The Metalanguage of Translation

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The Metalanguage of Translation
Edited by Yves Gambier and Luc van Doorslaer

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The Metalanguage of Translation

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How about meta?

An introduction

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"Translation Studies has reached a stage where it is time to examine the subject itself. Let the meta-discussion begin". These were the famous last sentences of the paper "The name and nature of Translation Studies" presented by James Holmes in 1972 (also in Holmes 1988: 79). 35 years later, metadiscussion is no longer at its beginnings, but where exactly has it arrived?

Like all researchers, translation scholars are (still) bound — some might say condemned — to use and produce metalanguage. The multi- or sometimes interdisciplinary roots of Translation Studies have given rise to diverse and multiple influences in metalingual metaphors (re)produced and (re)used as its terminology. It is not at all a coincidence that earlier this year, a conference in Translation Studies was explicitly devoted to the concepts and metaphors of translation (Istanbul, April 2007), or that the fifth conference of EST, the European Society of Translation Studies (Ljubljana, September 2007), has focused on whether Translation Studies matters to others. In that kind of communication the role of the metalanguage is inevitably of the utmost importance.

We thus talk and write *about* translation(s) and our knowledge about translation(s). At the same time, translation can also act to interrogate the metalanguage used by other scholarly disciplines. Some of the metalingual (sometimes metalinguistic) terms we use in our discourse are tributary to other sources, terms *in* or *derived from* other languages. Metalingual considerations can thus become a metatranslational matter too, one which is not going to evaporate in our era of globalisation and massive language contacts. Also, time has come to challenge the so-called Eurocentric bias of Translation Studies by exploring the diversity of 'non-Western' discourses on and practices of translation, if only to illustrate that metadiscussion is one of the most complex, unrewarding, perhaps even undisciplined topics in the discipline. It has therefore been decided to put the problematic variations of usage and conceptualisation in both theory and practice of translation in the centre of a special issue of *Target*.

Through the compilation of anthologies, dictionaries and encyclopaedias, all of which make use of (sometimes implicit, sometimes explicit) models and criteria, Translation Studies of the last decades has tried to come up with (at least partial) answers to some of these tough questions; and — not an unimportant consequence — the discipline has certainly enhanced its visibility. But can we say that the same holds for its readability or its understandability? Have the metalanguages of Translation Studies become more consistent, more useful, as a consequence of the spread of the discipline, without becoming extremely technical jargons? What about the "bridge concepts" and the consilience in the field (see Chesterman 2005 and 2007)? Or has the discipline become so fragmented (in "schools", "turns", approaches) that no assumptions, no frameworks, no metalanguages are any longer shared?

> Le métalangage, c'est le grand alibi pour masquer et oublier les tâches historiques et les missions qui n'ont pas été accomplies, pour effacer les responsabilités, pour diffuser une culpabilité latente, un sentiment imprécis de frustration et de malaise. (Lefebvre 1968 : 254)
>
> [Metalanguage is nothing more than a pretext for disguising and forgetting historical obligations and missions which have not been accomplished, abrogating responsibilities and spreading an underlying guilt, a vague feeling of frustration and uneasiness; — tr. Carol O'Sullivan]

Is metalanguage an obsolete issue for discussion, then, perhaps a futile debate?

Already in our call for papers, we tried to sketch several domains and concrete intermediary and/or translation situations that are still underrepresented in academic research: the relation between interdisciplinary expert-to-expert-situations and the types of discourse used; the specificity of a metalanguage in an academic situation, especially when communicating with the non academic world; the tricky relationship between the quality of concepts and the standardization of terms; the expectations of trainees to use a 'clear' language in a training situation; the bidirectionality in scholar-to-practitioner communication; the correlation of evaluation and quality through the use of a 'common' language; the types of metalanguage scholars do/can/should use in their contacts with decision makers such as publishers or bureaucrats deciding on grants or subsidies; the degree of popularisation of the metalanguage and the possible role of metaphors in it; the consequences of the use of English as a lingua franca in international forums for metadiscourse in other languages; and the influence of new technologies and new media on the metalanguage in Translation Studies.

The struggle with metalanguage is of course not unique to Translation Studies alone. Dirk Delabastita (2004) has meticulously described similar doubts and developments in a field many translation scholars feel intimately related to: the field of Literary Studies. Delabastita criticises for example the focus on individual terms,

especially in the production process of dictionaries. By doing so, larger reflections on the status of literary terms or on their diverse functions and effects are avoided. Delabastita is also very critical of the contribution the new discipline of terminology has made to the development of the reflection on concepts in Literary Studies:

> … arrêtons-nous brièvement sur une discipline encore jeune et dont le statut universitaire est toujours quelque peu incertain : la terminologie. Etant donné l'expertise que cette discipline a développée dans le domaine de la création, de la standardisation et de la classification de termes, il semble légitime d'espérer une contribution réelle de sa part. Mais, à en juger par notre documentation personnelle, cette discipline n'a jusqu'à présent guère pu inspirer la recherche en matière de terminologie littéraire. Ce problème trouve partiellement son origine dans l'orientation pragmatique de la terminologie : ses objectifs prioritaires sont d'ordre utilitaire (rendre la communication plus rapide, moins chère, plus fiable) et elle s'applique principalement au monde des sciences « dures » et des technologies modernes. Mais son expertise ne serait-elle pas au moins transférable à l'univers de la narration, de la prosodie ou des genres ?
>
> … Le fond du problème, c'est que la terminologie, au moins dans ses articulations traditionnelles, repose sur une série de principes qui nous semblent clairement incompatibles avec les réalités littéraires et culturelles. (Delabastita 2004 : 61–62)

> [Let us briefly consider terminology, a relatively new discipline whose status in universities is still uncertain. Given the expertise that this discipline has developed in the creation, standardisation and classification of terms, it would seem reasonable to expect it to make a significant contribution. But, as far as we have been able to establish, this discipline has to date given rise to very little research into literary terminology. This problem is partly due to the pragmatic bent of terminology: its priorities are utilitarian ones (to make communication faster, cheaper, more reliable) and it is principally applicable to the 'hard' sciences and to modern technologies. But would its expertise not at least be transferable to the realm of narrative, prosody or genre?
>
> … The heart of the problem is that terminology, at least in its traditional form, rests on a set of principles which seem to us clearly incompatible with literary and cultural realities; — tr. Carol O'Sullivan]

Even if Delabastita further on also discovers new strategies in more recent developments in terminology (e.g. being more descriptive than exclusively normative), many of his remarks also apply to certain aspects of terminology and/in Translation Studies. How comparable are Translation Studies and Literary Studies in this respect?

This volume starts with an essential contribution that relates metalanguage in Translation Studies, especially definitions, to the levels of sophistication and development of other scholarly disciplines. **Gernot Hebenstreit** revisits two German classics (Otto Kade's *Zufall und Gesetzmäßigkeit in der Übersetzung* from 1968 and

Grundlegung einer allgemeinen Translationstheorie by Hans J. Vermeer and Katharina Reiß from 1984) and analyzes the defining patterns used by their authors. It turns out that only few concepts used in the two books have been 'properly' defined and very often those definitions do not meet the standards one could expect in view of their complexity.

Luc van Doorslaer introduces parts of the conceptual map that was developed for the online *Translation Studies Bibliography* project launched by John Benjamins a few years ago. His starting point is the understanding that relatively few attempts have been made to complement or develop the so called Holmes/Toury map, which has become a true monument in Translation Studies. The TSB