatu, Kancelarii Prezydenta Rzeczypospolitej	Rights, the <u>Commissioner for Children's Rights</u> or their deputies, a member of the Council for Monetary Policy, a member of the National Council of Radio Broadcasting and Television, ambassador, or with employment in the Chancellery of the Sejm, Chancellery of the Senate, Chancellery of the President of the Republic	<u>Ombudsman for Children's Rights</u> and their deputies, a member of the *Policy Council Pieniężna*, a member of the National Council of Radio Broadcasting and Television, an ambassador and employment in the Chancellery of the Sejm, the Chancellery of the Senate, and the Chancellery of the *President Rzeczpospolita*
38. Sejm wybiera ze swojego grona Marszałka Sejmu i wicemarszałków.	38. The Sejm shall elect from amongst its members a Marshal of the Sejm and Vice-Marshals.	38. The Sejm shall elect the Marshal of the Sejm and deputy marshals from among its members.
39. Sejm powołuje komisje stałe oraz może powoływać komisje nadzwyczajne.	39. The Sejm shall appoint standing committees and may also appoint <u>special committees</u>.	39. The Sejm shall appoint standing committees and may appoint <u>extraordinary commissions.</u>
40. Sejm może powołać komisję śledczą do zbadania określonej sprawy.	40. The Sejm may appoint an investigative <u>committee</u> to examine a particular matter	40. The Sejm may appoint an investigative <u>commission</u> to examine a *given one Affairs.*
41. […] Sejm i Senat, obradując wspólnie pod przewodnictwem Marszałka Sejmu lub w jego zastępstwie Marszałka Senatu, działają jako Zgromadzenie Narodowe. Zgromadzenie Narodowe uchwala swój regulamin.	41. […] the Sejm and the Senate <u>sitting in joint session</u>, shall act as the National Assembly, with the Marshal of the Sejm <u>presiding</u> or, in his <u>absence</u>, the Marshal of the Senate. The National Assembly shall adopt its own <u>rules of procedure</u>.	41. […] the Sejm and the Senate, <u>deliberating jointly headed by</u> the Marshal of the Sejm or, in his <u>place</u>, the *Marshal Senate*, act as the National Assembly. The National Assembly adopts its <u>regulations</u>.
42. Przed podpisaniem ustawy Prezydent Rzeczypospolitej może wystąpić do Trybunału Konstytucyjnego z wnioskiem w sprawie zgodności ustawy z Konstytucją.	42. The President of the Republic may, before signing <u>a bill</u>, <u>refer it to</u> the Constitutional Tribunal for an adjudication upon <u>its conformity to</u> the Constitution.	42. Before signing <u>the act</u>, the President of the Republic may <u>apply to</u> the Constitutional Tribunal for <u>the compliance of the Act</u> with the Constitution.
43. Prezydent Rzeczypospolitej jest najwyższym zwierzchnikiem Sił Zbrojnych	43. The President of the Republic shall be the Supreme Commander of the Armed Forces of the	43. 1. The President of the Republic is the Supreme Commander of *the Forces Armed Forces* of the

Rzeczypospolitej Polskiej.	Republic of Poland.	Republic of Poland.
44. W czasie pokoju Prezydent Rzeczypospolitej sprawuje zwierzchnictwo nad Siłami Zbrojnymi za pośrednictwem Ministra Obrony Narodowej.	44. The President of the Republic, <u>in times of peace</u>, shall <u>exercise command over</u> the Armed Forces through the Minister of National Defence.	44. <u>During peace</u>, the President of the Republic <u>exercises sovereignty</u> over the Armed Forces through the Minister of National Defense.
45. Prezydent Rzeczypospolitej mianuje Szefa Sztabu Generalnego i dowódców rodzajów Sił Zbrojnych na czas określony.	45. The President of the Republic shall appoint, for a <u>specified</u> period of time, the Chief of the General Staff and commanders of branches of the Armed Forces.	45. The President of the Republic appoints the Chief of General Staff and commanders of the Armed Forces for a <u>definite</u> period of time.
46. Na czas wojny Prezydent Rzeczypospolitej, na wniosek Prezesa Rady Ministrów, mianuje Naczelnego Dowódcę Sił Zbrojnych.	46. The President of the Republic, <u>for a period</u> of war, shall appoint the <u>Commander-in-Chief</u> of the Armed Forces <u>on request</u> of the Prime Minister.	46. <u>During</u> the war, the President of the Republic, <u>at the request</u> of the Prime Minister, appoints the <u>Supreme Commander</u> of the Armed Forces.
47. Organem doradczym Prezydenta Rzeczypospolitej w zakresie wewnętrznego i zewnętrznego bezpieczeństwa państwa jest Rada Bezpieczeństwa Narodowego.	47. The advisory <u>organ</u> to the President of the Republic regarding internal and external security of the State shall be the National Security Council.	47.Advisory <u>body</u> of the President of the Republic *in the field internal and external security* of the state is *the Security Council National*.
48. Radę Gabinetową tworzy Rada Ministrów obradująca pod przewodnictwem Prezydenta Rzeczypospolitej.	48. The Cabinet Council shall be <u>composed</u> of the Council of Ministers whose <u>debates shall be presided</u> over by the President of the Republic.	48. The Cabinet Council is <u>formed</u> by the Council of Ministers <u>meeting in chairmanship</u> of the President of the Republic.
49. Organem pomocniczym Prezydenta Rzeczypospolitej jest Kancelaria Prezydenta Rzeczypospolitej. Prezydent Rzeczypospolitej nadaje statut Kancelarii oraz powołuje i odwołuje Szefa Kancelarii Prezydenta Rzeczypospolitej.	49. The Presidential Chancellery shall be the <u>organ of assistance</u> to the President of the Republic. The President of the Republic shall <u>establish</u> the statute of the Presidential Chancellery and shall appoint and dismiss its Chief.	49. The Chancellery is the <u>auxiliary body</u> of the President of the Republic President of the Republic. The President of the Republic <u>gives</u> the statute of the Chancellery and *appoint* and *dismiss* the Chief of the Chancellery of the President of the Republic.
50. Przepis ust. 2 nie dotyczy:	50. The provisions of para. 2 above shall not relate to:	50. The provision of para. 2 *not applicable*:
20) powoływania Pierwszego Prezesa Sądu	20) appointing the First President of the Supreme	20) appointing the First President of the Supreme

Najwyższego, 21) powoływania Prezesa i Wiceprezesa Trybunału Konstytucyjnego, 22) powoływania Prezesa Naczelnego Sądu Administracyjnego, 23) powoływania prezesów Sądu Najwyższego oraz wiceprezesów Naczelnego Sądu Administracyjnego, 25) powoływania członków Rady Polityki Pieniężnej, 27) powoływania członków Krajowej Rady Radiofonii i Telewizji, 28) nadawania statutu Kancelarii Prezydenta Rzeczypospolitej oraz powoływania i odwoływania Szefa Kancelarii Prezydenta Rzeczypospolitej, 51. . Prezydent Rzeczypospolitej za naruszenie Konstytucji, ustawy lub za popełnienie przestępstwa może być pociągnięty do odpowiedzialności przed Trybunałem Stanu.	Court; 21) appointing the President and Vice-President of the Constitutional Tribunal; 22) appointing the President of the Supreme Administrative Court; 23) appointing the presidents of the Supreme Court and vice-presidents of the Supreme Administrative Court; 25) appointing the members of the Council for Monetary Policy; 27) appointing members of the National Council of Radio Broadcasting and Television; 28) establishing the statute of the Presidential Chancellery and appointing or dismissing the Chief of the Presidential Chancellery. 51. The President of the Republic may be held accountable before the Tribunal of State for an infringement of the Constitution or statute, or for commission of an offence.	Court, 21) appointing the President and Vice-President of the Constitutional Tribunal, 22) appointing the President of the Supreme Administrative Court, 23) appointing presidents of the Supreme Court and vice presidents of the Supreme Administrative Court, 25) appointing members of the Monetary Policy Council, 27) appointing members of the National Council of Radio Broadcasting and Television, 28) granting statutes to the Chancellery of the President of the Republic and appointing and dismissal of the Chief of the Chancellery of the President of the Republic, 51. The President of the Republic for violation of the Constitution, statute or for committing a crime can be held responsible before State Tribunal.
52. RADA MINISTRÓW I ADMINISTRACJA RZĄDOWA 53. Prezes Rady Ministrów, w ciągu 14 dni od dnia powołania przez Prezydenta Rzeczypospolitej, przedstawia Sejmowi program działania Rady Ministrów z wnioskiem o udzielenie jej wotum zaufania.	52. THE COUNCIL OF MINISTERS AND GOVERNMENT ADMINISTRATION 53. The Prime Minister shall, within 14 days following the day of his appointment by the President of the Republic, submit a programme of activity of the Council of Ministers to the Sejm, together with a motion	52. THE COUNCIL OF MINISTERS AND GOVERNMENT ADMINISTRATION 53. The Prime Minister, within 14 days from the date of appointment by the President of the Republic of Poland, presents to the Sejm a program of action of the Council of Ministers *from application* for granting it a vote of confidence.

	requiring a vote of confidence.	
54. Sejm wyraża Radzie Ministrów wotum nieufności większością ustawowej liczby posłów na wniosek zgłoszony przez co najmniej 46 posłów i wskazujący imiennie kandydata na Prezesa Rady Ministrów.	54. The Sejm shall pass a vote of no confidence in the Council of Ministers by a majority of votes of the statutory number of Deputies, on a motion moved by at least 46 Deputies and which shall specify the name of a candidate for Prime Minister.	54. The Sejm shall pass a *majority* of no confidence *by* the Council of Ministers the statutory number of deputies on an application submitted by at least 46 deputies and indicating the name of the candidate for the Prime Minister.
55. Samorząd terytorialny wykonuje zadania publiczne nie zastrzeżone przez Konstytucję lub ustawy dla organów innych władz publicznych.	55. Local government shall perform public tasks not reserved by the Constitution or statutes to the organs of other public authorities.	55. . Local self-government performs public tasks not reserved by the Constitution or statutes for the authorities of other public authorities.
56. Podstawową jednostką samorządu terytorialnego jest gmina.	56. The commune (gmina) shall be the basic unit of local government.	56. The commune is the basic unit of local government.
57. Jednostki samorządu terytorialnego wykonują swoje zadania za pośrednictwem organów stanowiących i wykonawczych.	57. Units of local government shall perform their duties through constitutive and executive organs.	57. Local government units perform their tasks *for* through *executive* and executive bodies.
58. Organami nadzoru nad działalnością jednostek samorządu terytorialnego są Prezes Rady Ministrów i wojewodowie, a w zakresie spraw finansowych regionalne izby obrachunkowe.	58. The organs exercising review over the activity of units of local government shall be: the Prime Minister and voivods and regarding financial matters - regional audit chambers.	58. The bodies of supervision over the activities of territorial self-government units are the Prime Minister and voivodes, and in the area of financial matters, the regional accounting chambers.
59. . Sędziowie są powoływani przez Prezydenta Rzeczypospolitej, na wniosek Krajowej Rady Sądownictwa, na czas nieoznaczony.	59. Judges shall be appointed for an indefinite period by the President of the Republic on the motion of the National Council of the Judiciary.	59. Judges are appointed by the President of the Republic, *for application* of the National Council for the Judiciary for an indefinite period.
60. Pierwszego Prezesa Sądu Najwyższego powołuje Prezydent Rzeczypospolitej	60. The First President of the Supreme Court shall be appointed by the President	60. The first President of the Supreme Court is appointed by the President of the

na sześcioletnią kadencję spośród kandydatów przedstawionych przez Zgromadzenie Ogólne Sędziów Sądu Najwyższego.	of the Republic for a 6-year <u>term of office</u> from amongst candidates <u>proposed</u> by the General Assembly of the Judges of the Supreme Court.	Republic for a six-year <u>term</u> from among the candidates <u>presented</u> by the General Assembly of the Judges of the Supreme Court.
61. Naczelny Sąd Administracyjny oraz inne sądy administracyjne sprawują, w zakresie określonym w ustawie, kontrolę działalności administracji publicznej. Kontrola ta obejmuje również orzekanie o zgodności z ustawami uchwał organów samorządu terytorialnego i aktów normatywnych terenowych organów administracji rządowej.	61. The Supreme Administrative Court and other administrative courts shall exercise, to the extent specified <u>by statute</u>, control over the <u>performance</u> of public administration. Such control shall also <u>extend to judgments</u> on <u>the conformity to statute of resolutions of organs of local government</u> and normative acts of <u>territorial organs of government administration.</u>	61. The Supreme Administrative Court and other administrative courts shall exercise, to the extent specified <u>in the Act</u>, control over the <u>activities</u> of public administration. This control <u>also includes adjudicating on compliance with the laws of local self-government bodies</u> and normative acts of <u>local government administration bodies</u>.
62. Prezesa Naczelnego Sądu Administracyjnego powołuje Prezydent Rzeczypospolitej na sześcioletnią kadencję spośród kandydatów przedstawionych przez Zgromadzenie Ogólne Sędziów Naczelnego Sądu Administracyjnego.	62. The President of the Supreme Administrative Court shall be appointed by the President of the Republic for a 6-year <u>term of office</u> from amongst candidates <u>proposed</u> by the General Assembly of the Judges of the Supreme Administrative Court.	62. The President of the Supreme Administrative Court shall be appointed by the *President Rzeczpospolita* for a six-year <u>term</u> from among the candidates <u>presented</u> by the General Assembly of the Judges of the Supreme Administrative Court.
63. . Krajowa Rada Sądownictwa stoi na straży niezależności sądów i niezawisłości sędziów.	63. The National Council of the Judiciary <u>shall safeguard</u> the independence of courts and judges.	63. The National Council of the Judiciary <u>is responsible for</u> the independence of the courts and independence of judges.
64. Orzeczenia Trybunału Konstytucyjnego w sprawach wymienionych w art. 188 podlegają niezwłocznemu ogłoszeniu w organie urzędowym, w którym akt normatywny był ogłoszony. Jeżeli akt nie był ogłoszony, orzeczenie ogłasza się w Dzienniku Urzędowym	64<u>. . Judgments</u> of the Constitutional Tribunal <u>regarding</u> matters <u>specified in</u> Article 188, shall be required to be immediately published in the official <u>publication</u> in which the <u>original normative act</u> was <u>promulgated</u>. If a normative act has not been <u>promulgated,</u> then the	64<u>.</u> <u>Decisions</u> of the Constitutional Tribunal in matters <u>referred to in</u> art. 188 shall be immediately published in the official <u>body</u> in which the <u>normative act</u> was <u>published</u>. If the act has not been <u>announced</u>, the <u>decision</u> shall be published in the Official Gazette of the Republic of Poland "Monitor

Rzeczypospolitej Polskiej „Monitor Polski".	judgment shall be published in the Official Gazette of the Republic of Poland, Monitor Polski.	Polski".
65. Z wnioskiem w sprawach, o których mowa w art. 188, do Trybunału Konstytucyjnego wystąpić mogą: 1) Prezydent Rzeczypospolitej, Marszałek Sejmu, Marszałek Senatu, Prezes Rady Ministrów, 50 posłów, 30 senatorów, Pierwszy Prezes Sądu Najwyższego, Prezes Naczelnego Sądu Administracyjnego, Prokurator Generalny, Prezes Najwyższej Izby Kontroli, Rzecznik Praw Obywatelskich,	65. The following may make application to the Constitutional Tribunal regarding matters specified in Article 188: 1) the President of the Republic, the Marshal of the Sejm, the Marshal of the Senate, the Prime Minister, 50 Deputies, 30 Senators, the First President of the Supreme Court, the President of the Supreme Administrative Court, the Public Prosecutor-General, the President of the Supreme Chamber of Control and the Commissioner for Citizens' Rights,	65. With a request in matters referred to in art. 188, the following may apply to the Constitutional Tribunal: 1) President of the Republic, Speaker of the Sejm, Speaker of the Senate, Prime Minister, 50 deputies, 30 senators, First President of the Supreme Court, President of the Supreme Administrative Court, Prosecutor General, President of the Supreme Audit Office, Ombudsman,
66. Prezesa i Wiceprezesa Trybunału Konstytucyjnego powołuje Prezydent Rzeczypospolitej spośród kandydatów przedstawionych przez Zgromadzenie Ogólne Sędziów Trybunału Konstytucyjnego.	66. Art. 194.2. The President and Vice-President of the Constitutional Tribunal shall be appointed by the President of the Republic from amongst candidates proposed by the General Assembly of the Judges of the Constitutional Tribunal.	66. The President and Vice-President of the Constitutional Tribunal shall be appointed by the President of the Republic of Poland from among the candidates presented by the General Assembly of the Judges of the Constitutional Tribunal.
67. Za naruszenie Konstytucji lub ustawy, w związku z zajmowanym stanowiskiem lub w zakresie swojego urzędowania, odpowiedzialność konstytucyjną przed Trybunałem Stanu ponoszą: Prezydent Rzeczypospolitej, Prezes Rady Ministrów oraz członkowie Rady Ministrów, Prezes Narodowego Banku Polskiego, Prezes Najwyższej Izby Kontroli,	67. For violations of the Constitution or of a statute committed by them within their office or within its scope, the following persons shall be constitutionally accountable to the Tribunal of State: the President of the Republic, the Prime Minister and members of the Council of Ministers, the President of the National Bank of Poland, the President of the Supreme Chamber of Control,	67. For the violation of the Constitution or statute, in connection with the position held or in the scope of its office, constitutional responsibility before the Tribunal of State shall be: President of the Republic, Prime Minister and members of the Council of Ministers, President of the National Bank of Poland, President of the Supreme Audit Office , members of the National

członkowie Krajowej Rady Radiofonii i Telewizji, osoby, którym Prezes Rady Ministrów powierzył kierowanie ministerstwem, oraz Naczelny Dowódca Sił Zbrojnych.	members of the <u>National Council of Radio Broadcasting and Television,</u> persons to whom the Prime Minister <u>has granted powers of management over</u> a ministry, and the <u>Commander-in-Chief of the Armed Forces</u>.	Broadcasting Council, persons to whom the Prime Minister <u>entrusted</u> the Ministry, and the <u>Supreme Commander of the Armed Forces</u>.
68. ORGANY KONTROLI PAŃSTWOWEJ I OCHRONY PRAWA Najwyższa Izba Kontroli - Art. 202. 1. Najwyższa Izba Kontroli jest naczelnym organem kontroli państwowej	**68. ORGANS OF STATE CONTROL AND <u>FOR DEFENCE OF RIGHTS</u> THE SUPREME CHAMBER OF CONTROL** - Art. 202.1. The <u>Supreme Chamber of Control</u> shall be the chief organ of state <u>audit</u>.	**68. STATE CONTROL AUTHORITIES AND PROTECTION OF LAW SUPREME CHAMBER OF CONTROL** - Art. 202. 1. The <u>Supreme Audit Office</u> is the supreme organ of state <u>control</u>.
69. Organami Narodowego Banku Polskiego są: Prezes Narodowego Banku Polskiego, Rada Polityki Pieniężnej oraz Zarząd Narodowego Banku Polskiego	69. The <u>organs</u> of the National Bank of Poland shall be: the President of the National Bank of Poland, the Council for Monetary Policy as well as the <u>Board of the National Bank of Poland.</u>	69. The <u>bodies</u> of the National Bank of Poland are: the President of the National Bank of Poland, the Monetary Policy Council and the <u>Management Board of the National Bank of Poland</u>.
70. W okresie 4 lat od dnia wejścia w życie Konstytucji w sprawach o wykroczenia orzekają kolegia do spraw wykroczeń przy sądach rejonowych, przy czym o karze aresztu orzeka sąd.	70. Within the 4-year period <u>following</u> the <u>coming into force</u> of this Constitution, cases of misdemeanours <u>shall be heard and determined</u> by the <u>Boards for Adjudication of Misdemeanours</u> attached to district courts, but the <u>punishment of arrest</u> may be imposed only by a court.	70. In the period of 4 years <u>from the date</u> of <u>entry into force</u> of the Constitution, <u>misdemeanor courts decide</u> on misdemeanor cases in district courts, with the court deciding on the <u>penalty of detention</u>.

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[1] The Constitution Of The Republic of Poland. 2 April 1997. Available at:
<http://www.sejm.gov.pl/prawo/konst/angielski/kon1.htm > [cit. 2018-05-27], Konstytucja Rzeczypospolitej Polskiej. Tekst uchwalony w dniu 2 kwietnia 1997 r. przez Zgromadzenie Narodowe. Available at: <http://www.sejm.gov.pl/prawo/konst/polski/kon1.htm> [cit. 2018-05-27].

[2] Prepositions required by the rules of the TL and omitted in GTV, the same as other omissions of grammatical elements, are added in square brackets.

³ Wrongly used prepositions are given in italics and the correct ones added in square brackets, with the rest of necessary grammatical elements.

⁴ Missing articles are added in square brackets, with the rest of necessary grammatical elements.

⁵ Wrongly used grammatical elements are given in italics and the correct ones added in square brackets.

⁶ Wrongly used equivalents are given in italics and the proper ones added in square brackets.

⁷ Wrongly used equivalents are given in italics and the proper ones added in square brackets with other necessary grammatical elements.

⁸ Syntax corrected in square brackets.

⁹ Corrections of wrongly used grammar in italics are introduced in square brackets.

¹⁰ The OV of the Constitution translation introduces punctuation in the same way, disregarding legal language specificity.

¹⁰ Acceptable options of GTV translations are underlined together with their equivalents in the OV translations, whereas unacceptable versions in the GTV are in italics.

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Edyta Źrałka

[Assistant Professor - Department of Philology, University of Silesia, Katowice, Poland]

e-mail: ezralka@wp.pl

Respeaking in minority languages:
Development of a Catalan automatic speech recognition system

Estel·la Oncins, TransMedia Catalonia[1], Universitat Autònoma de Barcelona, Spain
Héctor Delgado, Department of Digital Security, EURECOM, France

This contribution aims to describe the current situation of accessibility services in live events, taking stock of the latest tendencies in the elaboration of real time intralingual subtitles in live events at the Universitat Autònoma de Barcelona (UAB). Secondly, a description of the development of a system architecture, initial set up of the automatic speech recognition (ASR) system in Catalan and the results obtained will be provided. Finally, we will outline the advantages that Internet-based technologies could provide to improve accessibility services to audiences. Last section will conclude the paper and raise questions for future research.

1. Introduction

Rendering live events, such as conferences and meetings accessible in real-time to deaf and hearing-impaired audiences is becoming increasingly possible in all countries, primarily thanks to the advances made in speech recognition technologies. But in the case of minority languages such as Catalan, no commercial speech recognition programme is available on the market. Therefore, stenography-based technologies are still used. However, nowadays the lack of professional stenographers is becoming an increasing problem. This restricted accessibility of information to Catalan deaf and hearing-impaired audiences is in part due to a lack of available technologies in minority languages.

Given the many and varied types of live events, this work does not aim to provide an ontological conceptualisation of what a live event is, but rather a contingent definition of how it can be rendered accessible to all audiences. Despite the intrinsic differences all audiovisual events share one principle: they have an audience that needs synchronized access to both, verbal and visual information. Therefore, focus will be placed in live events that take place at the university and in particular: course inaugurations, academic conferences and homages. When developing the project proposal the following three main elements have been taken into account: audiences, typology of the event and available facilities of the venue.

1.1. Audiences

If we take a look at the national and international scene as Chaume (2013:107) highlights 'policies of equality and media accessibility, have spawned a row of new

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audiovisual translation modes, designed to meet the variety of needs or concerns of different social groups'. In fact, according to WHO [2] over 5% of the world's population – or 466 million people – has disabling hearing loss. In 2050 this figure is expected to increase to over 900 million people, which means that one in every ten people will have disabling hearing loss. Against this background, several laws have been approved at the autonomic, national and European level to ensure that this group has equal accessibility without obstacles to the information that is being provided in live events. Within this context, the adoption of the United Nations Convention on the Rights of Persons with Disabilities[3], claims access to information as a basic human right. In addition, the agreement on the European Accessibility Act[4] and the Audiovisual Media Service Directive (AVMSD)[5], governments throughout Europe are being forced to make major efforts to increase the accessibility services of their media, administration and institutions. The most obvious and regulated case with regard to live subtitling is that of the media, specifically television.

It is difficult to establish exact taxonomies and classifications for the study of subtitling live events outside the TV, such as sessions of the Parliament, awards ceremonies, homages, conferences, interviews, discussions, and many others, which in some cases can take place indoors and outdoors. In the following paper the focus is placed on live events that take place at the university and in particular: course inaugurations, academic conferences and homages. Despite all their differences, all these live events present one thing in common: they have an audience that needs access to the information.

The core question is: What is the point of rendering a live event fully accessible online, when sensory impaired audiences sitting in the auditorium have limited access to the media content of the live event in their own language? The social and technological advances of recent years are being crucial in making live events accessible for the deaf and hearing-impaired audiences.

1.2. Typology of the event

In terms of the discursive structure live events primarily differ from stage performances, such as: theatre and opera, because the latter presents a close structure in the form of a screenplay, which has been rehearsed and will frequently be maintained (Oncins 2013). Additionally, live events are subjected to further critical points, which are out of the scope of this paper, but are close related to the public speaking skills of the speaker, such as fast delivery pace of speakers, the use of regional dialects or the facilities of the venue, such as wrong audio set up. However, most live events held at the university present a common speech structure: greeting protocol (welcome address of the organizers and the authorities), presentation of the speaker followed by a personal speech composed of a ready-made part and an improvisation part.

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[2] http://www.who.int/news-room/fact-sheets/detail/deafness-and-hearing-loss (last accessed 11/09/18)

[3] http://www.un.org/disabilities/documents/convention/convention_accessible_pdf.pdf (last accessed 21/11/18)

[4] https://ec.europa.eu/social/main.jsp?catId=1202 (last accessed 22/11/18)

[5] https://ec.europa.eu/digital-single-market/en/audiovisual-media-services-directive-avmsd (last accessed 22/11/18)
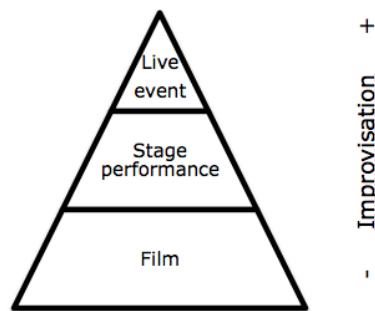
Figure 1. Improvisation comparison between different AV products

According to these AV products, Orero (2006) differentiates between three methods of creating subtitles: prepared subtitling (pre recorded AV products), semi-live subtitling (stage performances, TV news, etc.), and real time subtitling (live events). It should be mentioned that real time subtitling is usually done intralinguistically and aimed at deaf and hearing impaired audiences, but can also be used by linguistically impaired audiences. In terms of process, real time subtitling follows a different workflow than prepared and semi-live subtitling due to the timing constraints and load of speech. Therefore, reformulation and edition strategies are used.
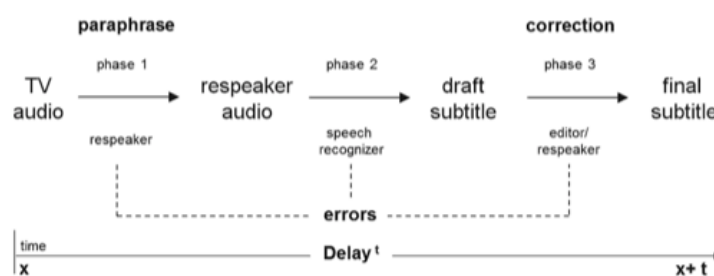

Figure 2. Temporal representation of the live block subtitling process based on Van Waes, Leijten & Remael 2013)

As it can be observed, synchronicity is a key issue, and perhaps the one, which poses the greatest challenge because it has a direct implication in the reception and perception of the final subtitle delivered to the audience. Within this context, the available facilities of the venue will be crucial.

1.3. Facilities of the venue

The Aula Magna of the Rectorate building at the Universitat Autònoma de Barcelona is equipped with a subtitling and audiodescriber workstations. Since the aim of this paper is real time intralingual subtitling, focus will be placed in the subtitling workstation, which in terms of hardware has a soundproof booth equipped with a computer and a headset microphone.

Figure 3. Subtitling workstation at the Rectorate building of the UAB

The computer has a respeaking platform installed for live subtitling that includes a ASR system in Catalan, but if a conference combines two or three different languages a speaker-dependent speech recognition software trained in Spanish or English can also be added.

The technician workstation is equipped with a TriCaster mixer, which allows broadcasting the event in a single image, combining the speaker, the sign language interpreter and the real time intralingual subtitles.

Figure 4. Technician workstation   *Figure 5. Tricaster mixer*

Finally the hall is equipped with two video cameras and an open info accessibility screen connected to a projector. Since 2011, the live events have also been streamed online and a wireless system was implemented to deliver the available accessibility services to mobile devices[6].

2. Traditional and new real time intralingual subtitling techniques

Even nowadays, most live events and specially those held in minority languages, are made accessible to deaf and hearing-impaired audiences through professional stenographers. There is an existing lack of professionals in this field and training time is long and costly compared to respeaking or other techniques (see table 1).

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[6] Further information regarding the system is provided in the article Oncins, E. *et al.* (2013). "Multi language and multi system mobile application to make accessible live performing arts: All Together Now".

	Velotype	Tandem	Stenograph	Respeaking
Delay	Medium	Medium	Low	Low
Speed	120-150 wpm (when combined)	140-180 wpm (when combined)	up to 220 wpm	140-160 wpm
Accuracy	95-98%	95-98%	97-98%	95-98%
Difficulty	Low	High	Very high	Medium
Cost	Medium	Medium	High	Low
Problems	High	Low	Medium	Medium

Table 1. Comparison of the main real time intralingual subtitling systems[7]

As it can be observed in table 1, in terms of cost and training, respeaking is the less expensive subtitling technique and the most preferred one nowadays (Romero Fresco 2018). However, since it is still a speaker-dependent technique it relies on the number of languages available and minority languages like Catalan are yet not covered.

2.1. Catalan ASR system

The central reason that lead TransMedia Catalonia research group to collaborate in the development of an ASR system in Catalan was to cover the lack of a speech recognition engine in this language.

The following subsections give details of this ASR system used by the respeaking platform. Any standard ASR system consists of two main components. First, the acoustic modelling that learns the different sounds of the language (commonly at phone level). A big amount of speech data with its word-level transcriptions is required in order to map sounds with their phoneme-level representation. Once the phone-level models are trained, word-level models can be obtained with the concatenation of their phone unit models. This word model generation is possible thanks to a dictionary, which contains the phone transcription of all the words in the vocabulary. Second, the language modelling learns about the typical word sequences in the language being modelled. This module leads the ASR system to explore only the most likely word sequences instead of performing a brute force search among all possible word sequences. The language model is learned from big collections of text in the target language. Both acoustic and language models work together to jointly map an unknown speech input into the transcription hypothesis.

The following subsections will offer a more technical description in order to explain how the ASR components are obtained. First, the training data will be described. Then the acoustic and language models training will be detailed. Finally, the performance of the resulting ASR system will be assessed.

2.1.1 Training and test data

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[7] Based on Lambourne (2006)

The Speecon Catalan speech corpus (Moreno, A. *et al.*, 2006) was employed in order to train the audio-based components of the system, namely the acoustic modelling. This database contains recordings from 550 adult speakers balanced in gender and in Catalan dialect, including central, "Nord-occidental", "Gironí" and "Tortosí". Each utterance was recorded with up to four microphones simultaneously located at different distances. The speech recordings were sampled at 16 kHz. Every session consists of 291 read utterances plus 30 spontaneous spoken utterances. Examples of the content of such utterances are free 5-minute spontaneous speech, short spontaneous utterances (i.e. dates, hours, proper nouns, cities, telephone numbers, etc), basic read words and sentences, application words, and phonetically rich sentences and words. The different sessions were recorded in a variety of environments such as offices, homes, cars and public places. The database contains orthographic annotations, a list containing the full lexicon and the corresponding phonetic transcription.

Transcriptions of the plenary sessions of the Catalan Parliament, consisting of around 24 million words were used for language modelling. The Parliament minutes were downloaded from the official website[8] in PDF format, which were automatically parsed to derive plain text, clean sentences. The complete 167.000 word vocabulary was reduced to the most common 64.000 words.

To test the recogniser, an excerpt from a Parliament session of 13 minutes was used. The original 48 kHz signal was down sampled to 16 kHz. Note that the test set differs in nature from the training set.

To train and test the ASR system, a traditional mel frequency cepstral coefficients (MFCC) frontend was employed. 12 static coefficients plus the 0-*th* coefficient were augmented with their first and second time derivatives, resulting in 39-dimensional feature vectors, which were extracted using a 25ms window with a 10ms shift.

2.1.2. Acoustic modelling

The acoustic modelling is based upon hidden Markov models (HMM) with Gaussian mixture density functions. First, a set of monophone models was obtained. We refer to monophones as the minimum sound units of a language. In other words, monophones are physical, acoustic examples of phonemes. A set of 39 monophone plus 1 silence HMMs, were flat initialised. Those implement the traditional, left-to-right 3-state topology with self-loops. Then the initial models were re-estimated on the speech training data with its phone-level transcriptions through a few iterations of the Baum-Welch (BW) algorithm. This algorithm estimates the HMM parameters, namely the state priors, the transition probabilities, and the Gaussian continuous density functions. Later, a new "short pause" (SP) model was derived from the silence HMM by cloning its central state and by adding a "skippable" transition. The SP model was to be inserted between word boundaries to model possible short, between-word pauses.

Next, the monophone HMMs were used to leverage a set of triphone HMMs, where triphones are sequences of 3 monophones. This is usually done to achieve a smoother modelling of transitions of phones within the words. The phone-level transcriptions were processed to derive crossword triphone transcriptions by inserting the "sp" label, which refers to a potential short pause, and by grouping the monophones in sets of 3. HMMs for all triphones contained in the training data were

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[8] https://www.parlament.cat/

then synthesised using the monophone HMMs. Every triphone HMM with a common central phone shares the central state parameters. A few iterations of the BW algorithm were performed again to re-estimate the model parameters on the training data.

Since the obtained triphone set does not cover all possible triphones in the language, the missing ones were synthesised as "logical models" which are "tied" to some already existing "physical model". This contributes to the overall robustness of the acoustic models. The tying process relies on a decision tree-clustering algorithm, which uses linguistically motivated questions about triphone contexts. The resulting tied-state triphones were re-estimated again through several BW iterations.

The emission probability functions were then improved by deriving multivariate Gaussian Mixture models from the original multivariate single-Gaussian models. A splitting approach was adopted to increase the number of components by powers of 2, followed by intermediate BW iterations, until reaching 32 Gaussian components.

Finally, the set of models was discriminatively trained to maximise the mutual information (e.g. maximum mutual information criterion, MMI). This was accomplished through an extended Baum-Welch (EBW) algorithm.

2.1.3. Language modelling

The language model is a 64k word, 3-gram model learned on the text training data described above. The Turing-Good discounting approach with cut-off (to discard infrequent events of the training data) was used to obtain a standard 3-gram model.

2.1.4. Experimental results

Two experiments were performed to benchmark the speech recogniser. Although experiments were conducted on a limited amount of test data, the results serve as an indicator of the performance under two different conditions, namely clean and noisy. The clean condition includes speech that has been recorded in a silent office. This condition matches somehow the conditions of a re-speaking application in which a silent, acoustically treated room is expected to be available. The noisy condition, however, corresponds to a much more challenging scenario in which a direct transcription is performed from the speaker during the live event. This latter condition includes a speech recording captured at the Catalan Parliament, extracted from the videos publicly available at the Parliament website. The audio files were processed with the ASR system to obtain the 1-best word-level hypothesis. The hypotheses were then compared with the reference word-level transcriptions in order to compute the word error rate (WER). This is by far the most extended metric to assess speech recognition performance, and calculates the percentage of words on the hypothesis that these are incorrect with regard to the ground-truth reference. Two different model configurations were evaluated: maximum likelihood (ML) training, and discriminative training with maximum mutual information criterion (DT-MMI). Also, the impact of speaker adaptation through maximum likelihood linear regression (MLLR) was assessed. Table 2 shows the experimental results.

	Clean speech	Noisy speech

	No speaker adaptation	With speaker adaptation	No speaker adaptation	With speaker adaptation
ML	20.95	17.72	28.99	25.01
DT-MMI	20.21	16.14	27.95	24.90

Table 2: Automatic speech recognition performance in terms of word error rate (WER, %), for two different training approaches (maximum likelihood, ML, and discriminative training with maximum mutual information criterion, DT-MMI), and with and without speaker adaptation. Results are provided for clean (office recordings) and noisy (Parliament recordings) conditions.

Results show that discriminatively trained acoustic models (DT-MMI row) universally outperform the acoustic models trained with maximum likelihood (ML row). Furthermore, and somehow expected, performance under the clean condition is better than under the noisy condition. Finally, speaker adaptation leads to the best performance of 16.14% and 24.90% WER on clean and noisy conditions, respectively. Taking into account that the clean condition with speaker adaptation is perfectly reasonable for a respeaking application (i.e. with controlled acoustic conditions and with a fixed respeaker), and also taking into account the limited resources in Catalan language employed for system development, the system performance with a 16.14% WER is encouraging. It would be expected that performance would further improve by increasing the amount of training data. Furthermore, the use of more recent, state-of-the-art acoustic modelling technology based on deep neural networks would bring even better accuracy.

Finally, note that this assessment considered the *offline* processing of the test speech files. To use the ASR system for real-time applications (i.e. respeaking), the offline decoder is replaced with an *online* decoder that processes the audio stream captured from an input microphone in real time.

2.2. Catalan ASR in the subtitling workstation

The ASR system was implemented in the subtitler workstation in 2011. In terms of workflow, the respeaker listens to the speaker source text (ST) and respeaks to a microphone connected to the Catalan ASR, which processes and delivers the spoken target text (TT) in a subtitler editor [9]. The text can be modified/corrected before delivering the end subtitles to the open screen and to the Wi-Fi for smartphone delivery.

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[9] The subtitler editor was developed following the UNE 153010:2012 guidelines (Subtitling for deaf and hard-of-hearing people)
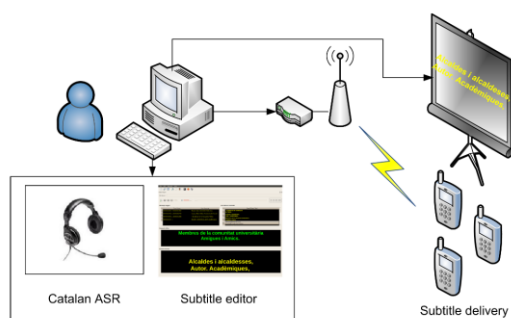
Figure 6. Subtitling system at the Rectorate building

In terms of performance of the system the following improvements compared to the stenography were found:

- Better readability for the audience
- Higher efficiency rates for the subtitler
- Elimination of the typing mistakes
- Available transcription of the subtitles to be used for the off line version of the video

Despite the progresses showed, the following adverse issues must be taken into account:

- 6-10 seconds delay
- 90% accuracy rate in ideal conditions

To increase the quality and accuracy rates of the ASR system, it is crucial to further develop the acoustic and language modelling in order to reduce the delay and optimize synchronicity.

3. Internet-based technologies and new platforms

It could be asserted that the future of real time intralingual subtitling is closely linked to respeaking. The rapid development of speech recognition technology in the following years will be crucial for the future of professionals in this field. Still, some fundamental issues to cover from the technology perspective are the need for an extreme audio controlled environment, which most of live events outside the TV, cannot offer and the voice modulation of the speaker.

3.1. Automatic speech recognition technologies

As technology evolves, the speech recognition engines, and specifically the speaker-independent systems will continue to improve their accurate rates, which remains a major challenge (see table 3). Some systems have already reported very good results under controlled conditions.

Characteristics	Speaker Dependent Recognition	Speaker Independent Recognition
	Requires time consuming user training. Flexibility in	Requires no a priori user training.

Convenience	changing users is reduced.	
Accuracy	Accuracy is higher due to available information on user's voice.	Accuracy suffers from lack of specific data and depends on the quality of the audio.
Robustness	Performance deteriorates as user's voice changes from training tokens.	Speaker independent recognition is robust to variations in speech.
Availability	Low cost speaker dependent systems are available today.	Few speaker independent systems are available and open source.

Table 3: Speaker dependent vs. speaker independent recognition, based on Karlsson 1990

Rendering real-time live events accessible to audiences is becoming increasingly possible in all countries even in minority languages, such as Catalan. One clear example is webcaptioner (www.webcaptioner.com), a speaker-independent ASR open source project that offers captioning services in over 40 languages, including Catalan. However, the quality of the output text produced by the speech recognition engine is highly dependent not only on the modulation of the voice, speech pace, available data and discourse cohesion of the speaker but also on the background noise. Additionally, regional dialects, punctuation marks, personal or company names cannot be recognized.

4. Conclusions

Speech-to-text technologies have been researched for a long time now and technological developments especially in speaker-dependent languages are already showing high quality results. Still in the case of minority languages, like Catalan, the developments are relatively recent and the accurate rate very poor. It should be highlighted that these technologies were not initially conceived for media accessibility purposes, therefore closer cooperation between audiovisual translators and engineers is crucial in order to align technology with real time subtitling needs, increase quality rates, and optimize synchronicity.

According to Romero-Fresco (2018), in a possible near future real time subtitlers may become editors of automatically recognized subtitles that they correct and cue live or may disappear altogether if broadcasters decide to show live subtitles produced by automatic speech recognition without any editing or human intervention. Therefore, research on quality and close cooperation with engineers will thus be essential to ensure that these automatic subtitles meet the standards required by the viewers.

This paper presents an example of such cooperation between media access experts, and engineers towards the development and testing of a new experimental ASR in Catalan language. Preliminary results show a low performance of the speech recognition systems, which may impede a professional application of this application at this stage, but it clearly leaves room for further development intended to cater for

accessibility needs for both linguistically and sensory impaired audiences when attending a live event.

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Conceptual Metaphor in Literary Discourse: A Case Study of Shakespeare's Macbeth and its Three Persian Translations

Saber Khakipour, Fazel Asadi Amjad

Using a cognitive-metaphoric approach, the present study aims to analyze the three Persian translations of Macbeth and the original text in order to determine the translation quality of conceptual metaphors in this drama. This study is exploratory and uses a combination of qualitative and quantitative research methods. The results of this study suggest that the three Persian translations of Macbeth were somewhere between foreignization and domestication. We believe that our results may improve knowledge about the literary translation because we move beyond linguistic limits to consider cognitive aspects across cultures.

Keywords: cognitive metaphor, Macbeth, literary translation, cognitive translation hypothesis, cultural diversity

1. Introduction

The concept of cognitive or conceptual metaphor has recently become one of the most interesting issues in the various spheres like literature, cognitive linguistics and applied linguistics. In this growing body of literature, several studies have investigated the translation of conceptual metaphor in genres like short story, autobiography and everyday speech (Burmakovaa and Marugina 2014; Tobias 2015; Shie 2012). To the best of our knowledge, however, there is still insufficient data regarding the translation of conceptual metaphor in the literary genres including drama and poetry.

The application of conceptual metaphor in Legal Discourse, Accounting and Information Technology was also discussed and analyzed (Gražytė and Maskaliūnienė 2009; Amernic and Craig 2009; Lombard 2005). This paper is a preliminary attempt to indicate that translation of conceptual metaphor in genres like drama and poetry could pose a great challenge for translator. This is because translator has to render not only aesthetic and/or surface structures but also the ST author's worldview.

Since cognitive metaphors may represent cultural diversity, the argument could be made that author's worldview and/or cognition can have effect on the translation of cognitive metaphors. The aim of this study is to assess the quality of translation of conceptual metaphors in three Persian translations of *Macbeth* using combination of tests like, descriptive statistics and inter-rater reliability. This investigation takes the form of a case study of Shakespeare's famous tragedy *Macbeth*. This study is exploratory and interpretive in nature because we explore 'why' of the occurrence of the event rather than merely dealing with 'what' of a phenomena. It is interpretive in the sense that we account for the different readers' interpretation as well.

The specific questions which drive the research are:

1. To what extent can a Persian translator of such a text as *Macbeth* mediate between two dissimilar cultures which have different ways of seeing the world?
2. What translation strategies have been used by the three Persian translators of Macbeth?

3. What are other aspects than formal and/or surface features that can have a say in the translation of Shakespeare's *Macbeth*?
4. Are the three Persian translations of cognitive metaphors in *Macbeth* source-culture oriented or target-culture oriented?

2. Review of the Literature

2.1. Linguistic Metaphor

Different theories exist in the literature regarding the concept of metaphor. In Newmark's (1988: 104) view there are two main purposes associated with metaphor:

> The purpose of metaphor is basically twofold: its referential purpose is to describe a mental process or state, a concept, a person, an object, a quality or an action more comprehensively and concisely than is possible in literal or physical language; its pragmatic purpose, which is simultaneous, is to appeal to the senses, to interest, to clarify graphically, to please, to delight, to surprise. The first purpose is cognitive, the second aesthetic.

Seeing from cognitive perspective, Lackoff and Johnson (1980: 3) are at odds with the idea that metaphors are only the characteristics of language and they maintain that metaphor is pervasive in our everyday lives and in our thoughts and actions. Mac Cormac (1985) draws a line between analogy and metaphor by stating that the degree of difference between two referents represents the difference between analogy and metaphor (24). Indeed, referents that differ considerably are called metaphors, whereas those that possess more similarities are analogies (ibid.). In his seminal text, *The Rule of Metaphor*, Ricoeur (2004: 28) suggests that the absence of term of comparison such as the particle *like* or *as*, does not mean that metaphor is a shortened simile, rather "simile is a metaphor developed further". Mac Cormac (1985: 50) claims that if a metaphor becomes a dead metaphor in ordinary language, it returns to ordinary language as dictionaries add new lexical meanings to traditional words.

Porat and Shen (2015: 80) propose that the various metaphorical forms can be generally divided into two qualitatively different groups, with respect to the obligatory nature of their related metaphoricity:

> 1. **Standard metaphorical forms**: These forms convey metaphoricity but can also be used to convey literal meanings. The two most prominent examples of this group are the nominal metaphor (*X is Y*) and the simile (*X is like Y*).
> 2. **Metaphoricity-inducing forms (MIF)**: These forms impose metaphorical processing on any two nouns, regardless of semantic factors such as constituent meaning or the context of the expression. This group includes various linguistic constructions that are commonly used to express intensification, such as nominal sentences with adverbial intensifiers (*this X is such a Y, this X is really Y*), appositive genitive constructions (*this is a Y of an X*), and question-like exclamations (*what a Y this X is*).

Ungerer and Schmid (2006: 118), hold that what is transferred by metaphor is not merely properties inherent in individual concepts, rather it is the structure or internal

relationships of a whole cognitive model. To put it another way, conceptual metaphor involves transferring whole structures from one domain to another rather than individual expressions.

2.2. Conceptual Metaphor

Conceptual metaphor was seen as that kind of metaphor the essence of which is "understanding and experiencing one kind of thing in terms of another" (Lakoff and Johnson 1980: 5). Widely varying definitions of the terms ontological, orientational and structural metaphor have emerged (Lakoff and Johnson 1980; Barr et al. 2002). 'Structural metaphor' is defined by Lackoff and Johnson (1980: 10) to mean comprehending "one aspect of a concept in terms of another". In the words of Barr, Biddle and Noble (2002: 26), "Ontological metaphors . . . explain concepts in terms of the very basic categories of our existence such as objects and substances." The authors argue that "an orientational metaphor involves *explaining a concept in terms of space*" (ibid.).

In their groundbreaking book *Metaphors we live by*, Lackoff and Johnson (1980) divide ontological metaphors into two types namely 'entity and substance metaphors' and 'container' metaphors. When we see our experiences as objects and substances, we can refer to them, quantify them, identify particular aspect of them, see them as cause and act with respect to it (Lakoff and Johnson: 25-26). The study undertaken by Lapaire (2016: 33) offers the empirical analysis of the concept of ontological metaphor by showing that 'globe gesture' or 'frame configuration' which is mostly observed in formal interviews, allows us to give 'a sense of material existence and physical presence' to an abstract conception thus making the invisible become visible to listeners. As Lapaire (2016: 34) reminds us, "The shapes and movements displayed in front of us are more than visual-kinesthetic *representations* of thoughts: they are *metaphoric enactments* of cognitive processes".

In their book *Metaphors We Live By*, Lackoff and Johnson (1980: 14) note that most of the orientational metaphors are related to spatial orientations like up-down, in-out, front-back, on-off, deep-shallow, central peripheral and they give an abstract concept a spatial orientation, for example, HAPPY IS UP. Although polar oppositions like up-down, in-out are physical n nature, orientational metaphors based on them are grounded in our physical and cultural experience (ibid.).

It appears that conceptual metaphor is not restricted to the language of literature and rhetoric but we can witness it occurrence in various and genres and languages. Lombard (2005: 183) suggests that conceptual metaphor is a naturally occurring phenomenon in the high-tech environment of IT in terms of which people think and talk about abstract concepts comprising their domain of expertise. The conceptual metaphor A COMPUTER IS A HUMAN BEING was found to be the most frequently-manifested metaphor in IT terminology giving rise to a number metaphorical entailments, also referred to as 'specialized' or 'sub-metaphors' in the context of computer networking (Lombard 2005: 179). According to Amernic and Craig (2009: 878), the conceptual metaphor ACCOUNTING IS AN INSTRUMENT infers that 'accounting itself' is an accurate truth telling device of financial performance and an inanimate and adept depicter of financial truth, free from human intervention.

In their paper entitled *What Makes a Metaphor an Embodied Metaphor?* Casasanto and Gijssels (2015) showed that metaphorical source-domain representations are not embodied in modality-specific simulations (327). Casasanto and Gijssels (2015) draw on the work of Aziz-Zadeh et al. (2006) who suggested that in an fMRI experiment, motor areas were active when participants read literal phrases about action verbs (e.g., grasp the pen) but not when they read

non-literal or metaphorical phrases of the same action verbs (e.g., grasp the idea) (333). The use of ontological metaphor in the economic news reports has been investigated recently by Al-Hindawi and Al-Saate (2016). The authors posit that in these kind of texts, ontological metaphors have various manifestations like metonymy, personification and hyperbole. Using statistical analysis, metonymy was found to have the highest percentage of occurrence (166).

In his seminal paper entitled *Extended Metaphors are the Home Runs of Persuasion: Don't Fumble the Phrase*, Thibodeau (2016) has found that extending metaphorical language to the description of policy intervention, strengthens the persuasive power of metaphoric frames for social issues (53). In order to increase the persuasive power of metaphorical frames, there needs to be a conceptual consistency between extended metaphor and responses: "We hypothesize that when an extended metaphor is paired with the conceptually congruent response . . . people will be even more likely to show a metaphor framing effect" (Thibodeau 2016: 55).

2.3. Conceptual Metaphor in Literature

In their book *More than Cool Reason: A Field Guide to Poetic Metaphor*, Lackoff and Turner (1989: 67) believe that poetic thought is distinguished from every day thought in that the former uses the mechanisms of the latter, but it extends them, elaborates them and combines them in a way that goes beyond the ordinary. Lackoff and Turner (1989) state that there are four reasons why poetic metaphor is harder to process than conventional metaphor. The first reason is that poetic uses are conscious extensions of conventional metaphors. The second one is that authors may call upon our knowledge of basic conceptual metaphors in order to manipulate them in novel ways. The next reason is that it is unusual to find two or more basic metaphors for the same target domain in a single clause and the last one is that there may phonological or syntactical explanations for this (53).

Marugina (2014) studied the conceptual metaphor A MAN IS AN ANIMAL/BEAST in Bulgakov's literary works and found that proliferation of this conceptual metaphor reveals lexical repetition of key metaphorical words and semantically complex links between conceptual metaphors and key textual metaphors (112). As Oswald and Rihs (2014) comment, "Extended metaphors are realized in discourse through the recurring exploitation of the same metaphor at several conceptual levels over a relatively long span of text" (139).

This study aims to unravel some of the mysteries surrounding the Persian translation of extended metaphors in the case of Shakespeare's *Macbeth* with a view to cognitive linguistics. Drawing upon descriptive statistics and qualitative analysis of the original and target texts, this paper attempts to assess the quality of the Persian translation of extended metaphors in *Macbeth*.

3.4. Analytical Framework

Different scholars have proposed various procedures for translating metaphor. Samples in this study were analyzed according to the Cognitive Translation Hypothesis postulated by Mandelblit (1995). As Mandelblit (1995) writes, "translation of conventional metaphor . . . may involve, in addition to *linguistic* shift, a conceptual shift between different conceptual ontologies" (486). He posits two conditions under which conceptual metaphors can be translated: Similar Mapping Conditions (SMC) and Different Mapping Conditions.

1. Similar Mapping Condition (SMC): the source idiomatic expression and the expected translation are based on the same genera metaphorical mapping.
2. Different Mapping Condition (DMC), the expected idiomatic translation is based on a different ontological mapping than that of the source expression.

3. Method

3.1. Design

A combination of qualitative and quantitative methods was used in the analysis of our data. Data for our content analysis does not come from interview since we were unable to conduct an unstructured interview with translators. Rather, we employed contrastive textual analysis in order to recognize whether or not the Persian translations of *Macbeth* could recreate Shakespeare's telescoping or extended metaphors. The research method we employed in our content analysis is based on a deductive approach because we used a priori categories rather than deriving new constructs from data during research. As mentioned before, the unit of analysis in this study is the lines or the sentences of the tragedy. This is because an individual word cannot be said to be cognitively metaphorical on its own unless it is embedded in co-text, i.e., only the surrounding words determine its direct or indirect meaning.

We also used descriptive statistics like relative frequency in order to see what is the most commonly used translation procedure among the three translators of *Macbeth*. This is followed by the comparison of three translators as regards the frequency of translation procedures they employed. In order to ensure the reliability of our findings, we also calculated the intercoder agreement through Kappa coefficient. In so doing, we got another coder to select one of the six categories or codes (here, translation procedures) and insert it by the side of the translation that it matches.

3.2. Corpus

The corpus for our textual analysis is William Shakespeare's world renowned tragedy *Macbeth* which has been translated into Persian by three translators namely, Abdolrahim Ahmadi, Daryoush Ashouri , Farangis Shadman. Out of these available three Persian translations, the translation made by Adbolrahim Ahmadi was published before Islamic Revolution and Daryoush Ashouri and Farangis Shadman produced their translations of *Macbeth* after Islamic Revolution[1]. This is to see if there are any changes in translated product over the passage of time. The sampling technique used in the collection of data is purposive sampling. This is because we selected our case based on its possession of extended conceptual metaphors which is our pre-determined purpose. The original text that we have selected was published by Feedbooks in 1606.

Table 1 lists the imprint or publication details of the three Persian translations of *Macbeth*:

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[1] Iranian Revolution of 1978–79, also called Islamic Revolution, Persian Enqelāb-e Eslāmī, popular uprising in Iran in 1978–79 that resulted in the toppling of the monarchy on April 1, 1979, and led to the establishment of an Islamic republic.

Target Text	Translator	Publisher	Date of Publication
Macbeth	Abdolrahim Ahmadi	Andisheh Publications	1975
Macbeth	Daryoush Ashouri	Agah Publications	1999
Macbeth	Farangis Shadman	Elmi Farhangi Publishing Company	2002

Table 1 *Publication details of the target texts*

3.3. Participants

For conducting our interrater reliability, we also kindly requested one of the master's students of Translation Studies in Kharazmi University to be the second rater for our content analysis. He was provided with 70 cases of *Macbeth* text and their three Persian translations which were believed to include cognitive metaphor. Each case of extended metaphor was provided with a brief description of its source and target domain so that it can help the rater to grasp Shakespeare's conceits. Then he was asked to match each case of translated conceptual metaphor with the appropriate translation procedure.

3.4. Procedure

To count up how many conceptual metaphors have been used in *Macbeth*, we read through each line of the tragedy carefully and divided them into two subcategories of 'container' and 'path' metaphors. Then, we read the corresponding Persian translations of the poem to see how STs have been translated in TT. The process of reading the lines was repeated several times in order to avoid the possibility of skipping those lines that may contain conceptual metaphor. Once the reading of the tragedy in two languages were done and we found the lines containing cognitive metaphor, we picked a few cases of cognitive metaphors in *Macbeth* and their corresponding renditions. Following that, we conducted a qualitative and descriptive textual analysis by contrasting cognitive metaphors in source text and their translations into target text.

In order to increase the reliability of our results, we also intended to calculate the frequency of translation strategies which were used by the three Persian translators. We did so by counting the total number of cognitive metaphors in *Macbeth* and then the number of translated cognitive metaphor for each translation strategy as was proposed by Mandelblit (1995). The relative frequency or percentage of each translation strategy was obtained in order to yield measurable results. This was followed by content analysis[2] in which two coders or raters were involved. In order to control for bias, it was decided that the content analysis be carried out by another person as well. In the final stage of the study, after we collected and analyzed those responses and allowing for the intercoder agreement arrived at, we decided whether or not the conceptual metaphors in original poem are equivalent to their corresponding translations in target text.

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[2] In effect, it simply defines the process of summarizing and reporting written data – the main contents of data and their messages. More strictly speaking, it defines a strict and systematic set of procedures for the rigorous analysis, examination and verification of the contents of written data (Flick 1998: 192; Mayring 2004: 266).

4. Results and Discussion

4.1. Data Analysis

A combination of qualitative textual analysis and quantitative tests like relative frequency[3] and interrater reliability were used in the analysis of our data. The research method we employed in our content analysis is based on a deductive approach because we used a priori categories rather than deriving new constructs from data during research. As mentioned before, the unit of analysis in this study is the lines or the sentences of the tragedy. In order to provide a more thick description of the data, extra-linguistic factors like the author's worldview were also taken into consideration.

4.1. Qualitative Analysis

For our qualitative analysis of the data, we attempted to categorize the translations done by three Persian translators into two divisions, namely those which appear to manifest Similar Mapping Conditions and those that demonstrate Different Mapping Conditions. Under each category, we arrange the translations according to the translation procedure that has been adopted.

4.1.1. Applied Strategies for Translating Cognitive Metaphor
Similar Mapping Condition: The first translation procedure that we are going to talk about is 'substitution'. After careful reading and analysis of the data, it turns out that some of the three Persian translators used different wording from those in source text to render cognitive metaphors in *Macbeth*. As regards *substitution*, some cases were found as follows:

(1).   ST: O, full of scorpions is my mind, dear wife! (III.ii.36)

Daryoush Ashouri's Translation:
آه، همسر عزیز، سرم کژدم‌زار است.
Back Translation
Oh dear wife, my head is *the land of scorpions*.

In this example, the Macbeth's brain is a container for poisonous stings of anxiety at his still unachieved goals as the words 'full of' indicate. In the target text, this cross-domain mapping is preserved, however, through different expression 'کژدم زار' ['the land of scorpions'].

(2).   ST: I have *supp'd* full with horrors. (V.v.13)

Abdolrahim Ahmadi's Translation
اکنون من از وحشت آکنده ام

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[3] To find relative frequency, we divide the frequency of a specific case by total number of cases and multiply it by 100 to get the percent.

Back Translation
Now, I am *replete with* horrors

In this case, Macbeth sees himself as having a stomach filled with horrors instead of food, but in the target text a more general verbal expression 'آکنده ام' [' I am replete with'] has been adopted while keeping the source ontological mapping.

Transference or *literal translation* is the next translation procedure that we want to discuss. In this procedure, the translator strives to reproduce the cognitive metaphor using the similar or nearly similar wording as the original text. It appears that this is the most frequently used procedure among the three translators. The following are some examples of *Macbeth* in which this procedure has been utilized:

(1).   ST: So from that spring whence comfort seem'd to come
        Discomfort swells. (I.ii.27-28)

        Abdolrahim Ahmadi's Translation
        از منبعی که گفتی آسودگی از آن می رسد، آشفتگی پراکنده می شود

        Back Translation
        From the spring whence comfort seemed to come, discomfort is dispersed

        Farangis Shadman's Translation
        از آن چشمه هم که گویی از او آسایش می تراوید بلا و آفت می جوشد و می افزاید

        Back Translation
        From the spring from which comfort seemed to gush out, disaster and blight comes out

Sweno, King of Norway, is characterized as the container of spring from which liveliness and comfort doesn't come out; rather, it is the source of distress and discomfort. Ahmadi and Shadman attempted to maintain the meaning of original words and so they did not go beyond that. The only difference is that Ahmadi used the Persian equivalent 'منبع' instead of 'چشمه' for the word ['spring'].

(2).   ST: Yet I do fear thy nature.
        It is too full o' the milk of human kindness
        To catch the nearest way. (I.v.14-16)

        Abdolrahim Ahmadi's Translation
        اما از سرشت تو بیم دارم، زیرا از شیر مهر بشری سرشارتر از آن است که کوتاهترین راه را در پیش گیرد.

        Back Translation
        Yet I fear your nature, because it is too full of the milk of human kindness to go the nearest way

        Daryoush Ashouri's Translation
        اما از نهاد تو بیم دارم که چندان سرشار از شیر مهربانی انسانی است که دور است راه میانبر را در پیش گیرد.

Back Translation
Yet I fear your nature because it is so full of the milk of human kindness that it is too far to take a shortcut.

Farangis Shadman's Translation
با این همه از طبع تو واقعا ترسانم که از شیر محبت انسانی لبریز ترست از آنکه نزدیکترین راه را بدست آورد.

Back Translation
However I really fear your nature because it is too full of the milk of human kindness to catch the shortest way.

Here, Lady Macbeth conceptualizes Macbeth as a container made of nature whose contents are a liquid that is the medium for Macbeth's "human kindness", both the essential quality of his humanity and his goodness. Ahmadi, Ashouri and Shadman used Persian equivalents that are as close as possible to the meaning of the original words. The words ['full of'] are directly transferred into target text as 'لبریز از', 'سرشار از' and the phrase ['the milk of human kindness'] as 'شیر محبت انسانی', 'شیر مهربانی انسانی' and 'شیر مهر بشری' with subtle nuances of meaning.

(3).   ST: Come, you spirits
        That tend on mortal thoughts, unsex me here,
        And fill me from the crown to the toe top-full
        Of direst cruelty! make thick my blood;
        Stop up the access and passage to remorse. (I.v.38-45)

Daryoush Ashouri's Translation
ای ارواح پاسدار اندیشه های مرگبار! هم اینجا مرا از زنانگی‌ام تهی کنید و سراپا پر کنید از هولناکترین سنگدلی. خونم را سنگین مایه کنید و راه و روزن هر نرمدلی را بربندید.

Back Translation
Oh you spirits that guard mortal thoughts! Empty me of my womanhood here, and fill me completely with direst cruelty! Make thick my blood; and stop passage and opening to any remorse.

Lady Macbeth likewise conceives of her own body as a container of her human kindness, and of her sexuality as the liquid that fills that container. Like her husband's, Lady Macbeth's body-container must be emptied so that it can be refilled with a liquid that is not responsive to her "nature", her humanity. Ashouri's translation is nearly similar to the source text image and wording.

Different Mapping Conditions: None of the three translators used particles such as 'like' or 'as' in order make clear the comparison, and so no case of using *simile* was found. When target texts were carefully analyzed, it was found that, sometimes, translators tried to make explicit some components of the image schematic structure of the source image. Here follows some examples of *explicitation* of source domain:

(1).   ST: I have supp'd full with horrors. (V.v.13)

Daryoush Ashouri's Translation
من از جامِ وحشت چندان سیر نوشیده ام.

Back Translation
I have drunk full from the *glass* of horrors

Here in the source text, the metaphorical language is implicit (i.e., Macbeth's body is a container). However, Ashouri has made explicit this metaphor by using the word 'جام' ['glass'] which indicates that this conceptual mapping is different across two cultures.

(2).   ST: But now I am cabin'd, cribb'd, confined, bound in
        To saucy doubts and fears. (III.iv.24-25)

Abdolrahim Ahmadi's Translation
اینک در بندم، در قفسم، در زندانِ بیم ها و دلهره های شوم بزنجیرم.

Back Translation
Now I am locked up, in the cage, bound in the *jail* of saucy doubts and fears.

Here, Macbeth sees himself contained within the larger container of his fears which are themselves contained within the mind that also contains the container of Macbeth's body. Ahmadi reproduced the source images in the target product, however, by making explicit the vehicle or source domain, using 'زندان' ['jail'].

(3).   ST: Most sacrilegious murder hath broke ope
        The Lord's anointed temple, and stole thence
        The life o' the building! (II.iii.62-64)

Daryoush Ashouri's Translation
کافرانه ترین جنایت دست به آستان مبارک خداوندگار برده و گوهرِ جانِ آستان را از آن ربوده است.

Back Translation
The most divine crime has broken into the Lord's anointed temple, and stole thence the *precious stone* of the life of the temple.

Macduff understands murder as a burglar who has violated the outer boundary, the precincts of a sacred building, the body of a king. The loot the burglar has removed from that container's interior is the spirit that gives life to Duncan and in turn to his kingdom. In the translation done by Ashouri, the word 'گوهر' ['precious stone'] has been used to explain or make explicit part of the image schema of the source domain.

The next translation procedure that we are going to delve into is *omission*. This is one of the most frequently used procedures. Here follows some cases of omission:

(1).   ST: *Come to* my woman's breasts,

<u>And take my milk for gall</u>, you murdering ministers. (I.v.45-46)

Abdolrahim Ahmadi's Translation
ای خداوندان مرگ، پستان های زنانه ی مرا *بازگیرید* و شیرم را بزهر بدل کنید!

Back Translation
Oh you gods of death! *Take back* my woman's breasts and change my milk to gall

In the source text, the word 'come' indicates that Lady Macbeth's body is characterized as a container and therefore is part of the image schematic structure of source domain CONTAINER. In target text, however, the use of the word 'باز گیرید' ['take back'] hardly recreates this image.

(2).   ST: Scotland hath foisons to *fill up* your will
         Of your mere own. (IV.iii.87-89)

Daryoush Ashouri's Translation
اسکاتلند چنان سرشار از ثروت است که خواسته ی شما را با آنچه از آن شماست *بر می آورد.*

Back Translation
Scotland is so full of wealth that it *meets* your desire with what is your own

 Macduff reformulates Malcolm's avarice as a container that the royal treasuries can fill up; that is, we have SCOTLAND AS CONTAINER cognitive metaphor. Using 'بر می آورد' ['meets'], Ashouri only translated the sense of the original text without paying attention to the 'container' metaphor.

The last translation procedure that we want to look into is *paraphrase*. There are a very few cases where the translator changed the word order or part of speech of the source text:

(1).   Come what come may,
         Time and the hour *runs through* the roughest day. (I.iii.146-147)

Daryoush Ashouri's Translation
هرچه بادا باد! *گذار* زمان بر سخت ترین روز است.

Back Translation
Come what may! *The passing* of time is in the roughest day.

In this example, there is time-moving metaphor where 'time' and 'hour' are conceptualized as moving objects. Ashouri converted the original verb 'runs through' into noun 'گذار' ['passing'].

4.2. Quantitative Analysis
In order to yield more satisfactory results and increase the reliability of our findings, statistical data was also taken into consideration. Descriptive statistics like relative

frequency and percentage was employed in which we arrived at the frequency of translation procedures employed by three translators. Having found the relative frequency and percentage of transition procedure for each translator, we compared the three Persian translators regarding the percentage of translation procedures they adopted in a separate table. The original and target texts were also rated by another coder to reduce the author's bias. Interrater reliability was calculated in order to lower the subjectivity of this textual analysis. There are 46 cases of container metaphors and 24 cases of path metaphors in *Macbeth*.

4.2.1. Descriptive Statistics

In order to find the relative frequency of translation procedures used, we counted the number of translation procedures for each translator and then divided them by total number of cases which is 70. Then the relative frequency was multiplied by 100 in order to arrive at the percentage of each translation procedure.

Looking at Table 2, it is apparent that Ahmadi's preferred translation procedure is transference followed by omission, substitution and explicitation, respectively. He did not use simile or paraphrase as translation procedures. From the table, it can also be seen that transference is Ashouri's most frequently used strategy. Following transference, omission, explicitation, substitution and paraphrase are in order of preference. As Table 2 shows, transference is preferred translation procedure employed by Shadamn which is followed by omission and explicitation. She did not translate cognitive metaphors as simile, and did not substitute a different wording for the source text and did not change the word order or word class of the source text.

	Abdolrahim Ahmadi		Daryoush Ashouri		Farangis Shadman	
	Relative Frequency	Percentage	Relative Frequency	Percentage	Relative Frequency	Percentage
Simile	0	0%	0	0%	0	0%
Substitution	0.057	5.7%	0.071	7.1%	0	0%
Transference	0.585	58.5%	0.5	50%	0.614	61.4%
Explicitation	0.042	4.2%	0.1	10%	0.1	10%
Omission	0.314	31.4%	0.271	27.1%	0.285	28.5%
Paraphrase	0	0%	0.057	5.7%	0	0%

Table 2 *Comparison of Applied Translation Procedures by Three Translators*

What stands out in this table is the dominance of transference as the translation procedure used by three translators. Around 60% of *Macbeth* cognitive metaphor translations stayed as close as possible to source text wording and conceptual mapping. Following transference, omission is the next most commonly used translation procedure. We can see from the table that none of the three translators adopted simile when dealing with *Macbeth* conceptual metaphors. It was also found that of 70 cases of *Macbeth* conceptual metaphors, 10% were translated using explicitation by Ashouri and Shadman and 4.2% by Ahmadi. Fewer than 10% of translations of cognitive metaphors were done using substitution and paraphrase. Ashuori's translation includes more cases of substitution than Ahmadi, while Shadman did not use it. Finally, the only translator that appears to have used paraphrase is Ashouri.

4.2.2. Interrater Reliability

So far, we have done a subjective contrastive analysis of certain *Macbeth* cognitive metaphors and their translations along with quantitative analysis of the translation procedures used by the three Persian translators. The quantitative part of the analysis was done through counting the number of translation procedures for each translator and then arriving at the relative frequency and percentage. Up to now, only one rater, the author, analyzed the textual data. However, a second rater was also used in order to produce more reliable results and to reduce the intuitive side of this content analysis. Interrater reliability was used to determine whether two raters agree on the match between a translation procedure and the Persian translation.

The total number of cases is the number 3 (three translations) multiplied by 70 (cases of cognitive metaphor) which makes 210. The level of agreement between the two raters for each case was analyzed using Cohen's kappa coefficient. The second rater is one of the master's students of Translation Studies from Kharazmi University and so we have two raters for our interrater reliability. The categories according to which the textual data is to be analyzed are the six translation procedures namely simile, substitution, transference, explicitation, omission and paraphrase. Hence, there are six categories of nominal variable. Statistical analysis was performed using SPSS software (version 21). The following is the crosstabulation between two raters and the Kappa coefficient yielded.

Count

		Coder2					Total
		Explanation	Omission	Paraphrase	Substitution	Transference	
Coder1	Explanation	11	2	1	1	2	17
	Omission	2	51	0	2	6	61
	Paraphrase	0	0	4	0	0	4
	Substitution	0	0	0	5	2	7
	Transference	3	0	0	3	115	121
Total		16	53	5	11	125	210

Table 3 *Coder1 * Coder2 Crosstabulation*

		Value	Asymp. Std. Error[a]	Approx. T[b]	Approx. Sig.
Measure of Agreement	Kappa	.801	.037	16.586	.000
N of Valid Cases		210			

Table 4 *Symmetric Measures*

The value of kappa for this data is .80, which indicates that inter-coder reliability is substantial or there is substantial agreement between coders in analyzing the data. The results gained from the above analysis suggests that both raters remarkably agree on the match between the translation procedure and the Persian translation. There was some negligible differences between two raters which did not affect the overall results. Both raters found that 115 cases were translated using transference.

4.3. Discussion and Interpretation

This study set out with the aim of assessing the three Persian translations of the *Macbeth* cognitive metaphors from cognitive-metaphorical perceptive. One of the three Persian translations of *Macbeth*, Ahmadi's translation, was brought out a few years before Islamic Revolution of Iran and is mainly characterized by archaic and literary style. The other two translators namely Daryoush Ashouri and Farangis Shadman published their translations after Islamic Revolution.

The first question in this study sought to determine to what extent a Persian translator of *Macbeth* can mediate between two cultures that have different worldviews and conceptualizations of the phenomena. From the qualitative and quantitative analysis of the original and target texts, it was found that all the three Persian translators attempted to produce a target text that appears to be resistant to the target culture and also conflicts the target readers' thought processes and conceptual system. In other words, they tried to move closer to the Shakespearean literary discourse and cognition by transferring the form and meaning of the ST. But, there are also cases where none of the three translators could reconceptualize the same *Macbeth* cognitive metaphors in target text and so omitted the conceptual mapping of the ST.

With respect to the second research question, both raters found that transference is the most commonly used translation strategy as illustrated above. This is an indication of the fact that the three translators tried to reproduce the same image as the original *Macbeth* text. This was followed by omission, explicitation, substitution and paraphrase, respectively. None of the cognitive metaphors were found to be translated as simile in the target texts.

The third question in this research was whether or not there are other aspects than formal and/or surface features that can have a say in the translation of Shakespeare's *Macbeth*. The container metaphor WORDS ARE CONTAINERS, for instance, is barely accessible in Persian culture if translated literally. So here, Shakespeare's worldview and/or his way of thinking is a very determining factor. Due to the fact that there is cultural diversity in such container metaphors, translating the form or surface structure of the source text will result in a target product that is faithful to the ST. However, Persian readers will consider such a translation to be strange because it is consciously activated by them.

When it comes to the last research question, the results of this study indicates that the *Macbeth*'s cognitive metaphors were directly transferred or unconsciously translated into target text by three Persian translators as long as there was not cultural diversity or clash. However, if there was any cultural clash present, the translator became aware of what could be done to the text and adopted particular approaches and consciously utilized particular combinations of procedures the end product of which is usually geared towards the target culture. In such cases, the translators switched between two conceptual systems by communicating 'intentions' rather than transferring linguistic forms (words, phrases or syntactic structures). These decision-makings were directed at achieving 'dynamic equivalence' or 'optimal relevance'.

5. Conclusions

This study has examined the effect of culture on the cognitive metaphors in *Macbeth* and found out that it is not possible for all cognitive metaphors in source culture to be accessible in target culture. This is the case in ontological metaphors not least 'container metaphors'. However, there were also some cases of 'time-moving metaphors' where cross-cultural difference was witnessed.

We are aware that our research may have four limitations. The first is that the only English work of literature that is both related to the focus of our research and has sufficient number of Persian translator, is Shakespeare's *Macbeth*. The second limitation is that we will have to analyze only two subtypes of cognitive metaphors namely 'container' and 'path' metaphors as these are the only conceptual metaphors that occur in Shakespeare's *Macbeth*. The third limitation for our study is that we were unable to conduct an unstructured interview with two of the three translators since we could not contact with them. The last limitation is that the substantial agreement between two raters has nothing to do with the accuracy of the data.

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Saber Khakipour
MA student of Translation Studies
Faculty of Arts and Humanities
Kharazmi University, Iran
Email: saberkhakipour@gmail.com

Fazel Asadi Amjad
Full Professor of English Language and Literature
Faculty of Arts and Humanities
Kharazmi University, Iran
Email: Fazel4313@yahoo.com

The Functional Use of Imperative in the Translated Chapter of Joseph

Nida S. Omar

Imperative formulas may deviate from their main meanings to provide rhetorical significance such as advice, threat, warning, guidance, etc. This study discussed the implicit rhetorical meanings of the Qur`anic imperative verses in chapter Joseph. It examined how these implicit meanings affected the concept of politeness. It also tried to examine how the translator explicated the form and meaning of the Qur`anic imperative verses in chapter Joseph. This study tried to deal with the implicit rhetorical meanings of the Qur`anic imperative verses based on Searle's Speech Acts theory. It tried to the see how the implicit meaning of the Qur`anic imperative verses reflected Lakoff's theory of politeness. Larson's theory of translation was utilized to determine how the translator conveyed the implicit meaning of the Qur`anic imperative verses into English. The results showed that the Qur`anic imperative verses have been translated literally, whilst the implicit meanings have not been conveyed in the English translation. In some cases, the implicit meaning of the Qur`anic imperative verses have led to two implicit contrasting readings based on the politeness theory. Moreover, the results showed that Larson's theory (1984) i.e. literal translation was not able to provide the implicit meanings of the Qur`anic imperative verses in the English translated texts compared to the explicit meanings. To fully understand the nature of Qur`anic imperative verses and their implicit meanings the reader must understand the context of the verses

Keywords: *Meaning, Rhetoric, Speech Act, Imperative, Politeness, Qur`an.*

1. Introduction

Imperatives are used to convey command and order for example وَقَالَ الْمَلِكُ ائْتُونِي بِهِ أَسْتَخْلِصْهُ لِنَفْسِي(54)/ So the king said: "Bring him unto me; I will take him specially to serve about my own person." The imperative speech act "ائْتُونِي / Bring unto me" is an order from the King to bring Joseph to him. The explicit meaning of the imperative may reflect other implicit meanings such as to advice, guidance, threat, warning, plea, etc. The nature of the implicit meanings of the Qur`anic imperative verses may pose problem to a translator because it requires the translator to be aware of the intention of the addresser. For example, قَالَ تَزْرَعُونَ سَبْعَ سِنِينَ دَأَبًا فَمَا حَصَدْتُمْ فَذَرُوهُ فِي سُنْبُلِهِ إِلَّا قَلِيلًا مِمَّا تَأْكُلُونَ (47) / (Joseph) said: "For seven years shall ye diligently sow as is your wont: and the harvests that ye reap, ye shall leave them in the ear, except a little, of which ye shall eat" (Ali, 2006: 567-568). The imperative speech act "فَذَرُوهُ / leave" with the explicit meaning of "order" became "advice and guidance" in its explicit form. The translator has to explain the implicit meaning to the English reader because the nature of verses needed to be translated or interpreted clearly for the reader. He has to be aware of each linguistic item, pre and after the Qur`anic imperative verses in order to be able to convey the implicit meaning to the addressee. The present study attempts to analyze

the implicit meanings of the Qur`anic imperative verses in the English translation of the chapter Joseph. The Arabic and English relationship in term of the Qur`anic imperative verses has been extensively studied from the syntactic, semantic, and pragmatic aspects. However, no studies have been done on the translation of the imperative verses in chapter Joseph. The present study tries to fulfill this gap namely the difficulties of understanding the rhetorical significance of the Qur`anic imperative verses in its English translation. This difficulty might be encountered by a translator due to linguistic and cultural distinctions between the two languages.

2. The Concept of Imperative in Arabic and English

In Arabic rhetoric, sentences can be divided into two main types: performative and informative sentences. Arab grammarians pay attention to the syntactic structure of a sentence, whereas rhetoricians focus on the functions of a sentence. Performative sentences ask the addressee to fulfill a particular action or something according to a certain demand. Informative sentences tell the addressee something and the addressee judges if a sentence is true or false. Performative sentences can be further sub-divided into two sub-classifications: demand and non- demand sentences. An imperative sentence is one of a demand / performative sentence. It requests the addressee to fulfill something (Al-Sa'eidi, 1999: vol. 2: 28). An imperative sentence may deviate from its normal meaning to provide further rhetorical meaning such as warning, threat, advice, permission, etc. (Al-Sa'eidi, 1999: vol. 2: 47-50).

From a grammarian perspective, an imperative is used to give an order and recognized by certain forms such as a bare imperative verb or by using a particular particle which is called "لام الامر / particle of imperative." A good example of a bare imperative verb is explicated in this Qur`anic verse وَقَالَ الَّذِي اشْتَرَاهُ مِنْ مِصْرَ لِامْرَأَتِهِ أَكْرِمِي مَثْوَاهُ عَسَى أَنْ يَنْفَعَنَا أَوْ نَتَّخِذَهُ وَلَدًا (21) / "The man in Egypt who bought him, said to his wife: "Make his stay (among us) honorable: maybe he will bring us much good, or we shall adopt him as a son." (Ali, 2006: 556-557). The Qur`anic verse implied the basic meaning of the bare imperative speech act "أَكْرِمِي" "Make his stay (among us) honorable." The second man in the Kingdom of Pharaohs ordered his wife to take care of Joseph. His order is a clear obligation since she is his wife and he has a higher status. She has no choice but to follow. The verse also explained the reason behind them taking Joseph. Aziz of Egypt wanted to adopt him as his son.

According to Arab rhetoricians, an imperative is a request (or order) to fulfill an action from a superior of higher position (Atiq, 1998). This means that a request or order signals an obligation uttered by a superior person to an inferior person. The imperative sentence has other figurative meanings besides its fundamental meaning of "order" obtained from its context such as advice, guidance, warning, appealing, request, supplication, etc.

Imperatives in English are acts that bear commands and orders; their moods are usually used to convey an intention to influence the behaviour of the addressee (Imperative 2009: 1). Lyons affirmed that orders and commands are used interchangeably as a secondary class of directives to convey an intention to the addressee who takes this expressed desire as a motive to act (1977: 745). Orders do not have authority as opposite to commands, which have authority. In other words, the

orders do not necessarily require that the addresser must be in an authoritative position over the addressee, while commands require that (Searle and Vanderveken, 1985: 201). English imperatives have other meanings apart from its original meaning such as permission, supplication, request, advice, instructions, wish, challenge, threat, insult, etc.(Lyons, 1977, Quirk et.al., 1985, Davies, 1986).

3. Literature Review

Han (1998, p.221) attempted to identify general morpho- syntactic principles of imperatives and to develop a model for the interpretation of imperatives. He affirmed that rhetorical questions do not have patterns like other well –formedness conditions. Ramadan and Saleh (2011) investigated the imperative style in chapter Joseph in Arabic. They focused on presenting the basic and secondary meanings of imperative style in the chapter. Ashaer (2013, pp. 96-97) studied the same chapter from the semantic and pragmatic point of view in three translations to shed light on which method should be followed in translating its verses; to find out why the translators sometimes failed to get the implicit meaning of a verse because of the semantic and pragmatic reasons of a verse. She concluded that translators sometimes fail to capture the implicit meaning of the chapter because of rhetorical devices such as foregrounding, backgrounding, order, tense and number. She affirmed that sometimes the translator needs to use more than one method of translation; he may require literal, transliteration and communicative methods to avoid losing the meanings. Alharbi (2015, pp. iv and 211- 213) studied the forms of address and reference by the members in the story of Joseph chapter from the Glorious Qur`an. The forms of address and reference are analyzed using Brown and Gilman's (1960) theory of power and solidarity, Ford's (1961) theory of intimacy/status, and Brown and Levinson's (1987) theory of politeness. The results showed that the forms of address and reference used by the members in the story were affected by sociological factors such as status, age, distance, and gender. The results also showed that the three selected theories explained the selected verses. Nisreen (2016) shed light on the importance of context in the various meanings of imperatives. She said that imperatives can explain various functions in many contexts such as praying, optional, honoring, permission etc. (p.119). She also pointed out that Austin`s speech acts may explain the relationship between certain syntactic and pragmatic elements in the Glorious Qur`an, particularly the imperative forms and their meanings from the Chapter of the Cow and Joseph (p.121). Elaissawi (2016) examined the imperative forms in the whole Qur`an from the linguistic approaches in translation. He also studied them from the perspective of performatives (p.17). He affirmed that non- imperative forms might communicate the meaning of the imperatives besides the imperative forms (p.164). Fathi and Othman (2016, p.224) pointed out the difficulties of translating the imperatives in the Qur`an in the absence of one to one correspondence between the form and the function of imperatives. In other words, misunderstanding the real function of the imperatives leads to inaccurate translation. This causes confusion between what obligatory duty is and what is recommended or apprehensive from the juristic perspective.

4. Research Methodology and Theoretical Framework

The present qualitative study explores the implicit rhetorical significance in the Qur`anic imperative verses in chapter Joseph that can prove a challenge for a translator. It explores seven Qur`anic imperative verses of the chapter in its English translation by Yusuf Ali based on Searle's (1976) speech acts theory and Lakoff's (1973) theory of politeness. The data with their English translation were also studied using Yule's (2010) built on the concept of context and Larson's (1984) theory of translation to find out how the implicit meanings were conveyed into English. The chapter Joseph was chosen because it is the only chapter in the Glorious Qur`an that tells the story of Joseph in detail. It is also the only chapter that begins with a dream and ends with the dream fulfilled. The chapter also contains various meanings such as guidance, advice, plea, rebuke, threat, entreaty and other imperative verses worth investigating. The study tried to focus on the verses that contained unique meanings especially on terms such as guidance, advice, and plea. They were selected intentionally to explore their unique meaning in the chapter. The study focused on the translation by Yusuf Ali though there are other English translations such as Pickthall (1930), Bell (1937-1939), Arberry (1955), Dawood (1956), Asad (1980), etc. The study chose the translation by Yusuf Ali since he was a well- known translator of Qur`anic text. His translation had many literary comments and used old English words such as thy, thee and thou.

The analysis was based on the English translation by Yusuf Ali (2006). Due to the nature of the imperative verses and the way that the translator handled them in the process of translation, it was to be expected that the meaning cannot be translated clearly, thus, the need to research other alternative translations such as those by Pickthall, Dawood, Asad, etc.

A comprehensive survey of the chapter was conducted to find out the imperative verses with implicit meanings. Searle's (1976) Speech Act theory was used to analyze the imperative verses in both the Arabic and English translation to determine and classify the kind of speech acts the verses contained. The imperative verses were also analyzed using Yule's (2010) concept of context and co-text of Yule (2010) to see whether the translator attempted to keep the contextual meaning of the Qur`anic imperative sentences or not. Lakoff's (1973) theory of politeness was used to analyze the degree of distance, politeness, and social rank of the speakers in the imperative verses taking into consideration the explicit and implicit meanings. Finally, the verses were analyzed using Larson`s (1984) theory of translation to know how the translator Yusuf Ali translated the Qur`anic imperative verses into English. The translation can be classified as literal and idiomatic translations. The researchers tried to analyze the implicit meanings of the selected imperative verses in term of how the meanings were exactly communicated in English. A comparison of the English text with Larson`s classification was done to classify the translation by Ali.

1. Speech Act Theory (Searle 1976)

Searle (1976) presented the concept of indirect speech acts in which the addresser conveys to the addressee more than what he/ she factually says. This depended on the information being exchanged and the intellectual and deductive powers of the addressee. People use indirect speech because direct speech can sometimes be seen

impolite and be misunderstood by their fellow workers. Indirectness can also enhance the power of the message communicated (Thomas, 1995: 143)

Searle (1976) classified speech acts into five types as follows:

a. Representatives: the speaker intends to commit to the truth of a proposition. They imply report, assert, claim, conclude, and state.
b. Directives: the speaker directs the hearer to do a particular act such as question, order, advice, and request.
c. Commissives: the speaker commits to a future course of action. These acts hold an obligation on the part of the speaker.
d. Expressives: these acts express the physiological state of the speaker. They imply blaming, apologizing, thanking, appraising, congratulating, and welcoming.
e. Declaratives: the speaker can change the status or the conditions of the situation by uttering these acts. They imply appoint, declare, name, christen, resign, pronounce, bide, and judge.

2. Politeness Theory (Lakoff 1973)

Indirect speech acts connect with politeness better than direct speech acts. Leech (1983) pointed out that people resort to indirect speech acts because they want to decrease the tone of a message included in orders, commands and requests (108). Politeness is practiced in all languages and cultures. Being polite helps an individual to achieve his or her goals and desires. Politeness also makes the addressee more comfortable and to behave positively. Lakoff`s theory helps to explain the element of respect speech contextually.

The linguist Robin Lakoff formulated the politeness theory in 1973. Politeness, according to her, is a form of behaviour used by individuals to minimize friction in personal interactions. She suggested certain rules of politeness to Grice's theory of cooperative principles, called the rules of conversation. By adding these rules, Lakoff attempted to set up pragmatics rules to supplement the syntactic and semantic rules. She pointed out that politeness rules extend from the first rule of formal politeness (do not impose), via the second rule of politeness (give options) to the third rule of intimate rule of politeness (makes one feel good). Lakoff stated that politeness in language is important because language conveys information. She stated that information was not only important in conversations but also the effect of the words on the interlocutors. A wrongly delivered message may cause misunderstandings. Therefore, politeness is very important in human interactions to maintain good relationships. In the first rule of politeness, the addresser attempts to avoid causing offence to the addressee because of the distance in term of their social status. It is applied when there is a distance in term of social status between the addresser and the addressee. This rule can be seen in terms of age, position, family relations, etc. In the second rule of politeness , the addresser gives the addressee an option to respond to what the addresser says. It is used as a mark of true politeness. Here, the addresser knows what he/ she intends, knows that he/ she has the right to wait for the addressee to respond, and the addressee knows this. The addresser knows what he/ she intends, but he/ she does not like to effect on the decision of the addressee. This is achieved using indirect speech acts. The third rule of politeness affirms and reflects the close

relationship between the addresser and the addressee. The rule signals equality in status between the addresser and the addressee. Although, the addresser is of higher status compared to the addressee, he/ she show that the addressee is equal to him/ her. This makes the addressee feels good. Her maxims imply that both the message that the addresser wants to convey and the feelings of the addressee are important in a conversation to avoid any misunderstanding or conflict.

3. Concept of Context and Co-Text (Yule, 2010, Yule, 2008, 2000, 1996, Brown and Yule, 1983)

Context is an essential concept in linguistics and translation studies. Yule accounted for context when he studied references and inferences. To him, context is of two types: linguistic context and physical context. The concept of linguistic context is known as co-text. The co-text of a word means a set of other words used in the same sentence or phrase. It is just a linguistic part of the environment in which a referring expression is used (Yule 1996:21). The co-text has an important role and power in clarifying and restraining the interpretation of sentences. Sentences imply a particular reference to what has been said before. Brown and Yule (1983) pointed out, that the more co-text is available the better is the interpretation. For example, the word Brazil in "Brazil wins World Cup" is the referring expression and the rest of the sentence is the co-text.

Yule (2010) pointed out that linguistic context determines the intended meaning of a particular word. The word "bank" has various meanings like "steep, overgrown, and the place from which the money is withdrawn." Each one of these intended meanings is identified based on its linguistic context.

Yule identified physical context as an environment in which a word is used (2000: 128). He viewed that our understanding of what we read or hear is related to how much we know about the features of the physical context (Yule 2010: 129- 130). Brown and Yule (1983) said that even in the absence of time, place, the information about the speaker and his intended audience, there is a chance to retain at least some piece of information related to the physical context that helps us to interpret the text.

4. Theory of Translation (Larson 1984)

Translation implies transferring the meaning of an original text into a target text without distorting it. It is important to preserve the meaning in the target language, even if the translation changed the text of the original. The form signifies the grammatical structure and the meaning indicates the semantic structure. Translation relies on the semantic structure of the language taking into account the intention of the writer, cultural and historical contexts, and implicit and explicit meanings of the text (Larson, 1984). Larson divided translation into two main types: form-based and meaning-based translation. Form- based translation is known as literal translation. It is based on the form of the source text. Form-based translation can be nonsensical and has less communicative value. It could be understood if the grammatical forms of the two languages are similar. Meaning- based translation is known as idiomatic translation. It is about conveying the meaning of the source text in compliance with the ordinary forms of the target text. Idiomatic translation handles ordinary forms of the target language via grammatical formations and choices of the lexical items of the

target language. Idiomatic translation has more communicative value and it reflects the original text in the target text (Larson 1984:15-16).

5.Data analysis

ST (1)   [Verse, 9] اقْتُلُوا يُوسُفَ أَوِ اطْرَحُوهُ أَرْضا يَخْلُ لَكُمْ وَجْهُ أَبِيكُمْ وَتَكُونُوا مِنْ بَعْدِه قَوْما صَالِحِينَ

TT (1)   "Slay ye Joseph or cast him out to some (unknown) land, that so the favor of your father may be given to you alone: (there will be time enough) for you to be righteous after that!"(Ali 2006: 552).

The Qur`anic verse has two contrasted images; the good in Joseph and the wickedness of his brothers. It presented the wickedness on the part of the brothers who plotted against Joseph. It revealed that there was a serious agreement among the brothers to kill Joseph. This agreement was obvious when the brothers expressed their bad intention by using two imperative speech acts to show their desire to get rid of Joseph. The brothers` decision to kill Joseph came about after a series of discussions among them followed by a unanimous agreement about killing him or throwing him away. Finally, they decided on two options, either to kill Joseph or to throw him away. The Qur`anic verse implied two imperative clauses "اقْتُلُوا يُوسُفَ /" slay ye Joseph" and/"اطْرَحُوهُ أَرْضا cast him out to some (unknown) land" connected by the particle" / أوْ or" which acted as an indicator of choosing between two things. Both imperative clauses did not show the main meaning of order, but referred to the implicit meaning of guidance. Guidance is a non –intentional directive in which the addresser does not oblige the addressee to do a particular action, but to convey the belief that doing a particular action is a good idea (Bach and Harnish, 1979: 49).

The first imperative speech act "اقْتُلُوا" was translated literally by Ali into the speech act "slay" which indicated killing deliberately with violence. However, the imperative speech act should be translated based on the function it transferred. The function it transferred implied a sense of guidance. The second imperative speech act "اطْرَحُوه / cast him out" was also translated literally which indicated the act of throwing. It was not translated according to its function, i.e. guidance. The imperative verb " اطْرَحُوه / cast him out" gave a hint that Joseph`s brothers were physically strong. The lexical word " أَرْضا / to some unknown land" reinforced and reflected their intention towards Joseph. It also referred to any deadly land because the lexical word " أَرْضا / to some unknown land" is an indefinite and undefined noun.

The Qur`anic verse "يَخْلُ لَكُمْ وَجْهُ أَبِيكُمْ / that so the favor of your father may be given to you alone" clarified why the brothers wanted to get rid of Joseph. The brothers wanted to leave Joseph in a place far away from their father because they wanted to gain their father`s love who showered his love and attention on Joseph and his brother Benjamin. This reason was in line with the previous Qur`anic verse (8) " إِذْ قَالُوا لَيُوسُفُ وَأَخُوهُ أَحَبُّ إِلَى أَبِينَا مِنَّا وَنَحْنُ عُصْبَةٌ إِنَّ أَبَانَا لَفِي ضَلَالٍ مُبِينٍ / When they said: Verily Joseph and his brother are dearer to our father than we are, many though we be. Lo! Our father is in plain aberration" which showed the main reason for getting rid of Joseph. Both imperative speech acts have been translated literally. However, the translator failed to convey the literal meaning of the first imperative speech act "اقْتُلُوا". He translated it into "slay." The English equivalent "slay" is an old word and used

commonly in certain figurative examples. Thus, the explicit meaning of the speech act "اقْتُلُوا" has been distorted and the implicit meaning of guidance has not been conveyed. The use of the speech act "murder" seems to be more suitable in the context of this Qur`anic verse. It indicated the action of "killing unlawfully with premeditation" and reflected the serious intention of the brothers to get rid of Joseph.

The literal explicit meaning of the second imperative speech act " اطْرَحُوه / cast him out" has been translated accurately but its implicit meaning of guidance has not been conveyed. This failure revealed the linguistic gap between the source and the target language. Here, the translator has succeeded in translating the meaning by choosing the particle"أوْ /or" into English by using the equivalent "or".

Related to Lakoff`s politeness theory, the Qur`anic verse sheds light on the speech among the brothers. They were all of the same social rank and had no status distance between each other. Explicitly, the Qur`anic verse presented a close and tight relation among the brothers because they all agreed to get rid of Joseph. The lexical items " وَتَكُونُوا / to / اقْتُلُوا / slay, اطْرَحُوه / cast him out, لَكُمْ / to you, أَبِيكُمْ /your father, يَخْلُ لَكُمْ وَجْهُ أَبِيكُمْ وَتَكُونُوا مِنْ بَعْدِه قَوْما صَالِحِينَ/ righteous " in the Qur`anic verse " قَوْما صَالِحِينَ/ that so that the favor of your father may be given to you alone (there will be enough time) for you to be righteous after that! reflected that the addresser made use of politeness in his speech. The addresser made use of the plural personal pronouns in these items, which reflected politeness towards his brothers. It implied that they are all responsible for the act namely killing. . This reflected Lakoff's first rule (don`t impose or distance), and implied that they had an unhealthy relationship with their father and Joseph. This relationship was reflected in يَخْلُ لَكُمْ وَجْهُ أَبِيكُمْ / " "that so the favor of your father may be given to you alone"

The brothers seemed undecided on how to get rid of Joseph; hence, they considered two ways of getting rid of him. They could either kill him or to cast him away. This reflected Lakoff's second rule (give options). The Qur`anic imperative sentence also met the third rule of politeness (to express good feelings- be friendly). It showed solidarity between the brothers and their wish to get rid of Joseph. This rule was reflected in the use of " قَوْما صَالِحِينَ / righteous" which gave the brothers some kind of comfort and satisfaction after they murder Joseph.

[Verse, 10] قَالَ قَائِل مِنْهُمْ لاَ تَقْتُلُوا يُوسُفَ وَأَلْقُوه فِي غَيَابَتِ الْجُبِّ يَلْتَقِطْهُ بَعْضُ السَّيَّارَةِ نْ كُنتُمْ فَاعِلِين   ST (2)

TT (2) Said one of them: "Slay not Joseph, but if ye must do something, throw him down to the bottom of the well: he will be picked up by some caravan of travellers." (Ali 2006:552).

One of the brothers, wise and less cruel, requested that Joseph be spared. Rather that commit the sin of murder, he suggested that Joseph be separated from his father. The imperative speech act " وَأَلْقُوه / throw him down" did not imply "request" but instead to "guide" the brothers from committing the sin of murder. The imperative speech act was translated literally to indicate the performance by someone (Oxford Dictionary Online). It should convey the implicit meaning of guidance based on the function it transfers. Guide is a directive speech act in which the addresser gets the addressee to do something (Searle, 1999: 28).

Some clues functioned as indicators as to the meaning of guidance. The Qur`anic verse " وَأَلْقُوه فِي غَيَابَتِ الْجُبِّ يَلْتَقِطْهُ بَعْضُ السَّيَّارَةِ / throw him down to the bottom of the well: he will be picked up by some caravan of travellers " connects with the pre- prohibitive Qur`anic verse " قَالَ قَائِل مِنْهُمْ لاَ تَقْتُلُوا يُوسُفَ / Said one of them: "Slay not Joseph " by the coordinator " و / wa". The prohibitive verse " لاَ تَقْتُلُوا يُوسُفَ / "Slay not Joseph" has the meaning of advice and the coordinator " و/ wa" is usually used to join two clauses in a general semantic framework. Hence, the imperative speech act " وَأَلْقُوه / throw him down" has the meaning of guidance and advice.

The Qur`anic verse " وَأَلْقُوه فِي غَيَابَتِ الْجُبِّ يَلْتَقِطْهُ بَعْضُ السَّيَّارَةِ / throw him down to the bottom of the well: he will be picked up by some caravan of travellers " showed that the speaker wanted to put Joseph in the well gently, to place him there and hope that he will be picked up by other travellers to take him to another country. The lexical word " يَلْتَقِطْهُ / picked up by", in the second part of the imperative clause " بَعْضُ السَّيَّارَةِ / picked him up by some caravan of travellers", seemed to answer the imperative speech act " وَأَلْقُوه / throw him down" which meant " if you throw him down, travellers will pick him up." The verse implied that throwing Joseph in the well is better than killing him. The lexical word " الْجُبِّ / well "was pre-attached by the definite article " ال / the." It showed that there was serious disagreements among the brothers about throwing Joseph in any well because the road was full of wells. This means that the lexical word " الْجُبِّ / the well" implied indefiniteness because the addresser did not specify a particular well. The lexical word السَّيَّارَةِ / caravan of travellers" is a feminine word referring to a group of people gathered together. The addresser made use of the definite article in the word السَّيَّارَةِ / caravan of travellers" because the addresser knew that the road was well travelled.

The translator translated the imperative Qur`anic speech act " وَأَلْقُوه" accurately into "throw him down", but he failed to do that implicitly. If the translator had tried to use the implicit speech act of guidance, the translated text will lose its religious effect and it will be distorted. In term of politeness theory, the verse showed a close social bond among the brothers. The addresser tried to maintain the tight social bond as tight as possible; thus, the suggestion to throw Joseph down the well. He did that to assuage their conscience. This was clearly shown using " قَالَ قَائِل مِنْهُمْ لاَ تَقْتُلُوا يُوسُفَ / Said one of them: "Slay not Joseph "and" وَأَلْقُوه فِي غَيَابَتِ الْجُبِّ / throw him down to the bottom of the well". This reflected the first rule of politeness.

The Qur`anic imperative verse also fulfilled the second rule of politeness giving the addressee an option when he said إِنْ كُنْتُمْ فَاعِلِينَ / but if ye must do something." It is a conditional sentence, which means, "if you want to do that." In other words, the addresser gives the addressees a chance to accept or to refuse his guidance.

ST (3)   [Verse, 12] أَرْسِلْهُ مَعَنَا غَدا يَرْتَعْ وَيَلْعَبْ وَإِنَّا لَه لَحَافِظُونَ

TT (3)   "Send him with us tomorrow to enjoy himself and play, and we shall take every care of him." (Ali, 2006:553).

The verse involved a conversation between Jacob and his sons. The brothers tried to persuade Jacob to acquiesce to their request. They requested humbly from their father to send Joseph with them to have fun. They promised to take care of Joseph and not leave him alone.

The Arabic imperative speech act "أَرْسِلْهُ / send him " was devoid of obligation. It also meant a plea. A plea is a request on the part of addresser to the addressee who has the power to decide (Davies, 1986: 39). The imperative verse " أَرْسِلْهُ مَعَنَا غَدا يَرْتَعْ وَيَلْعَبْ وَإِنَّا لَهُ لَحَافِظُونَ / Send him with us tomorrow to enjoy himself and play, and we shall take every care of him" involved a plea made by person/s of lower status to someone of higher status. The imperative speech act "أَرْسِلْهُ / send him " belongs to expressive acts, which expresses the psychological state of the addressee (Yule, 2008). It is translated literally as "send him" which refers to the action of causing to go or to be taken to a particular destination (Oxford Dictionary Online). However, this should be read in the   context of the verse, to present the implicit meaning of plea. The brothers used words such as   " وَإِنَّا /we, لَحَافِظُونَ / shall take every care of" to support their plea and to present their good intention towards Joseph.

Actually, their plea is to convince Jacob to send Joseph with them. They affirmed their plea by using the particle "ل/ lam" in the lexical word "لَحَافِظُونَ" which has been translated accurately into the auxiliary verb "shall." The translator translated the explicit meaning of the imperative speech act "أَرْسِلْهُ / send him" literally, but failed to convey its implicit meaning, i.e. plea. This failure was due to the existence of a linguistic gap between the two languages. If the translator tried to convey the implicit meaning of plea explicitly, he would have used "plea" instead "send." Hence, the form of the translated Qur`anic verse will be distorted.

The Qur`anic imperative verse reflected the first rule of politeness. The brothers followed the rule "ياابانا /our father" in the pre- Qur`anic verse قَالُوا يَا أَبَانَا مَا لَكَ لَا تَأْمَنَّا عَلَى يُوسُفَ وَإِنَّا لَهُ لَنَاصِحُونَ (11) / They said: "O our father! why dost thou not trust us with Joseph,- seeing we are indeed his sincere well-wishers which showed their respect towards Jacob.

The Qur`anic imperative verse followed the second rule of politeness. It gave Jacob an option to accept or to refuse his sons` plea to sending Joseph with them.

The Qur`anic clause " أَرْسِلْهُ مَعَنَا غَدا يَرْتَعْ وَيَلْعَبْ وَإِنَّا لَه لَحَافِظُونَ۞/ "Send him with us tomorrow to enjoy himself and play, and we shall take every care of him" complied with Lakoff`s third rule of politeness. The plural personal pronoun in the word "مَعَنَا / with us, and the lexical word لَحَافِظُونَ / shall take every care of" showed Jacob that his sons were strong collectively. The lexical words "يَرْتَعْ وَيَلْعَبْ / to enjoy himself and play" are persuasive words because they wanted Jacob to feel that they will make Joseph feel happy and entertained.

The Qur`anic verse implicitly revealed the bad intention of the brothers towards Joseph. This hate was obvious in verse (9)" اقْتُلُوا يُوسُفَ أَوِ اطْرَحُوه أَرْضا / Slay ye Joseph or cast him out to some (unknown) land." Their bad intention was revealed by verse (8) إِذْ قَالُوا لَيُوسُفُ وَأَخُوهُ أَحَبُّ إِلَى أَبِينَا مِنَّا وَنَحْنُ عُصْبَةٌ / They said: "Truly Joseph and his brother are loved more by our father than we: But we are a goodly body!. The words in this Qur`anic verse (8) showed their hatred and jealousy towards Joseph which resulted in their action. The verse (12) did not comply implicitly with Lakoff`s third rule of politeness.

ST (4)   [Verse, 29] يُوسُفُ أَعْرِضْ عَنْ هَذَا وَاسْتَغْفِرِي لِذَنْبِكِ إِنَّكِ كُنتِ مِنَ الْخَاطِئِين

TT (4)   "O Joseph, pass this over! (O wife), ask forgiveness for thy sin, for truly thou hast been at fault!" (Ali, 2006: 560).

The main addresser in this Qur`anic verse was the second person in the kingdom of the Pharaohs who directed his address to Joseph and his wife. This dialogue occurred after the act of seduction. The first imperative clause "يُوسُفُ أَعْرِضْ عَنْ هَذَا/ O Joseph, pass this over!" was uttered by Aziz calling Joseph without "ya". The omission of the vocative particle "ya" indicated Joseph's special status in the opinion of his master, Aziz of Egypt. The imperative speech act "أَعْرِضْ / pass over" was translated literally which indicated the action "to neglect ". It was free of obligation; it implied a plea with a slight threat. Plea is usually from a person in an inferior position to a superior position. Plea in imperative sentences is a humble request on the part of an addresser towards an addressee who has the power to decide (Davies, 1986: 39). It belongs to expressive acts, which expresses the psychological state of the addressee (Yule, 2008). The demonstrative pronoun "هَذَا/ this" referred to the act of seduction and functions as an emphatic clue to reinforce the meaning of plea. It is translated into English to the demonstrative pronoun "this". The imperative speech act "أَعْرِضْ / pass over" was violated by the use of plea. Its use has been inverted since plea is usually from an inferior to a superior. Instead, it was uttered by a superior (Aziz of Egypt) to an inferior (Joseph).

The imperative speech act "أَعْرِضْ / pass over" also meant threat. Threat is a commissive act in which the speaker commits himself to do some future action. It expresses what the speaker intends (Searle 1976: 1-15, Yule 2008:53). Imperative can convey the meaning of threat when the speaker commits himself to do something to harm the addressee, 1985:193). Aziz of Egypt (the addresser), tried to influence Joseph`s behaviour in a negative manner by using the imperative speech act " أَعْرِضْ / pass over". Aziz of Egypt was afraid that the news of the seduction may become known to the public and this will affect his high social status as the second highest person in Egypt. The translator successfully translated the explicit meaning of the imperative speech act "أَعْرِضْ / pass over", but he failed to convey the implicit meaning of "plea" and "threat" into English. This failure was due to a linguistic gap between the two languages. If the translator tried to use the implicit meaning of "plea" and "threat", the translated text would be distorted and the religious impact of the original text would be lost.

The second imperative sentence " وَاسْتَغْفِرِي لِذَنْبِكِ / (O wife), ask forgiveness for thy sin" was uttered by Aziz of Egypt to his wife. He began by using the imperative speech act "وَاسْتَغْفِرِي / ask forgiveness" to indicate that she was guilty and she had to ask forgiveness from him and Joseph. The imperative speech act "وَاسْتَغْفِرِي/ask forgiveness" was translated literally into English which implied the action of or process of forgiving (Oxford Dictionary Online). It should be translated based on the function it transfers. It should imply the implicit meaning of order. Order is a directive speech act in which the addresser directs the addressee to do a particular action (Searle, 1976: 1-15, Yule, 2008:53). Order means an authoritative instruction to do something (Oxford Dictionary Online). In this imperative clause " وَاسْتَغْفِرِي لِذَنْبِكِ / (O wife), ask forgiveness for thy sin", it was issued from a husband to his wife because he knew that she was guilty.

The imperative speech act "وَاسْتَغْفِرِي / ask forgiveness" also implied rebuke. He rebuked his wife because of her action. Rebuke is an expressive speech act that explains what the addresser feels (Yule 2008: 53). The Qur`anic clause " إِنَّكِ كُنتِ مِنَ الْخَاطِئِين /for truly thou hast been at fault!" reinforced the implicit meaning of rebuke.

The lexical words إِنَّكِ /thou and الْخَاطِئِين / hast been at fault!" confirmed her terrible deed when she tried to seduce her slave Joseph. The lexical word "الْخَاطِئِين" literally means "sinful-doer." It is in the masculine plural to reinforce her sin because seduction is usually done by men not women. The translator successfully translated the imperative speech act "وَاسْتَغْفِرِي / ask forgiveness" explicitly, but he failed to communicate the implicit meaning of rebuke. Conveying the implicit meaning of rebuke into English explicitly would result in distorting the translated text and its religious impact. The implicit order in the imperative speech act"وَاسْتَغْفِرِي / ask forgiveness" has been conveyed because it complied with the explicit meaning of the imperative speech act"وَاسْتَغْفِرِي /ask forgiveness". The Qur`anic clause " يُوسُفُ أَعْرِضْ عَنْ هَذَا/ O Joseph, pass this over!" reflected the first rule of politeness. It shows the politeness of Aziz of Egypt towards Joseph, despite of his high social status. His politeness was demonstrated when he omitted the vocative particle "ya" when he called for Joseph "يُوسُفُ"The translator failed to realize the importance of omitting the vocative particle "ya" and translated it explicitly to "O Joseph." The imperative Qur`anic clause "يُوسُفُ أَعْرِضْ عَنْ هَذَا/ O Joseph, pass this over!" lacked the feelings of solidarity on the part of Aziz of Egypt towards Joseph. This was realized by the use of the imperative speech act " أَعْرِضْ / pass over" with a slight implicit meaning of threat as well as the original implicit meaning of plea. Consequently, the imperative Qur`anic clause "يُوسُفُ أَعْرِضْ عَنْ هَذَا/ O Joseph, pass this over!" did not reflect the third rule of politeness. The imperative speech act "أَعْرِضْ / pass over" did not reflect the second rule of politeness because Aziz of Egypt didn't give Joseph the option to accept or to refuse. The imperative Qur`anic clause "وَاسْتَغْفِرِي لِذَنْبِكِ / ask forgiveness for thy sin" did not reflect the first rule of politeness because the addresser; i.e. Aziz of Egypt offended his wife for her attempt to betray him..

The imperative Qur`anic clause "وَاسْتَغْفِرِي لِذَنْبِكِ / ask forgiveness for thy sin" did not reflect the second rule of politeness because the addresser; i.e. Aziz of Egypt, did not give his wife an option. Meanwhile, Aziz of Egypt maintained a bond of solidarity with his wife when he said "وَاسْتَغْفِرِي لِذَنْبِكِ / ask forgiveness for thy sin." He did not behave angrily towards his wife who attempted to betray him. This bond of solidarity reflected the third rule of politeness, though the imperative speech act " وَاسْتَغْفِرِي / ask forgiveness" which implied an order with a slight rebuke.

ST (5)   وَقَالَ يَا بَنِيَّ لَا تَدْخُلُوا مِنْ بَابٍ وَاحِدٍ وَادْخُلُوا مِنْ أَبْوَابٍ مُتَفَرِّقَةٍ [Verse, 67]

TT (5)   Further he said: "O my sons! enter not all by one gate: enter ye by different gates. Not that I can profit you aught against God (with my advice) (Ali, 2006:575).

Jacob was concerned for his envious sons and he advised them to enter Egypt from different gates. He was a wise and experienced man. He was worried that his sons would attract undue attention since they were in a strange land, they dressed differently, talk a strange language and they had a difficult mission with no credentials. Thus, he requested his sons to enter Egypt from various gates.

The imperative speech act " وَادْخُلُوا /enter" was translated literally to denote the action of coming or going to (Oxford Dictionary Online). It was translated literally and not according to its function i.e. of advice. The imperative speech act " وَادْخُلُوا /enter" was devoid of its original meaning of order; instead it denoted the meaning of

advice. Advice is a non –intentional directive in which the addresser does not oblige the addressee to do a particular action, but to convey his belief that doing a particular action is a good idea (Bach and Harnish, 1979:49). Advice is a directive speech act in which the addresser gets the addressee to do something (Searle, 1999: 28).

Jacob`s advice in this Qur`anic clause " وَادْخُلُوا مِنْ أَبْوَابٍ مُتَفَرِّقَةٍ / enter ye by different gates" was built on the previous prohibitive Qur`anic clause " يَا بَنِيَّ لَا تَدْخُلُوا مِنْ بَابٍ وَاحِدٍ / "O my sons! enter not all by one gate" which implied his implicit advice not to enter from one gate. The imperative clause" وَادْخُلُوا مِنْ أَبْوَابٍ مُتَفَرِّقَةٍ / enter ye by different gates" was linked with the previous prohibitive clause" وَقَالَ يَا بَنِيَّ لَا تَدْخُلُوا مِنْ بَابٍ وَاحِدٍ / "O my sons! enter not all by one gate" by the co-ordinator " و / and." The imperative clause" وَادْخُلُوا مِنْ أَبْوَابٍ مُتَفَرِّقَةٍ / enter ye by different gates" advised them to enter Egypt individually to attract as little attention as possible. Previously, Jacob did not request his sons to enter from different gates because they were unknown to the Egyptians.

The translator failed to convey the implicit meaning of the imperative speech act of " وَادْخُلُوا /enter", though he succeeded to convey its explicit meaning literally.

This failure was due to the non-existence of an intentional linguistic equivalent in the target language, which denotes an implicit meaning of the source language. If the translator intended to use the speech act of "advice" as an equivalent of the imperative speech act of " وَادْخُلُوا ", the Qur`anic verse will be distorted and it will lose its religious and linguistic impact. The verse showed Jacob's feeling of solidarity and sympathy towards his sons when he said يَا بَنِيَّ / O my sons". It reflected that he was keen to keep his sons away from any unexpected dangers in spite of their actions towards him and Joseph. His love for his sons served to provide some kind of psychological comfort for them. Thus, the verse reflected the third rule of politeness "makes one feel good." The Qur`anic verse also reflected the first rule of politeness "don`t impose, distance" by using" لَا تَدْخُلُوا مِنْ بَابٍ وَاحِدٍ / O my sons", يَا بَنِيَّ / O my sons! enter not all by one gate", " وَادْخُلُوا مِنْ أَبْوَابٍ مُتَفَرِّقَةٍ / enter ye by different gates" that showed Jacob wanted to avoid offending his sons.

The imperative Qur`anic verse reflected the second rule of politeness of "give option" which gave the sons the option to follow the advice of their father or not.

| ST (6) | [Verse, 82] وَاسْأَلِ الْقَرْيَةَ الَّتِي كُنَّا فِيهَا وَالْعِيرَ الَّتِي أَقْبَلْنَا فِيهَا وَإِنَّا لَصَادِقُونَ |

TT (6) "Ask at the town where we have been and the caravan in which we returned, and (you will find) we are indeed telling the truth." (Ali 2006: 581).

The scenario repeated itself again after several years. The sons came back without Benjamin. Jacob lost another beloved son at the hand of his own sons after they swore they would take care of Benjamin. The Qur`anic imperative verse showed the excuses made by Jacob's sons. They cannot comprehend what happened since everything was fine initially.

The imperative speech act " وَاسْأَلِ / ask" was translated literally denoting a reporting speech act namely to obtain an answer or some information (Oxford Dictionary Online). It was devoid of obligation and had the implicit meaning of astonishment. Astonishment means great and profound surprise; it is an expressive speech act that conveys a psychological state of sincerity. It is related to the state of affairs located in the content of proposition (Searle, 1999: 30). Yule (1996:53) stated

that it conveys the psychological state of a speaker and can be a statement of dislike, like, pain, etc. The verse revealed the brothers' astonishment because they did not know the reason for what happened to Benjamin. Arabs usually used a suitable proverb to express astonishment. They said "إِذَا عُرِفَ السَّبَبُ بَطَلَ الْعَجَبُ/when the reason is known, there will be no more wonder." Therefore, they asked their father to ask the people of the city "الْقَرْيَةَ / the town" where they were and the members of caravan "وَالْعِيرَ الَّتِي أَقْبَلْنَا / the caravan in which we returned" with which they came back. They wanted to proof to their father that they were honest and that they were telling the truth. This was obvious when they used "وَإِنَّا لَصَادِقُونَ / we are indeed telling the truth."

The translator was able to convey explicitly the basic meaning of the Arabic speech act " وَاسْأَلِ / ask" into English literally, but failed to translate the implicit meaning of astonishment. This required the use of the speech act "astonish" in the English text; that distorted the meaning of the Qur`anic imperative verse and its original religious meaning. The verse highlighted the social gap between Jacob and his sons, which grew by what happened to Benjamin. The social gap was obvious when they used " وَاسْأَلِ / ask" and "وَإِنَّا لَصَادِقُونَ/ we are indeed telling the truth." The Qur`anic imperative verse reflected Lakoff`s third rule of politeness which affirmed the close relationship between the addresser and the addressee. The verse also reflected Lakoff`s second rule of politeness namely a chance for their father to ask the people of the city were they there "الْقَرْيَةَ / the town" and the members of caravan with which they came back " وَالْعِيرَ الَّتِي أَقْبَلْنَا / the caravan in which we returned."

ST (7) قَالُوا يَا أَيُّهَا الْعَزِيزُ مَسَّنَا وَأَهْلَنَا الضُّرُّ وَجِئْنَا بِبِضَاعَةٍ مُزْجَاةٍ فَأَوْفِ لَنَا الْكَيْلَ وَتَصَدَّقْ عَلَيْنَا إِنَّ اللَّهَ يَجْزِي الْمُتَصَدِّقِينَ [Verse, 88]

TT (7)   They said: "O exalted one! distress has seized us and our family: we have (now) brought but scanty capital: so pay us full measure, (we pray thee), and treat it as charity to us: for God doth reward the charitable." [Ali 2006: 583].

The verse spoke of the second meeting between the brothers and Joseph after he became Aziz of Egypt. The brothers came back to Joseph following their father`s advice. They conveyed the sorry state of their father and their current adversity faced with starvation. They humbly requested from Joseph to release Benjamin and be charitable. The first imperative speech act "فَأَوْفِ/pay full" was translated literally using a phrasal verb. It indicated the action of "giving to us". It needed to be translated according to its context to convey the implicit meaning it transfers. The imperative speech act "فَأَوْفِ/   pay full" did not mean obligation, but the implicit meaning of entreaty. Entreaty means an earnest or humble request (Oxford Dictionary Online). It is an expressive speech act in which the addresser conveys his / her psychological state and reflects statements such as like, dislike, pleasure, sorrow, etc. (Yule 1996:53).

The second imperative speech act "وَتَصَدَّقْ / treat" was translated literally into "treat" which indicated the action of regarding something as being of a specified nature with implications for one`s actions concerning it (Oxford Dictionary Online). The imperative speech act "وَتَصَدَّقْ / treat" did not mean obligation, but had the implicit meaning of entreaty. The second imperative speech act "وَتَصَدَّقْ / treat" was joined

with the first act of "فَأَوْفِ /pay full" by the co-ordinator"و " which was translated correctly into "and".

The Qur`anic verb clause "مَسَّنَا وَأَهْلَنَا الضُّرُّ / distress has seized us and our family" and the clause "وَجِئْنَا بِبِضَاعَةٍ مُزْجَاةٍ/ we have (now) brought but scanty capital" reinforced the implicit meaning of entreaty for both the imperative speech acts. Both clauses reflected their state of suffering, poverty and starvation. The brothers also entreated Joseph to be more charitable and they reinforced their entreaty when they said " إِنَّ اللَّهَ يَجْزِي الْمُتَصَدِّقِينَ / for God doth reward the charitable." The particle " إِنَّ / for" affirmed the whole clause after it which was translated into the particle of reason "for". The intention of the brothers to use " إِنَّ اللَّهَ يَجْزِي الْمُتَصَدِّقِينَ / for God doth reward the charitable" was to win Joseph`s heart and to make him more charitable.

The translator accurately translated the first imperative speech act "فَأَوْفِ /pay full" by using the phrasal verb to convey its explicit meaning literally. However, he failed to convey the implicit meaning of "entreaty". To communicate the implicit meaning of the imperative speech act"فَأَوْفِ / pay full" required the translator to use the implicit speech act "entreaty". Hence, the translated verse will be distorted and it will lose its original religious impact. The translator has also accurately translated the second imperative speech act "وَتَصَدَّقْ / treat" by using the phrasal verb to communicate its literal meaning. However, he failed to translate its implicit meaning due to the linguistic gap between the two languages. The use of the implicit speech act "entreaty" in the English translation will distort the translated text and it will lose its original religious impact.

In term of politeness, the whole Qur`anic verse قَالُوا يَا أَيُّهَا الْعَزِيزُ مَسَّنَا وَأَهْلَنَا الضُّرُّ وَجِئْنَا بِبِضَاعَةٍ مُزْجَاةٍ فَأَوْفِ لَنَا الْكَيْلَ وَتَصَدَّقْ عَلَيْنَا إِنَّ اللَّهَ يَجْزِي الْمُتَصَدِّقِينَ (88) they said: O exalted one! distress has seized us and our family: we have (now) brought but scanty capital: so pay us full measure, (we pray thee), and treat it as charity to us: for God doth reward the charitable."(88) revealed social distance between Joseph and his brothers. It showed their respect towards Joseph when they used the honorific expression " يَا أَيُّهَا الْعَزِيزُ / "O exalted one!" which reflected the first rule of politeness. Both imperative Qur`anic clauses complied with the second rule of politeness which gave Joseph a good chance to accept or to refuse their entreaty. However, the third rule of politeness was not applicable to the verse because the brothers were inferior in their status to Joseph. Their inferior position was reflected when they used " فَأَوْفِ لَنَا / pay us full "and"تَصَدَّقْ عَلَيْنَا / treat it as charity to us" which reflected their serious need for Joseph and his charity.

6. Conclusion

The present study discussed the rhetorical significant of the Qur`anic imperative verses and their English translation in terms of Searle`s Speech Acts theory, context and co-text by Yule, Lakoff`s theory of politeness, and Larson`s theory of translation. Based on these theories, seven Qur`anic imperative verses were analyzed in terms of their explicit and implicit meanings. The results showed that the Qur`anic imperative verses contained implicit meanings in addition to their explicit meanings such as guidance, option to guide, advice, plea, threat, and order. Generally, the explicit meaning of the verses has been preserved literally in the translated text. However, the implicit meaning of the verses can be distorted in their translations. Thus, the religious

and linguistic impacts of the imperative verses may be lost in the translated verses. The translator used footnotes to convey the implicit meaning of the Qur`anic imperative verses in English. A single imperative verse containing imperative speech acts may contain two implicit meanings as well as their explicit meanings. A single imperative speech act may have similar implicit and explicit meaning and this allows a translator to convey the meanings to a reader. Certain Qur`anic imperative verses often comply to one or two out of the three rules of politeness, and there can also be a mismatch pertaining to one of the three rules. Occasionally, two contrasting implicit readings of the Qur`anic imperative verses may exist based on the politeness theory dealing with the context and co-text. These two contrasting implicit readings have not been conveyed into the English translated verses. The results have shown that Speech Acts theory, politeness theory, context and co-text work can be used together to analyze the implicit meaning of the Qur`anic imperative verses compared to the translation theory which failed to convey the implicit meaning of these verses into English.

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Dr. Nida S. Omar
Faculty of Medicine, University of Mosul, Iraq
nidaa.omar@gmail.com
Mobile: +964771639818

Dr. Kais A. Kadhim
Sohar University, Oman
KAlwan@su.edu.om
Mobile: 00601117776924

Mahmood Abdul Khaliq Al-Baqoa
Faculty of Education for Girls, University of Mosul, Iraq
Mobile:+9647701676818

The Shakespearean Translator – Ariel or Caliban?

Loredana Pungă, Dana Percec

The present paper starts from a metaphor used by Leon Levițchi, when prefacing the Romanian 'Univers' edition of Shakespeare's Complete Works, published in the 1980s. There, the professor mused that the job of someone attempting to translate Shakespeare (into Romanian) was like embodying the ultimate duplicity, of the god Ariel, on the one hand, a spirit of nature who thrives on unlimited freedom, and of Caliban, the enslaved mutant, rebellious and unpredictable, on the other. The paper will analyse a selection of prefaces to several Romanian Shakespeare editions, from the early 20th century to the present day, looking at the details occurring in the process of translation and the reasons lying behind some complex and difficult translation choices. From word-for-word equivalence, through the mechanisms of juxta, to the attempt to recreate the iambic pentametre, from archaic parables to modern slang, Romanian versions provided by poets, literary critics, professional translators, or professors of English are validated and authorized in these prefaces. The focus here will fall mainly on the explanatory function of these paratexts, but we will bring adjacent functions into discussion as well.

Keywords: *editor's preface, literary translation, paratext, translator's preface, translation of Shakespeare into Romanian*

1. Translations of Shakespeare into Romanian

The history of Shakespeare's translation is, to a large extent, the history of Shakespeare's reception in the academic environment, by literary critics and the general public. The translation of Shakespeare into Romanian began in the 19th century, coinciding with the first theatrical performances of the Bard's plays on stages in the Romanian Principalities or in Transylvania, as well as with the first critical notes on *Viliam Șacspear or Șacspir*. While scarce and far between in the 19th century in comparison with the large amount of translated material in many other European countries at that time (Matei-Chesnoiu 2007), in the first decades of the 20th century, the Bard already enjoyed, among Romanian writers, critics and translators, a formidable reputation. This impression can be accounted for by the unequivocally deferential tone in which translators choose to write their prefaces, as if making indirect excuses for their courage to have approached such a genius and creator of flawless language.

The isolated translations of single plays and of selected sonnets in the first decades of the 20th century and the interwar period are followed by the two large-scale projects of translating Shakespeare's *Complete Works* into Romanian: one under the supervision of Mihnea Gheorghiu, between 1955 and 1961 at *Editura de Stat pentru Literatură si Artă*, and the other unfolding between 1982 and 1991, coordinated by Leon Levițchi at *Univers* publishing house. In 2010, a third project was initiated, which has been supervised by George Volceanov, with the Romanian publishers *Paralela 45* and *Tracus Arte*.

2. Prefaces to Shakespeare in Romanian. Translation in focus

A particular category of paratexts accompanying Shakespeare's translations into Romanian has been of interest to us: prefaces, forewords and notes (sometimes having the size of genuine critical studies), either written entirely by the translators or written by the editors and containing references to the translation process.

The four translation moments mentioned in the previous section reflect major mutations not only in aesthetic awareness and critical discourse, but also in the social and cultural realities of the receiving context. The 1920s were still heavily indebted to the 19th century tradition, showing a high degree of academic conservatism and excessive concern with the poetic qualities of the Shakespearean text. This approach coincided with the overall direction in the early 20th century Shakespeare scholarship, when the Bard of Avon was still mainly presented as a poet and a creator possessing the attributes of a Romantic genius. Post WW2 Romania witnessed the first years of communism, which brought about censorship, a phenomenon which not only had obvious political and ideological implications, but also affected the way literary language was used. Archaic structures were preferred to modern terms, as they appeared more harmless in their implications, less anchored in anything that could relate to the ideologically heavily loaded contexts of the epoch. At the same time, communism also imposed certain prudishness in language and behaviour and, thus, any obscene reference was banned from the printed texts. The result was a closed discourse, frozen in an atemporal universe.

The complete edition of the 1980s was published under the communist regime as well, but, by then, writers and translators had gained experience in avoiding the vigilance of official censorship, so that highly technical language or obscure jargons, vagueness and hermeticism were employed in all domains, including literary criticism and translation (Percec 2008: 207). The Shakespearean text and the prefaces that accompany it seem highly sophisticated, the paratext of the *Complete Works* being academic, cryptic, and metaphorical.

The latest Romanian edition attempts to compensate even more for many of the past deficiencies, seemingly replacing Shakespeare the poet and the genius with Shakespeare the showbiz entrepreneur and giving up the reverential language for a provocative one, in which "bawdiness" is not avoided but rather capitalized on, as a distinctive feature of the original (Volceanov 2012: 217).

What we attempt to find out now is whether the translation-related issues tackled in the paratexts considered reflect these general tendencies and whether their functions are adapted accordingly, in keeping with the overarching role of texts of their type. If, as Genette (1997: 197) puts it, the original preface of a literary work written by its author "has as its chief function to ensure that the text is read properly" (more exactly, firstly that it is read, and then that the reading is done along the appropriate coordinates), a preface to a translated literary text or a similar paratext that concentrates on the translation process should, ideally, fulfil an equivalent function, i.e. incite the readers to approach it and offer the key to understanding why the target text ended up looking as it does.

2.1. Early 20th century prefaces

The two prefaces to the Shakespearean translations we selected for analysis from among the early 20th century paratexts are written by Adolphe Stern (*Julius Caesar*, 1922) and Henry Marcus (*Sonnets*, 1922). We have chosen the preface to a play and the preface to

the sonnets starting from the hypothesis that traditional criticism and translation of the Bard focused on the poetic quality of his language and, therefore, we wanted to establish whether "poet" and "poetic" are key words and desiderata, irrespective of the genre of the translated texts. Indeed, Stern's very opening sentence in the preface reads: "Shakespeare is the poet who, according to Al. Dumas, created after God's model." (Stern 1922: III, our transl.) He goes on to praise Shakespeare's language as "a perfect tool", an illustration of the artistic fusion between "form and substance" (idem: V).

The explanatory function (Dimitriu 2009) of this part of the preface becomes clear as long as one may interpret Stern's remarks, quoted above, as an "elective affinity" (Steiner 1975, qtd. in Dimitriu 2009), i.e. as clear indication of his admiration for the Bard and, consequently, as a plausible reason for having chosen this author. The same function is further fulfilled by Stern's comments on previous translations and his own, as efforts mainly in the area of versification. He acknowledges P. P. Carp as Shakespeare's first important translator, in the 19th century, but considers his use of "alexandrine, arhythmical verse" as being designed on Schlegel's German model (Stern 1922: VII, our transl.) and therefore – we read between the lines – a choice that prompts him to try his hand at offering a more appropriate translation version. Stern explains his preference for the blank verse and iambic pentametre as being faithful to both the English and the Romanian language; the latter among the Romance languages, he thinks, "is the most suitable to this verse, with its sonorous and suggestive folk elements" (Stern 1922: VII, our transl.). The translator sees this as a great advantage, because he can reproduce all ideas and imagery in the original English lines without making his Romanian verse much longer and more tedious. However, he admits that the metric patterns are the main reason why translating Shakespeare is an unbearably hard task. Giving an account of his translation strategies and of his response to the challenges posed by the source-text positions Stern's confessions still in the category of explanations, the level of discussion being now intratextual (Dimitriu 2009), as opposed to his praise of Shakespeare's craftsmanship in general, placed on the extratextual level, and to his reference to previous translations, which lies in-between the two levels (it indicates external factors as having played a role in the translation process, but the focus is on the text in question itself).

As opposed to Stern, Henry Marcus is indebted to the French literary tradition and translation practice, when he writes, in his 1922 preface to the *Sonnets,* about his technical choices that they were dictated by Boileau's literary theory. He confesses to giving up the original rhymes, "so gentle and harmonious" (Marcus 1922: 7, our transl.), in order to save the content, that is, to give, in his words, more *allure* to the concise Shakespearean *pointe.* We recognize here the French critical approach, where the *pointe*, a literary or translation unit, in which the author's intention is concentrated – often the equivalent of a pun, an ironic twist or a witty remark –, is intensified by the *allure*, a sign of distinction conveyed by semantic complexity or rhythm. Even if Marcus assesses such translation choices as being deviations, he concludes that they are both quantitatively and qualitatively insignificant, being justified by the pressure of versification.

Just like in Stern's case, there is an external factor indicated by Marcus as having influenced his rendering of the English text into Romanian. The situation is, however, not fully identical, in the sense that it is not dissatisfaction with another translator's work that encourages his new translation attempt, but rather admiration for a writing style that may be taken as a model – Boileau's in this case. When reference is made to something outside the text considered for translation, the justification of the translator's choices is extratextual.

When, on the other hand, he describes how exactly he proceeded with his actual translation, the explanatory function of his prefatorial discourse lies at the intratextual level.

Both prefaces mentioned in this section bring to the fore "text-specific translation issues that are part of what James Holmes (1988) calls 'problem-oriented' studies" (Dimitriu 2009: 197): the effort of rendering the rhythm and, respectively, the rhyme of the Shakespearean verse into Romanian, so the explanatory function of the prefaces is fulfilled in connection to specific prosodic elements.

When highlighting the difficulties of dealing with these elements, both translators actually perform a translation-oriented text analysis, thus assigning their prefaces an informative/ descriptive function (Dimitriu 2009) as well.

The concern for the preservation of the poetical dimension of Shakespeare's language, in other words, the care for keeping the poetic beauty of literature generally intact, a desideratum at the beginning of the 20th century, as previously pointed out, did not result into a uniform application of translation methods and techniques. So, the two translators meet in their plea for fidelity to the principle dictating that it should be the poetic quality of the translation product that should take precedence over fidelity either to the source or to the target text, but they part in their choice of the translation means used in order to obey this principle. While Stern declares himself in favour of fidelity to the source text (easy to observe, he says, as long as Romanian as the target language allows for that), Marcus chooses to diverge from the original and gives more importance to the target text, in the (subjective) hope that this is how he would be able to produce a translation marked by poeticity. This being the case, the two prefaces may be said to fulfil a similar general normative/ prescriptive (Dimitriu 2009) function, when it comes to the adherence to the poeticity principle, but a disparate one, when the choice of actual translation techniques gets down to the loyalty to the form of the original.

One final note is worth making concerning Stern's preface: what leaped to the eye in the case of this particular paratext is the translator's use of two words borrowed from French to refer to some peculiar aspects he considered in the translation process – the above mentioned *allure* and *pointe*. The fact that he found no Romanian equivalents and chose not to paraphrase the French terms may be indicative of the incipient stage at which Romanian terminology in literary and translation studies (the latter improperly called so for what was going on in the field at the time Marcus was writing) found itself in the early years of the 20th century. This would count, we think, as a preface fulfilling what we may call a "documentary" function, in the sense that it documents the state of the Romanian translation/ literary studies terminology at the time.

2.2. Prefaces in the 50s and the 60s

Mihnea Gheorghiu, the editor of the 1950s-1960s *Complete Works*, regards the earlier attempts of translating Shakespeare into Romanian as "enthusiastic" (an obvious euphemism), commenting on the necessity of the new collection as an act of cultural and historical reparation (1955: 53). He shifts his attention from form to content, saluting Shakespeare as a writer for the ordinary people, speaking on behalf of "emperors and beggars, nations and individuals." (idem: 52, our transl.) Apart from this remarkably democratic manifesto in an author fully identified otherwise with the (academic) elites, Gheorghiu also encourages Romanians, when reading Shakespeare, to focus on his characters, as rich and diverse as any modern writer could provide. He suggests that the most

important contribution to making Shakespeare known in Romania is not that of professional translators or teachers, but that of the best known Romanian writers. Again, poets are considered the best connoisseurs of the Bard (he quotes Mihai Eminescu, Șt. O. Iosif, Al. Macedonski or George Topîrceanu to illustrate his point of view).

The explanatory function of Gheorghiu's preface is obvious – the type of translation he advocates is what Nida (1964, 1969 with Taber) called, not much later after this preface was written, "dynamic equivalence", a sense-for-sense (content-for-content) approach, counting on intelligibility, as opposed to "formal equivalence", heavily relying on word-for-word equivalence. Without drawing attention to specific areas of difficulty in translation, he declares himself in favour of an editorial policy supporting the primacy of meaning over form in translation, this ruling, at an intratextual level, that, in Nida and Taber's words (1969: 24), "translating consists in reproducing in the receptor language the closest natural equivalent of the source language *message*, *first in terms of meaning* and secondly in terms of style" (our emphasis).

The extratextual dimension of the explanatory function of Gheorghiu's preface resides in its author's claim that the new translation of Shakespeare's works is meant to compensate for what previous translations, too "enthusiastic" as he considers them, failed to offer the Romanian public.

A secondary, normative/ prescriptive function may be said to be fulfilled by the editor's declaration of his orientation towards the content of the source text in translation; such orientation, applied to the whole collection of Shakespearean works translated under Gheorghiu's supervision, may be taken as a model to be followed by other practitioners. To legitimize his preference, the editor suggests that a translation approach displaying fidelity towards the source text content, more specifically, towards the variety of characters that this content brings before the readers' eyes, would be received by a large and heterogeneous public. Reaching the masses was a well-set goal in communist Romania, in all walks of life, so the normative/ prescriptive function of this preface may be grasped in terms of suggesting an editorial and translation policy that would fit the needs of almost every potential member of the audience, with no distinction between the educated elites and the average man. Mention of the opinion that poets seem to be the ideal translators may be interpreted as fulfilling, indirectly, a normative/ prescriptive function, too. The praise of these particular translators may be understood as a prescription: it is poets that should translate texts with a poetic dimension and not other categories of translators.

2.3. Prefaces in the 80s

Three decades later, Leon Levițchi admits that Shakespeare in translation is a "necessary evil": doubly evil if done poorly, only half evil if "it is close to the original (denotation, emphasis, mode, connotation, coherence, style, versification) while observing the rules of the target language." (1982: 27, our transl.) On the one hand, we recognize the Anglophile scholar, who always prefers a good English text to anything else; on the other hand, we see that the process of translating Shakespeare is, by now, in theory and practice, connected to the ethics of the international community of professional translators. Levițchi regards the literary translation as an auxiliary material, an impression which grows when the original is something as rich and complex as Shakespeare, where the *juxta* (the juxtalinear translation of classical texts and a traditional translation practice in the academic environment) will never suffice. He admits being an adept of George Călinescu's theory, who advised that literary

translation should work as an analogy, never relying on the word-for-word translation technique, rarely with annoyingly long footnotes or paraphrases. Technically, Levițchi argues, poetic translation can be achieved when the first, literal meaning of a word is intended, but not for secondary or metaphorical meanings. To support his idea, the editor evokes Shakespeare's last romance, *The Tempest,* in which the spirit of the air, free, graceful and ineffable, is opposed by the monster of the underworld, who uses the magician's language to curse. While the original writer is clearly Ariel, the translator risks becoming a Caliban if he doesn't have the imaginative power to reinvent the text. Overall, it seems that the strategy generally encouraged for the 1980s edition is the poetic license, the slight divergence from the original (and from grammar and syntactic rules functioning in everyday Romanian), considered a response to versification or style requirements.

The direction in which the explanatory function of Levițchi's preface points is thus clear: free translation that gives birth to dynamic equivalence, by taking into account the meaning of the original, even if this means to sacrifice its form (so, fidelity to the target text and the target culture is in place). When discussing the intratextual level, in order to indicate the necessity of considering form of secondary importance as compared to meaning, he provides the illustrative example of a problematic issue, that of the words used in their connotative sense. Mentioning them as a challenge for translators makes the part of the preface where this is done informative/ descriptive by Dimitriu's (2009) criteria.

To give more weight to his proclaimed option, the translator resorts, extratextually, to a voice that is recognized as authoritative in Romanian literary studies – George Călinescu's. The implication is that, if a well-known critic like him suggests a path to be taken, this must be the way to go on. Again, the normative/ prescriptive function follows/ becomes evident from the firmness with which the translation choices are made and talked about.

2.4. Prefaces in the 2000s

Last but not least, the Romanian Shakespeare edition closer to the present moment is one in which, if we were to remix Levițchi's metaphor, the translator is neither Ariel nor Caliban, but Falstaff. For George Volceanov (2012: 217), slang and debowdlerizing the Shakespearean text (i.e. freeing it from the pressure to avoid obscenities at all cost) are major priorities, because, he believes, the days of the "philological" translation and reception are gone, and have been replaced by the translation for the stage and the understanding of the Bard as an entertainer. Consequently, Volceanov invites readers to forget the aseptic phrases of previous translations, which were, to a great extent, "acceptable", but not illustrative of the "concessions Shakespeare made to his unrefined public", in an age when the theatre was regarded as a subliterary and subcultural form (idem: 218, our transl.). Censorship and self-censorship were not only political and ideological phenomena, but processes stemming from the translator's "moral fibre" (idem: 219, our transl.) or prudishness. The general editor believes that the metaphorical paraphrasing of the original slang and pornographic language did as much injustice to Shakespeare as the complicated and scholarly glossing in extensive footnotes or endnotes that used to accompany the main text in some of the translations. Both translation choices are unfortunate: the former prevents the Bard from really being our contemporary, while the latter is absurd if the text is employed for the stage, since "a line cannot be uttered on the stage alongside its explanatory footnote." (idem: 224, our transl.).

Volceanov's is a completely new approach to the translation of Shakespeare in the peculiar aspect of the Bard's language that he chooses to place emphasis on. If prosody or

words used with an indirect meaning puzzled former translators, now the aspect addressed is different – taboo, harsh, slang words and phrases. The explanatory dimension of the preface to volume one of the collection he has supervised is achieved by the detailed explanations concerning the prevalence of formal equivalence, chosen to render these particular textual elements of the original into Romanian (like before, putting these lexical elements into the limelight has an informative/descriptive dimension). They are supplemented by explanations of an extratextual nature – the translation choices brought to fruition are justified by considering Shakespeare the entertainer not only of the educated, but mostly of the unrefined public and only then an artisan of poetic, pretentious language. Volceanov's Shakespeare is, like Gheorghiu's, a Shakespeare of the masses, only that the way he addresses them in Romanian is different in the free-of-taboos 2000s from the more conservative 1950s.

Since this is the first attempt to consistently translate slang and indelicate words directly, it is harder to anticipate the normative/ prescriptive function of the translation principles enunciated in the preface than it was in the other cases discussed (which all presupposed mainstream ways of translating Shakespeare and not only). The Romanian public's and critics' reactions still need to consolidate until one may be able to evaluate the impact of the direct translation method suggested and used by Volceanov and his team.

Uncertainty as to whether the 2000s Romanian Shakespeare will be long- lived, or future translators will return to more conservative methods of rendering the Bard's texts into Romanian, together with the lengthy explanations Volceanov offers make us speculate on the defensive function of the preface analysed in this section. Norberg (2012: 103), taking a sociological approach to translation, states that the translator's comments in prefaces may be of two kinds: offensive, when they are "comments on translation decisions which appear obvious and undeniable and which show little role distance" (these indicate that the translators perform rather routine tasks and that they have internalized their role as translators dealing with such tasks), and defensive, when they are "statements that anticipate possible objections to certain translation decisions and which, therefore express a greater degree of role distance" (when they perform rather non-routine tasks in which their identification with their role is not that strong).

3. Conclusion

Our analysis of some prefaces to translations of Shakespeare at various moments since the beginning of the 20th century up to the present has revealed that their most obvious function is explanatory. Without exception, the paratexts investigated here contain references to the choice of the translation methods applied, be they illustrative of fidelity either to the source text or to the target text and culture, an account which presents advantages, but which runs risks as well. On the advantage side, one may count the fact that a synchronic approach to a translator's expressed thoughts concerning his/ her strategies highlights what translation tendencies and even norms prevailed at a certain moment; a diachronic approach, on the other hand, offers insight into the evolution of such tendencies and norms – it has become clear during our investigation that, in the span of a century, Shakespeare's texts have benefited from a variety of translation attempts, the translator being now an Ariel, now a Caliban, to return to the question in our title. As Norberg (2012: 104) points out, talking about how s/he performed the translation of a particular text offers the translator "the chance to strengthen his/ her reputation […] and satisfies the translator's desire to write about the translation task

without being immediately challenged", while also giving him/ her the opportunity to "anticipate and prevent criticism from reviewers and readers by showing, for example, that s/he has been aware of different translation alternatives and translation problems".

The risks may reside in exactly the opposite direction, Norberg (2012: 104) says – "exposing translation principles and procedures […] may invite criticism from reviewers and others".

Apart from reference to the translation choices made (which contributes to the informative/ descriptive dimension of the translators' statements), the prefaces that we have explored fulfilled their explanatory function by indicating the connection between these choices and certain extratextual factors, such as other translators' works, the characteristics of the source and the target language, the prestige of a scholar setting a trend in approaching a literary text, etc.

Finally, the normative/ prescriptive function has been performed rather indirectly, via the explanatory one, with one exception - Volceanov's translation, in whose case we found it difficult to identify the prescriptive potential of the translation techniques described.

Whether there are risks or advantages attached to a translator's talking about his/ her endeavour, whether the function of a preface is mainly explanatory, informative or normative, it is clear that paratexts such as those we have analysed provide vital information to the readers, make the translators visible and their voices heard. At the same time, they are always "worthy of further in-depth analysis as they have a lot to offer to translator trainees and researchers in the field of Translation Studies" (Haroon 2017: 112).

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Dr. Loredana Pungă
West University of Timişoara
Bd. Vasile Pârvan no.4
300223 Timişoara, Romania
Email: loredana.punga@e-uvt.ro

Prof. Dana Percec
West University of Timişoara
Bd. Vasile Pârvan no.4
300223 Timişoara, Romania
Email: dana.percec@e-uvt.ro

Specijalna bolnica in Serbian and its English Equivalents

Aleksandra Radovanović, Dragoslava Mićović

The current study seeks to investigate the corresponding English equivalents of specijalna bolnica, *and to identify the problems in rendering this lexical item into English. The analysis starts from the renderings of* specijalna bolnica *on the investigated institutions websites. The findings reveal that the translators opt for formally corresponding lexical items, which results in the transparent target language collocations. A translator's choice should be governed by the purpose of translation, prospective readership and the English language variant. Yet, in the case of particular institutions increasingly expanding into the field of health tourism, an effect-oriented descriptive equivalent is recommended.*

Keywords*: Serbian, English, translation, equivalent, correspondent*

1. Introduction

Every country designs and develops its health-care system in accordance with the needs of the population it serves and available resources. In Serbia, the health needs of the population are met through the services provided by the network of health-care institutions at three levels. At the primary level, health care is provided by *domovi zdravlja* (primary health centers). The most familiar health institution that provides sophisticated health-care services at the secondary level is *bolnica* (hospital). The patients of all ages with all kinds of illnesses and medical conditions are treated in general hospitals. Also, there are hospitals that provide more specialized care, i.e. *specijalne bolnice*, the translation of which is in the focus of this study. According to Article 112 of the Law on Health Care, *specijalna bolnica* "engages in the specialist, consulting, and inpatient health-care activity in the field for which it has been founded, laboratory and other diagnostics, as well as the pharmaceutical health-care activity through the hospital pharmacy" (Law on Health Care). Article 113 also states that there is a *specijalna bolnica* that "in engaging in the health-care activity, uses a natural factor of treatment" so that it "may also provide the services in tourism, in accordance with the regulations governing the area of tourism" (Law on Health Care).

As *specijalna bolnica* covers two different kinds of hospitals, we anticipated that there might be a few different translations of the same lexical item in English. Therefore, we set out to investigate its corresponding English equivalents and to identify the problems in rendering this lexical item, or possibly a term[1], into English. The primary purpose is to reach conclusions regarding the alternative equivalents and provide practical solutions for translators.

2. Equivalence and correspondence in translation

Translation is "a process of substituting a text in one language for a text in another" (Catford 1965: 1) with a particular emphasis on "rendering the meaning of a text … in the way that the author intended the text" (Newmark 1988: 5). Being simultaneously "an art, science and a skill" (Nida 1964: 3), and a "matter of taste" (Newmark 1988: 6) on top of that, translation served as a means of intercultural communication from ancient times. Consequently, this

multi-faceted activity has been approached differently within theoretical reflection. Within the linguistic perspective, the notions of equivalence and correspondence have a vital role. Most researchers and practitioners agree that the main task of a translator is to establish a relationship of equivalence between the source language (SL) and the target language (TL). However, answers to the question 'What translation equivalent (TE) does a translator set out to attain?' differ widely.

Catford (1965: 27) distinguishes a textual TE that is any TL form which is observed to be the equivalent of a given SL form. For Catford (1965: 32), a formal correspondent is "any TL category which may be said to occupy, as nearly as possible, the 'same' place in the economy of the TL as the given SL category occupies in the SL". Rather than features of the form of the SL, Nida (1965, Nida and Taber 1982) stresses the semantic quality and views equivalence as "a very close similarity in meaning as opposed to similarity in form". Hence, dynamic equivalence should be achieved and "the closest natural equivalent of the SL message, first in terms of meaning and secondly in terms of style" (Nida 1964: 166; Nida and Taber 1982: 12) is to be sought. Relying on Nida's positions, Newmark (1988, 1991) further develops a communicative approach to translation. In furnishing his theory, Newmark introduces the distinction between semantic and communicative translation and stresses the following aspects: the purpose of the translation, the nature of the readership and the type of text. Communicative translation, as Newmark points (1988: 47) out, "attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership". Both semantic and communicative translation comply with the accepted syntactic equivalents or correspondences for the two languages in question (Newmark 1991). The former being focused on the meaning is mainly for expressive texts, whereas the latter focused on the effect is mainly for informative and vocative ones.

3. Methods of the study

To find the TEs of *specijalna bolnica* in English, we initially consulted the official websites of the investigated institutions listed in the Register of the Ministry (Ministry of Health). As the Register is based on the data from January 2016, we performed a Google search to identify newly established institutions in private property containing the same lexical item in their legal names. The translators' strategies and the text segments considered equivalent were noted down.

Corpora played a significant part in this study. Given that corpus resources are very useful in translating in a non-native language as these provide evidence of natural ways of expressing ideas in the TL (Kenny 2013: 1421), an additional TL general English reference corpora search was performed. The corpora of the two TL variants, British English (BrE) (Davies BYU-BNC) and American English (AmE) (Davies COCA), were searched to back up the evidence on the conceptual information of the employed TEs. Finally, the corpora resources were consulted to gain additional insights regarding the collocational potential of the lexemes neglected by translators, and, in turn, to find other adequate lexical combinations.

4. Results and discussion

Eight of 31 investigated institutions entered in the Register have the content of their websites presented both in Serbian and English. The online presentations in the two languages of three more institutions were identified through Google search. Only in seven instances is the TE of *specijalna bolnica* offered: *special hospital* features on five websites, whereas *specialized hospital* is an option in two cases. Serbian *specijalna bolnica* consists of two lexemes: adjective *specijalan,a* modifying the noun *bolnica*. In both TEs, literal rendering is evident as they are made on the basis of substituting the corresponding adjectives to collocate with the noun *hospital*.

In the case of *special hospital*, sticking to the exact meaning of the original component words is evident as *special* is a standard TE of the adjective *specijalan,a.* Yet, specialized dictionaries leave some doubts regarding the used TE adequacy. According to the available online dictionary, it as a successful TE as a *special hospital* is "a hospital for the medical and surgical care of patients with specific types of diseases" (Farlex Partner Medical Dictionary). However, the *Dictionary of Medical Terms* arouses suspicion as it defines *special hospital* as "a hospital for people whose mental condition makes them a potential danger to themselves and/or others". Given the conflicting differences in entries, the corpora search was performed to eliminate all ambiguities regarding the referential meaning of the TL collocation. After eliminating the duplicates, the output from running a query resulted in 17 hits in BrE corpus and 16 hits in AmE corpus. The results from the BrE variant, including example (1), corroborate the later dictionary definition.

(1)   Families who fear that a *special hospital* is too close have accused health service managers of snubbing their request for consultation. (BNC: K3CW_newsp_other_report)

In view of this, the back-translation of BrE *special hospital* appears to be *duševna bolnica*. On the other hand, a few examples from AmE corpus are supportive of the former dictionary definition, as illustrated by:

(2)   There's a *special hospital* he went to in Vienna where they make wooden limbs. (COCA FIC: BkJuv:FearLoathing)

These findings indicate that the semantic scope of the SL item is much wider than its TE. Thus, it might be argued that *specijalna bolnica* and *special hospital* are an instance of false collocational pairs with a partial overlap in meaning. It is debatable, however, whether this TE could achieve "equivalent effect" (Newmark 1988), i.e. the same effect on the readership of the translation, the native BrE community in particular, as is obtained on the readership of the original.

As for *specialized hospital*, the SL collocation has undergone the same process of literal or word for word translation. The modifier of the headword is the adjective derived from the verb *specialize* (*specijalizirati*, *obučiti se za određenu oblast* (Mićić 2011)) that means "designed for a particular purpose; concentrating on a particular activity or subject" (*Dictionary of Medical Terms*). Reasonably, the presence of the SL is less strongly felt than with a *special hospital*. The findings reveal AmE preference for a *specialized hospital*. The BrE corpus offers only one example of this lexical item, again related with providing mental

health services, whereas five examples found in AmE corpus refer to the institutions focusing care and treatment on a single specialty as in:

(3)   Barr came to Lunsford with an idea for a *specialized hospital* catering to catastrophic illnesses, like heart disease emphysema and trauma-related accidents. (COCA: MAG Forbes)

Consulting the specialized dictionaries available to us cannot shed any new light as they do not include an entry to *specialized hospital*. Reference is, however, made in the glossary provided by the *World Health Organization* that defines it as "A hospital admitting primarily patients suffering from a specific disease or affection of one system, or reserved for the diagnosis and treatment of conditions affecting a specific age group or of a long-term nature". This indicates that it would be an appropriate TE for *specijalna bolnica* as it is defined in the Law on Health Care.

The logic underlying these TEs is clearly governed by the grammatical rules involved in the formation of words and their combinations. As the collocational patterning differs among languages, further corpora search was aimed at finding other collocation pairs synonymous with the identified options. As English makes more use of double-noun compounds than Serbian, we researched *noun+noun* combinations. Two nouns came up as the collocates of *hospital*. The noun *specialist* (*specijalista, stručnjak za određenu oblast* (Mićić 2011)) collocating with *hospital* resulted in five hits in BrE and four hits in AmE corpus equally distributed in the written and newspapers genres including:

(4)   The neurologist diagnosed a possible brain haemorrhage, and had Rose admitted to a *specialist hospital* in London. (BNC: AS0 W_non_ac_medicine)

Further, AmE corpus also offers 16 examples of the noun *specialty* (*struka*, *specijalnost* (Mićić 2011)) premodifying *hospital* mostly from newspapers register and two examples from the academic genre. As example (5) proves, *specialty hospital* achieves the desirable result in translation.

(5)   The Hospital for the Ruptured and Crippled continued to service the community as a *specialty hospital* dedicated to the science of orthopaedics. (COCA ACAD OrthoNursing)

A different problem altogether is pointed to by the third noted translators' practice: *omitting* the TE. The SL original remaining in the TL presentation on three websites implies that it is not easy to find an adequate TE. Considering the purpose of translation, omission might be a good choice. Namely, the TEs suggested above serve the purpose with the institutions promoting medical treatments and services to international patients. However, it is unlikely that the desired effect is achieved when they are employed for translating the names of the health-care institutions offering a range of additional non-medical contents and are typically set in tourist destinations.

These have always been an indispensable part of the Serbian health-care system, and as such mentioned in Article 113 of the Law on Health Care and registered. Yet, their orientation toward health tourism is evident in recent decades. Besides medical, health-care and diagnostic facilities, the inpatients and outpatients have been increasingly offered spa and wellness facilities. This makes these institutions efficient not only for the treatment of diseases, rehabilitation and recovery after acute medical conditions but also for prevention.

Accordingly, all previously discussed TEs can be ruled out as they would result in a loss in a semantic content. Following Baker (1992), it might be claimed that the SL item and investigated TEs would actually result in non-equivalence due to extra-linguistic factors. In other words, non-equivalence can be established since the TL has no direct equivalent for a lexical item in the SL.

These institutions, *Specijalna bolnica Merkur* in Vrnjačka Banja being the most renowned one, are the instances of cultural objects with connotations that are specific to the native speaking community. In view of this, *specijalna bolnica* can be considered a culture specific item. Although it is not always clear which words and expressions should be classified as such, in the field of translation studies *culture-specific expressions* refer to the words that signify concepts that are related to a specific culture (Terestyényi 2011: 13). According to Newmark's (1988) classification of cultural words, *specijalna bolnica* belongs to social culture.[2]

Given that "anything that can be said in one language can be said in another" (Nida and Taber 1982: 4) "and often has to be" (Newmark 1991: 8), it is needed to find the lexical item linked to its referent. It should be also born in mind that culture specific items are context dependent, as Terestyényi (2011) stresses. Opting for translation in a roundabout, descriptive way seems sensible. An adequate translation also implies a translator's contrastive competence in finding and using "words and structures other than the corresponding ones to render the same or similar meaning" (Mićić 2013: 229). Rather than focusing on its individual components and the meaning each word possesses in its own right, the focus should be on the meaningful equivalent of a collocation as a whole. In this respect, a *medical spa* as a 'tailor-made' descriptive equivalent seems as an adequate option as it can convincingly transfer the most important components of the SL item meaning into the TL. In compliance with Newmark's (1988, 1991) approach, it also makes the cultural content of the original lexical item more accessible to a reader. Given that the purpose of translation is seen in terms of attracting prospective international customers, a *medical spa* is not only informative but, by implication, more appealing and as such more effective.

5. Conclusion

The translation of Serbian *specijalna bolnica* results in *one-to-many* English equivalents. In the examples from the websites we have observed, translators give preference to formally corresponding items in rendering the lexical item. The translators' logic underlying the choice of collocations is clearly governed by the grammatical rules involved in the formation of words and their combinations, which resulted in transparent TL collocations: *special hospital* and *specialized hospital*. In AmE usage, a *special hospital* is semantically close to the SL lexical item. It is, however, disputable whether it is an effective TE in BrE considering what a native layman would have in mind when faced with the translated material. Hence, the later TE proves to be a better choice as it leaves no possibilities of misinterpretation. When priority is given to the semantic or conceptual compatibility, *specialist hospital* and *specialty hospital* prove as adequate TEs as they are familiar in BrE and AmE respectively and communicate the same message.

In sum, the dictionaries' entries and corpora findings reveal that the TEs are to a certain extent near-exact match in terms of semantics and that the translator's choice should be made based on the TL variant and prospective readership. In AmE, the preference should

be given to a *specialized hospital* in academic texts, whereas *specialty hospital* can function an appropriate TE in the informative texts oriented toward wider readership. A *specialist hospital* seems appropriate when writing for BrE readers.

As regards the institutions increasingly expanding into the field of health tourism, *specijalna bolnica* calls upon a 'tailor-made' TE. Rendering with an adequate descriptive equivalent, such as *medical spa*, could be acceptable to the readership a translation is intended for. As it conveys cultural content of the SL lexical item, it might be considered a necessary effect-oriented variation.

Notes:

1 A *term* is different from a *word* as term contains a concept in a specific domain (Khan 2016). Given that *specijalna bolnica* is not included in all medical dictionaries available to us, there is room for discussion whether it should be considered a term.
2 As regards cultural words, Newmark (1988) offers the following classification: 1) ecology, 2) material culture (artefacts), 3) social culture – work and leisure 4) organizations, customs, activities, procedures, concepts, and 5) gestures and habits.

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Dr Aleksandra Radovanović,
Faculty of Hotel Management and Tourism in Vrnjačka Banja
Vojvođanska bb
36 210 Vrnjačka Banja, Serbia
e-mail: aleksandra.radovanovic@kg.ac.rs

Dr Dragoslava Mićović, assistant professor
Academy of Criminalistic and Police Studies
Cara Dušana 196
11 080 Zemun, Serbia
e-mail: dragoslava.micovic@kpa.edu.rs

Muslim Scholars as Self-Translators
Ahmed Saleh Elimam

Self-translating is commonly practised by Muslim imams in their sermons, including those delivered at weekly Friday congregations. Self-translation in this context is an unrecognised phenomenon, insofar as analysis of it is conspicuously absent from the translation literature. It is, therefore, significant from both pedagogical and academic points of view to conduct research into how this long-standing practice is carried out in this context. To do this, four Friday sermons delivered in mosques across the UK are recorded, transcribed and examined. Furthermore, the respective imams are interviewed in order to corroborate the results of the descriptive part of the research.

1. Introduction

As required by the Islamic faith, Muslims pray five times a day, and on Fridays, there is a congregational prayer preceded by a *khutba,* a sermon or short talk, delivered by the *imam* (prayer leader) (Hashem 2010: 49). Given the multicultural and multilingual context in the UK, these *khutbas* are delivered in English either solely or in combination with Arabic (and occasionally with a South Asian language). In a dual (or multi-)lingual *khutba*, the first part of the talk is usually delivered in Arabic, and the second (and/or the third) offer a self-translation of that part in English (or the other language/s) either by the same *imam* or by a different person, depending on the linguistic abilities, or lack thereof, of the *imam*. For the purpose of this research, English *khutbas,* which are always punctuated with Arabic utterances, and bilingual (Arabic-English) split *khutbas* delivered by the same *imam,* will be examined.

Like Rabacov (2013: 66), I see self-translation as synonymous with bilingual and bicultural translation rather than with bilingualism or code-switching, where alternating between two languages, or language varieties, is unconscious. Along the same lines, Beaujour (1989: 39 in Grutman 1998: 18) draws a distinction between bilingual speakers who shift languages unconsciously and bilingual writers who deliberately choose which language to use at any given time. According to the *imams* interviewed in this article, they are, consciously, translating, rather than code-switching, in the English *khutbas,* which, they say, they prepare from Arabic material. In addition, one can see a relationship of similarity between the two parts of the split *khutbas* which qualifies them for being a source text and a corresponding translation of it, see under data analysis.

The use of (self-)translation in this context has not been studied before. The *imams'* role as self-translators seems to be invisible to academia, leaving this as an untapped area of research. According to the *imams* interviewed for this research, this is a collective phenomenon in the sense that it is not confined to speakers with specific language backgrounds, but all *imams*, regardless of their language background, seem to practise it to a greater or lesser extent. Therefore, this article attempts to go beyond the traditional perspective of self-translation which sees a bilingual author translate his or her work into their other language(s), traditionally within the shadow of Samuel Beckett's works, to explore how self-translation is practiced by Muslim *imams* in Friday congregations and identify the similarities and differences between the two contexts.

In order to do this, section II below reviews the literature on self-translation, discussing its categories, reasons and motivations. Section III examines the characteristics of self-translation, whilst section IV explains the research methodology and how the speakers were selected and how data were gathered. Section V on data analysis provides illustrative examples of micro- and macro-level translation strategies used by the *imams* and of how they deal with external quotes from the Qur'an and *hadith* (Prophetic traditions), in particular. Section VI is dedicated to the discussion of results, focusing on the similarities and differences between self-translation in literature and in the context under discussion. Finally, the conclusion in section VII emphasises the interesting role *imams* play as self-translators of their own *khutbas*.

2. Literature Review

Self-translation involves the rendering of a source text into a target text by the original author of the ST (Al-Omar 2012: 212 and Rabacov 2013: 66). As such, self-translators do not only master two languages but also decide to create their work in one language and then render it into the other (see Grutman 1998: 18). Looking at the two parts of the split *khutbas* discussed below, one can see this ST-TT relationship clearly. The relationship between the Arabic ST and English TT in the English *khutba* falls under the concept of "mental translation" (Bassnett 2013: 18-9). To elaborate, the imams confirmed that they prepare their talks from Arabic material and that they translate them into English themselves mentally, see under data analysis.

Literary self-translation has often been viewed as a minority practice, although it "reveals something about the nature of all translation and that it is theoretically productive precisely because of its problematic status in relation to the … author/translator; source text/target text [dichotomies]" (Shread 2009: 51). Indeed, self-translators are often viewed as "privileged" due to assumed self-knowledge on behalf of the author/translator (Shread 2009: 61). To explicate the forms that self-translation takes, Grutman (2013: 201-2) identifies the following three categories:

> (1) writers belonging to long established linguistic minorities. (2) Colonial and postcolonial writers who alternate between their native tongue(s) and the European language of their (former) overlords [e.g. Tagore]. (3) Immigrant writers who expand on work originally begun in their native country while staking out new ground for themselves in the language of their adoptive country.

I argue, however, that these categories are incomplete and propose to add a further category, namely, self-translation in *khutbas*. All *imams* addressing non-Arabic speaking audiences, whether in the UK or elsewhere, seem to engage in this practice, albeit for slightly different reasons compared to self-translation in literature, where it is an uncommon practice (Shread 2009: 51).

According to the literature, the reasons for self-translation are numerous. Firstly, bilingualism seems to be both a motivation and a requirement for self-translation (see Schleiermacher 2013: 298 and Grutman 2013). Self-translators are bilingual authors "who can function in two speech communities and grasp references from more than one cultural universe. Qua writers, they tend to be well-read in more than one literary tradition, so much so that they can often fine-tune their writing accordingly" (Grutman 2013: 193). For example,

Grutman (2013: 197) argues that Beckett consciously became bilingual; his need for French was driven by aesthetic and psychological needs.

Secondly, some writers decide to self-translate, especially if the target language enjoys a high status amongst the world's languages, which will, in turn, achieve self-fame to the author. Similarly, Al-Omar (2012: 213) argues that "[s]elf-translation is practiced to increase the number of readers or to escape the confines of one language (or its censorship) to another ... [or] for recognition in another language and culture". Beckett realised an exceptional place on the world stage of literature "by deciding to write … the world's most widely read languages [i.e. English and French]" (Grutman 2013: 197).

Thirdly, according to Grutman (2013: 193), many authors are prompted to self-translate their own works "either because they are utterly dissatisfied with existing translations of their work, or because they cannot find a publisher for the first version, or because it was poorly received (even censored) in the initial language" (see also Whyte 2002). Fourthly, some authors decide to self-translate because of the poetic licence and the language and cultural knowledge they have. In other words, they are motivated by "the possibility of gain, rather than loss, in the TT" (Al-Omar 2012: 212). For instance, Federman writes that

> self-translation often augments, enriches, and even embellishes the original text – enriches it, not only in terms of meaning, but in its music, its rhythm, its metaphoric thickness, and even in its syntactical complexity. This is so because the self-translator can take liberties with his own work since it belongs to him.[i]

Fifthly, exile -forced or voluntary- seems to be another motivation. For instance, forced exile compelled Vladimir Nabokov to write and self-translate his own works (Al-Omar 2012: 213). Sixthly, Whyte (2002:69) explains that another reason for self-translation is "to dispense with the original, to render it superfluous". This seems to be the case with two of the *khutbas* discussed below. Finally, financial reasons can motivate authors to self-translate. Jabra Ibrahim Jabra, a Palestinian writer who was forced into exile after the 1948 occupation of Palestine, is a case in point (Al-Omar 2012: 215).

3. The Characteristics of Self-Translation

Some theorists argue that "there is no model self-translator, only trends and exceptions" (Cordingley 2013: 9) whilst others argue that self-translation can be practised in two different formats. The first is when the original author renders his work into a target text. The second is when the original author "imports" one language into another: the author may have perfected a style which allows him or her "to avoid the filter and distortions of translation, without betraying their linguistic and/or national origin" (Schleiermacher 2013: 298). Another characteristic of self-translation, according to Shread (2009: 59), is its "ability to take liberties that would be unacceptable to anyone but the 'author' of the work. These so-called 'infidelities' are allowed so long as they are carefully delimited by the authorizations of self-translators."

However, Al-Omar (2012: 211) argues that the shifts or changes made in the target text cannot be attributed to the authors' [or translators'] poetic licence, but "should be seen in the light of bicultural competence of the self-translator as a cultural mediator." Concurring with this opinion, Jung (2004) stresses that the changes that can be seen in the TT may be

attributed to the bicultural status of the self-translator who is expected to account for the knowledge gap that exists between the ST and TT readers. In a similar vein, Carré (2015: 108) explains that "the translator's task is to try to convey enough information to make the original context 'readable' for the foreign audience." He discusses a Senegalese writer, Boubacar Boris Diop, who decided to switch from French to his mother tongue, Wolof. In his self-translation, Diop "considers that Wolof words are easily understandable and do not need translation" (Carré 2015: 109). In other words, "[self-]translators can bet on the original words themselves, considering that they are powerful enough to break through the cultural barriers" (Carré 2015: 110). However, the genre in question may influence how much liberty a self-translator has. In the corpus under discussion here, the *imams* seem to have more liberty in self-translating their own words but less liberty in translating quotes from the Qur'an and the *hadith*, for instance.

The views on the reasons for the self-translation discussed above are not necessarily mutually exclusive. If bilingualism and biculturalism are requirements for self-translation, the level of confidence they instil in the author would be enough to allow him or her to take liberties, which can alternatively be called "infidelities" whilst self-translating in order to fulfil target readers' expectations. In short, the self-translator's mediation could be minimal, maximal or somewhere in between, depending on how much of the ST he or she intends to preserve (see Pym 2010, Al-Omar 2012: 213).

4. Research Aims and Methodology

This article aims to closely examine the practice of self-translation by Muslim *imams* in the context of the weekly Friday *khutbas*, not only in light of what the relevant literature states about self-translation but also in terms of how *imams* actually engage with this phenomenon. As such, two methodologies for data collection and results triangulation are used. The first methodology, which adopts a product-oriented approach, aims to provide a descriptive examination of how self-translation is carried out in Friday *khutbas* based on authentic data. This involves attending and recording a *khutba* by each of the speakers selected through "convenience sampling" (Saldanha and O'Brien 2013/2014: 115). A preliminary list of potential participant UK-based *imams* was made, taking into account a) the mother tongue of the speakers, either English or Arabic and b) their profile, established *imams* who have been giving Friday *khutbas* regularly in mosques in the UK. After contacting many *imams* via email and/or phone calls, four, who are based in Cardiff, Edinburgh, London and Manchester, agreed to participate in this research in 2017. The *imams* were informed that their talk, as well as the interview afterwards, would be recorded for the purpose of examining how translation between Arabic and English is used in their *khutbas*. They were further informed that confidentiality would be maintained and that their participation was free, voluntary and recoverable at any time during the course of the study. Considering the limited number of participants in this research, piloting was deemed unnecessary (Saldanha and O'Brien 2013/2014: 178).

The second methodology is participant-oriented, in line with the increasing attention paid to the role of translators and interpreters in the translation process since the publication of *The Translator's Turn* (1991). As such, semi-structured interviews with the *imams* were conducted in order to have access to their thoughts on the issues under discussion. Further, the use of semi-structured interviews allows for the selection of topics to be discussed whilst offering participants the chance to speak more freely, as opposed to structured interviews.

This is an important issue since in a research of this nature, the human element is of paramount importance and their participation allows for the co-construction of knowledge in a more realistic manner. As such, each *imam* was interviewed after his respective *khutba* was delivered. I then transcribed and examined the recordings of the *khutbas* to identify the general translation trends the *imams* engaged in. The results of the investigation were then juxtaposed with the interviews which I also transcribed to corroborate the results.

5. Data Analysis

Initially, some background information on the four *imams* is necessary. In London, the *imam,* a 42-year-old PhD student in Islamic studies, has 17 years of experience as an *imam* and is a native speaker of Arabic. He is also a well-established translator of Islamic books into English. In Edinburgh, the speaker was a 33-year-old PhD student in Islamic studies and a native speaker of English, with 4 years of experience as an *imam*. In Manchester, the speaker was a 60-year-old MA holder in engineering, a self-taught *imam* and a native speaker of Arabic. In Cardiff, the speaker, a 37-year-old PhD holder in Islamic studies and a native speaker of English, has been an *imam* since 2000 and is also an established translator of Islamic literature into English. All four *imams* consider themselves voluntarily bilingual in Arabic and English: the Cardiff- and Edinburgh-based *imams* learnt Arabic whilst the London and Manchester-based *imams* learnt English. In London and Edinburgh the *khutba* was split into two parts, the first in Arabic and the second in English, of almost equal length in London but not in Edinburgh where the English was relatively longer than the Arabic, see below. In Manchester and Cardiff, the *khutba* was delivered mainly in English, and each lasted for about 25-30 minutes, which is the average *khutba* length. This distribution of the *imams'* native language and *khutba* format has created a balance in the data collected here as can be seen in the table below:

Place	*Imam's* language	*Khutba* format
London	Native speaker of Arabic	Arabic-English split *khutba*
Edinburgh	Native speaker of English	Arabic-English split *khutba*
Manchester	Native speaker of Arabic	English *khutba*
Cardiff	Native speaker of English	English *khutba*

Table 1: *khutba* format and *imams'* native language and location

1. The London Split Khutba

Although the *khutba* was read out from notes pre-prepared by the *imam*, macro and micro differences can be seen between its two parts. For example, the Arabic ST was divided into an introduction followed by six sections, five of them preceded by (أيها المسلمون الكرام), lit. "oh honourable Muslims" and one preceded by (أيها الإخوة وأيتها الأخوات), lit. "oh brothers and sisters", and a conclusion. The corresponding English TT was divided into an introduction followed by five sections; four preceded by "dear brothers and sisters" and one preceded by

"dear Muslims", both are more target-oriented expressions than the close translation mentioned above, and, finally, a conclusion.

Further, the Arabic introduction included formulaic Arabic statements, praising God and testifying that there is only one God and that Muhammad is His Prophet (testimony of faith). It also included two non-formulaic statements and two Qur'anic verses which, together, introduce the topic of the *khutba*, namely the position of the orphan in Islam. On the other hand, the English part started with an abridged version of the same Arabic formulaic statements mentioned in the Arabic introduction. These were read out in Arabic and followed by a periphrastic rendering into English as follows: (إن الحمد لله نحمده ونستعينه ونستهديه ونستغفره، (وأشهد ألا إله إلا الله وحده لا شريك له وأشهد أن محمدا عبده ورسوله), which can be closely translated as "All praise is due to God. We thank Him, and we seek His guidance and forgiveness. I bear witness that there is only one God, with no associates, and that Muhammad is His servant and messenger". These statements were paraphrastically translated by the *imam* as "All praise is due to God, the Lord of all the universe. I bear witness that there is none worthy of worship except one God and that Muhammad is his messenger, may the peace and blessing of God be upon him, his family, his companions and all those who followed them in righteousness". As such, the English introduction is semantically and structurally different from the corresponding ST.

Looking specifically at external quotes, the Arabic ST mentions six Qur'anic verses and three *hadith*s in total, all relating to how Islam emphasises the need to look after the orphans, and the virtue of doing so, but the English TT only mentions the translation of two verses and one *hadith*. For example, a verse mentioned in the Arabic introduction (واعبد الله ولا تشركوا به شيئا وبالوالدين احسانا وبذي القربي واليتامى والمساكين) (Qur'an 4: 36) is rendered almost "literally" by the *imam* in the fifth English section as (worship him, and associate nothing with him, to parents do God, and to relatives and orphans). Furthermore, the fourth Arabic section mentions a *hadith* in which the Prophet Muhammad is reported to have said that (من يكفل يتيما يكون معه يوم القيامة) while the English translation reproduces a close rendering of the *hadith* in the fifth section as follows: "the Prophet صلى الله عليه وسلم (Peace be upon Him) also mentioned that the person who cares for an orphan child will be in paradise with him." Comparing how the Qur'anic verses and the *hadith*s, in particular, are translated, it seems that the *imam* renders them very closely compared to the rest of the text.

In terms of translation resources, the *imam* confirms drawing on published translations of the Qur'an, *The Qur'an: Saheeh International* by Umm Muhammed (1997) and *The Qur'an* by Abdel-Haleem (2004) for the translation of Qur'anic verses and on *Sahih Bukhari* translated by M. Khan (1996) or produces his own translation of *hadith*. This is prompted by the need to produce "perfect translations of the word of God and of the Prophet," respectively. This is interesting, considering that he is an established translator of Islamic material from Arabic into English, who has translated and published nineteen books on Islam so far. In other words, he seems to realise and voluntarily restrict the liberty he allows himself in self-translating as far as rendering Qur'anic verses, as opposed to his own words, is concerned.[ii] The *imam* explains that he focuses on "communicating the meaning, not word for word" [sic], which does not seem to be the case in dealing with (Qur'an 4: 36) discussed above. He also adds that he sometimes changes the translation method, producing different translations. When asked about the reasons, the *imam* explained that "the culture of the audience makes me change my translation. I bear the culture of the audience in mind". Achieving this aim involved restructuring the division of the ST sections at macro-level and, more importantly, unpacking some textual elements. This liberty remarkably almost

disappeared when rendering quotes from the Qur'an, believed to be the word of God, and the *hadith* reported to be the word of the Prophet Muhammad, which were rendered closely into English. This is interesting considering that the translations of the Qur'an, whether close or free, are not considered a substitute for the Holy book itself but rather as an interpretation of the meaning of the text. This is because the Qur'an is believed to be the word of God whilst the translation is the word of man (see Elimam 2013).

2. The Edinburgh Split Khutba

As opposed to the London *khutba*, this one was delivered based on bullet points only, rather than pre-prepared notes. It seems, however, that whether the *khutba* is spontaneous or based on pre-prepared notes, the TT is always self-translated with liberty. A close look at the two parts of the *khutba* also reveals that the Arabic ST, which was comparatively shorter than the English part, consisted of an introduction, four short sections and a short conclusion. The English part, on the other hand, was divided into an introduction, a significantly large first section followed by two short sections and a conclusion.

To illustrate how both parts of the *khutba* are structurally and semantically different from each other, the Arabic introduction consisted of three *hadith*, praising God and the Prophet and producing the testimony of faith, as well as three Qur'anic verses. The English introduction, on the other hand, consisted of four formulaic statements, one delivered in Arabic without translation, and three in English, two of which reproduce the testimony of faith and the third reproduces a translation of a formulaic statement different from the ones quoted in the Arabic introduction.

At a micro-level, the English *khutba* was, as in the previous case, rendered with liberty. For example, whilst all four Arabic sections were preceded by (معاشر المؤمنين) "Oh believing folks", two sections of the English *khutba* was preceded by "brothers and sisters in Islam", a more target-oriented statement compared to the literal rendering of the Arabic connecting counterpart. In addition, the TT unpacks and elaborates further on some of the themes discussed in the Arabic part so much so that it is three times as long as the ST. For example, the theme of the Prophet Muhammad's migration from Makkah to Madinah, which was briefly covered in Arabic, is rendered paraphrastically in the English section, covering elements of the story not mentioned in the Arabic part.

Looking specifically at the verses and *hadiths* quoted, with the exclusion of the verses mentioned in the Arabic introduction (which were not translated into English), the Arabic part featured one *hadith* and three Qur'anic verses, all of which are rendered in the English part. The verses were rendered "differently". Two verses were rendered closely while the third verse was rendered closely but with an added explanation: (وألف بين قلوبهم لو انفقت ما في الأرض جميعا ما ألفت بين قلوبهم ولكن الله ألف بينهم انه عزيز الحكيم) "it is He who united their hearts, if you were to spend the whole of the earth you will not have united their hearts, **no amount of wealth, no amount of status, no amount of ideology, no amount of indoctrination would have ever united the hearts** except through Allah. He is the one who united their hearts. It is He who is the Almighty and the praiseworthy". Note that the section in bold is an elaboration which does not exist in the Arabic verse, but was added as an explanation by the *imam*.

In the interview, the *imam* explains that he does not read any published translations of the Qur'an or *hadith,* and produces his own. He further adds that he uses different translation approaches based on how he feels captures the ST meaning better and does not feel obliged to remain close to the ST structure if this does not lead to meaningful translations. Similar to the

London *imam,* the speaker is aware that he may adopt different procedures and produce different translations of the same items: "I focus on the meaning rather than adopt a word for word approach. He is aware of the level of liberty he is allowing himself in rendering the Arabic part into English. The reason for this is that "my translation is attuned to the audience and the moment. I would give a translation that I think makes sense to the audience". The *imam*, who confirmed that he self-translates his own *khutbas* and all the quotes in it, stated that he delivers the *khutba* in two languages "because we have a strong Arabic presence in the mosque… They demand the *khutba* be in Arabic. The English part is because the majority of the audience are English speakers."

The second (English) *khutba* format sees the ST superseded by, but also simultaneously embedded within, the self-translated TT. In Cardiff and Manchester, the *imams* who adopted this format confirm that they prepare the *khutbas* solely from Arabic material. This means that a mental translation process takes place from the Arabic source language into the English target language, and only the target text is delivered. This is not an uncommon practice in the area of self-translation (cf. Krause 2013). In addition, like in other areas of self-translation, here too the TT features the use of Arabic terms and expressions and, more importantly, Qur'anic verses, *hadith* and scholarly quotes in Arabic and their respective translations (see below). Along these lines, Federman writes that "the possibility that certain words or expressions in the other language may have the advantage of metaphorical richness not present in the first language"[iii] encourages authors/self-translators to use ST words in the translation. In terms of how the ST is embedded in the TT in the English *khutba* format, the Arabic quotes were divided up into phrases and sentences and rendered into English one at a time.

3. The Manchester Khutba

The *imam* started off with the same Arabic formulaic statements and one of the verses used by the Edinburgh *imam* discussed above. These were followed by an English introduction, consisting of the testimony of faith and praising God for His bounties. Within the *khutba* itself, several Arabic items, including proper names, verses, *hadiths* and Islamic expressions, were used. For example, proper names of the prophets Muhammed and Jesus (/'Isa/ in Arabic) were pronounced in Arabic, preceded by a title, "prophet" or "messenger", in English and followed by an Arabic honorific, "عليه السلام", (peace be upon him), without translation. Islamic expressions were mentioned in Arabic followed by their translations, "عقيدة Theology", and some were mentioned in English first followed by Arabic, "faith إيمان". Some "inconsistency" can be seen in the manner in which some Arabic items were translated. For example, the word "عبادة" was not translated into English on its first mention but was rendered in its second mention as (worship). The translation of the Islamic expressions was generally close.

The body of the *khutba* itself features four Qur'anic verses, all of which were translated closely by the *imam*, for example, "اهدنا الصراط المستقيم" "Grant us the guidance to the straight path", "صراط الذين انعمت عليهم" "The path of those whom you are pleased with, and "غير المغضوب عليهم ولا الضالين" "And not those who gained your anger or those Who went astray." The conclusion, which was delivered in Arabic only, also consisted of the verse invoking God's blessings on the Prophet Muhammad, which was also used by the Edinburgh *imam*, in addition to another verse (إنَّ اللَّهَ يَأْمُرُ بِالْعَدْلِ وَالْإِحْسَانِ وَإِيتَاءِ ذِي الْقُرْبَىٰ وَيَنْهَىٰ عَنِ الْفَحْشَاءِ وَالْمُنْكَرِ وَالْبَغْيِ يَعِظُكُمْ لَعَلَّكُمْ تَذَكَّرُونَ),[iv] none of which were translated into English.

According to the interview, the *imam* is aware that he did not translate some verses, especially those mentioned in the introduction and conclusion, arguing that "they are understood and recognised by the congregation whether they speak Arabic or not". The *imam* enumerates his reasons for using Arabic utterances within the *khutba* as follows: 1) "there is a religious argument about whether the whole *khutba* or part of it needs to be in Arabic," 2) "scholars agreed that a *khutba* needs to include some verses from the Qur'an and some *hadiths*…We tend to do these bits in Arabic", and 3) "Arabic adds flavour and helps the congregation recognise certain Arabic/Islamic terminology. It is a way of keeping the Arabic language alive with the audience". On the other hand, no *hadith* was used as part of the *khutba* on this occasion.

Speaking of the resources he uses to translate, the Manchester *imam* explains that "If I am not confident about translating a certain [non-Qur'anic] text, I would look it up in a dictionary or on the internet and see how it is translated but adapt the translation myself." He admits to reading Abdallah Y. Ali's translation of the Qur'an, but he adapts it to sound more meaningful. The *imam* is also aware of the bi-directionality of presenting the Arabic utterances and their English translations. He confirms that he tries to "render the meaning" and avoids "word for word" translation. Like other imams interviewed here, he is also aware that he renders items differently depending on the audience. Finally, he explains that the translation "approach and quantity [of it] depend on [the] context", meaning that more translation can be needed if the topic of the *khutba*, the audience etc. so require.

4. The Cardiff Khutba

The sermon was, similarly, punctuated by the use of Arabic proper names and honorifics, Islamic expressions, verses, but also *hadiths* and some scholarly quotes. To elaborate, most Arabic nouns were rendered into English on their first mention: "مسجد mosque", then used in either Arabic or English afterwards. Similarly, the Islamic expressions were dealt with in the same manner: "جمعة Friday prayer", "بركة blessing".

The *khutba* features five Qur'anic verses rendered differently. One verse was rendered closely: "ان اول بيت وضع للناس للذي ببكة" (Qur'an 3:96), "the very first masjid that was made for people was in Makkah". Two verses with a close meaning in Arabic were given one close translation: "يأيها المزمل" (Qur'an 73: 1) "يأيها المدثر" (Qur'an 74: 1) (Oh the clocked one). One verse was rendered closely then followed by an explanation: "فليدع ناديه" (Qur'an 95: 17, lit. "call your club") "Call your club, call your people of your tribe, and let us see how they will be able to help you". And, finally, one verse was not translated at all "إقرأ" (Qur'an 96: 1), lit. (Read).

Five *hadiths* were used in total. One translated closely as: The Prophet said "خير الناس من ينفع الناس" "The best people are those who benefit other people", one by close and communicative translations: "زملوني زملوني" (lit. 'cover me, cover me') "Cover me cover me, cover me with a blanket" and three long *hadiths*, which were divided up into individual phrases delivered in Arabic followed mostly by paraphrastic translation or by both literal as well as communicative translations: "The Prophet … said: لقد خشيت على نفسي, I fear for myself, I think something is happening to me".

The reason for using Arabic quotes in general, according to the *imam*, is the fact that "The Qur'an is in Arabic and is infused with spirituality and I want to impart this spirituality to people. But because the majority of the people are not Arabs and need to understand the meaning, I translate." The *imam* further explains that "the point I am making, if infused with

religious diction in Arabic, is seen as an authority." Finally, he uses Arabic because "people expect *imams* to know Arabic. They feel if the *imam* does not know Arabic, or cannot understand the Qur'an in Arabic, he cannot be a scholar" and that is why he also quoted two classical Arabic poetic verses although he did not translate them. Similar to the Manchester *imam*, the Cardiff *imam* is also aware of the bi-directionality in which the ST and TT items are presented. He also argues that he uses "idiomatic [i.e. communicative] translation" unless he is "making a point relating to a particular word, I try to be specific [i.e. literal]." He also argues that "the context, the place and the mosque-goers, definitely influence how I translate".

The *imam* confirms that he produces his own translation of the *khutba*, but would only read English commentaries of the Qur'an if he cannot access the Arabic meaning. He draws on and is critical of, Abdel-Haleem's translation of the Qur'an (2004) which he adapts for his purposes, as he does not always agree with the translation in terms of its exegetical approach to interpreting some verses.

6. Discussion

In the interview, all four *imams* clearly describe their practice as conscious self-translation, rather than unconscious code-switching,[v] in order to appeal to their audiences' linguistic knowledge, although similar to literary self-translators, they do not know much about the relevant literature (cf. Flusser as discussed by Guldin 2013 105-6). Looking closely at how they translate in the *khutbas* examined here, one can clearly see how their practice shares some of the common features of literary self-translation discussed in sections II and III. The *imams* self-translate with the customary liberty that literary self-translation is known for. Macro and micro translation strategies were clearly identified between the two parts of the split *khutbas,* and the oscillation between English and Arabic in the English-only *khutba* was a reminder that a translation process has taken place. Interestingly, for both *khutba* formats, the *imams* emphasise the use of Arabic material and published translations of the Qur'an and *hadith* to prepare for the *khutbas* and that they adapt the translation to suit the context. They are aware they sometimes use a different translation for the same ST item and generally attempt to produce the meaning rather than the form of the ST utterances. It is also interesting how they relinquish this approach whilst rendering Qur'anic verses and *hadith*. Even in the two cases where an explanation of a verse was used in Edinburgh and Cardiff, a close rendering was also provided nonetheless. This contradiction cannot be elaborated upon and is, therefore, a limitation of this article. The reason that this issue was not taken up with the *imams* too is that the interviews took place right after the *khutbas* were delivered and I had the opportunity to transcribe them or notice this change of approach in dealing with the Qur'an and *hadith*.

Similar to some literary self-translators, and prompted by the linguistic background of their audiences, the *imams* consider (self-)translation of the *khutba* to be essential in delivering their message. In addition, the translation direction in the *khutbas* examined here is not from a minority to a majority language, as is the case with some literary self-translation, but from a language considered to be the language of Islamic literature, one that is infused with spirituality and eloquence, to another, more commonly used for the purpose of understanding, an almost mundane but pragmatic choice (cf. Cordingley 2013: 4). The Arabic ST alone is deemed not sufficient to appeal to all audiences due to language barriers, but it is

required nonetheless to be embedded in the English *khutba* to give it full sense and legitimacy.

From another perspective, the use of Arabic within the English *khutbas*, or the English half of *khutbas*, serves as a constant reminder that, regardless of the format, the *khutba*/half-*khutba* is a translation and not an original. Furthermore, even though part of the congregation may be ignorant of the exact meaning of some of the Arabic words, they have been exposed to this practice long enough to be able to at least guess the meaning of these words from the context, as *imams* confirm in the interviews (see the use of Wolof discussed above, Carré 2015: 9). The oscillation between Arabic and English in the English *khutbas* features the occasional exchange of their respective roles, especially when the English translation is delivered before the ST utterances, and subverts the essential opposition of independent SL and TL (cf. Guldin 2013: 100), a feature also common in some literary self-translation.

Self-translation in the context under discussion emphasises the "superficial" nature of the TL (English) as a medium for *khutbas* and its inadequacy as a language, insofar as it lacks the same level of authority, and perhaps also precision, as the SL (Arabic). The original Arabic utterances are embedded in the English, which seems to be the SL until it momentarily reverts to being the TL which is used to render the Arabic utterances. Only when it does so, do we realise that a hierarchical relationship exists between Arabic and English, yet again only momentarily, as English ascends to its position of being the SL again. Looking at this oscillation from another angle, neither language seems to be superimposed on the *khutba*; each is seeming to be equally appropriate for the purpose of its usage. In other words, the interdependence of the SL and TL in the English half of the split *khutbas* where the SL is an ever-existing presence in the TT is remarkable. This, however, is not a unique practice to the context under discussion, but rather an aspect of literary self-translation in general (see Guldin's discussion of Flusser 2013: 99).

Another significant point is how, in literary self-translation, the TT is sometimes published before the ST itself, and in a few cases, the ST is not published at all (Santoyo 2013: 33). However, in the split *khutbas*, the original Arabic ST seems to be always delivered first, confirming its role as the SL, and occasionally sparing the *imams* the need to repeat the verses, *hadith* and scholarly quotes in the English self-translated TT. Notwithstanding micro-level changes, including different sentence structure and use of paraphrase, what is most interesting are the macro-level changes. Compared to the respective ST, the TT's feature a radical reshuffling of ideas and external quotes, from the Qur'an, *hadith* and Islamic literature, in the TT. In addition, it is evident from the data analysis that *imams* tend to render the Qur'anic verses and *hadiths* very closely as opposed to how they deal with the rest of the talk.

On the other hand, the format of the English *khutbas* can be seen in the light of the rubric "why bother with the ST" (Krause 2013: 133), if the self-translation can do the job of delivering the message, fulfilling the functions of both ST and TT? Whilst the two English *khutbas* examined here seem to feature the collapse of the boundaries between the ST and TT, and all four *khutbas* feature the hybridity of the TT, which is punctuated by the use of SL utterances (cf. Krause 2013: 133). With this hybridity in mind, Ngugi wa Thiongo (Bassnett 2013: 19) argues that "self-translation involves far more than working from a source text and rendering it into another language; rather it involves rewriting across and between languages, with the notion of an original as a fluid rather than a fixed concept". The original in this context, as in some literary contexts, is very fluid, in fact, the very need for its independent existence is, as deemed by some *imams* in this case, sometimes superfluous. In short, for

some, the self-translated *khutba* "can somehow be an adequate substitution for the original" (Krause 2013: 133).

7. Conclusion

The discussion above reflects the highly complex nature of self-translation in the context under discussion. The analysis shows how the practice of self-translation by *imams* can be both similar to and different from literary self-translation. The *imams* consciously engage in the act of self-translating their *khutbas* from Arabic into English in order to communicate better with their audiences. Self-translating of *khutbas* in the Islamic context examined in this article is a permanent feature of discourse and is common practice. In other words, neither an author's/translator's exile nor his dissatisfaction with others' translations is a motivation in this context. Here, *imams* self-translate between two languages that enjoy a high status for different reasons: Arabic, the language of Islamic literature, and English, the language that is accessible to most audiences. Furthermore, notwithstanding the *imams'* desire to communicate their message across linguistic boundaries, the context, and specifically, assumptions about the linguistic profile of the congregation, seem to be the factor that determines the format of the *khutba*: split Arabic-English or English.

Moreover, the use of Arabic utterances in the English *khutbas* and the English part of the split *khutbas* signals that the self-translator *imams* are resorting to the common Islamic knowledge that Muslims are likely to have, regardless of their native tongue. Arabic words convey experiences in their own ways, acting as a unifying language of authority and spirituality. Paradoxically, the use of original Arabic words helps *imams* to escape the confines of the TT. Specifically, it serves as an acknowledgement of the lack of complete equivalents in English, or any other language for that matter, for many Arabic terms, a reminder that translation is an approximation of the original meaning and not a substitute for it.

Similarly, the use of Arabic quotes from the Qur'an, *hadith* and Islamic literature in the English part of the split *khutbas*, and of Arabic terminology in both the split *khutbas* and the English *khutbas*, serves as a constant reminder that a translation process has taken place, albeit mentally only, by the *imams'* own admission, in the case of the English *khutba*, and that a self-translated TT is being delivered. It also reminds the audiences of the prestigious position of the SL and the inadequate position of the TL. By oscillating between Arabic and English, *imams* are trying to achieve not only better communication and understanding but, similar to literary self-translators, consecration, to legitimise their position since they need to prove that they know Arabic to be considered as qualified *imams*. Finally, although they practise self-translation, *imams* are not motivated to do so because it gives them licence and authority, but they do so in order to convey the message across to their audiences. In short, the practice of self-translation by *imams* is a very common but complex phenomenon, one that shares some common features with literary self-translation but also differs from it in some respects.

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Dr Ahmed Saleh Elimam
University of Leicester
School of Arts
University Road,
Leicester, LE1 7RH, UK
Email: ase5@le.ac.uk

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[i] http://federman.com/rfsrcr2.htm

[ii] Speaking of the direction of the translation within the English part, the Edinburgh *imam* acknowledges working "both ways", presenting the Arabic items first, followed by the English translation, or the other way around.

[iii] http://federman.com/rfsrcr2.htm

[iv] "Indeed, Allah orders justice and good conduct and giving to relatives and forbids immorality and bad conduct and oppression. He admonishes you that perhaps you will be reminded" (Qur'an 16: 90).

[v] I asked the speakers if they switch between Arabic and English consciously, or as a matter of habit which they cannot control. They confirmed they are aware that they are switching between the two languages.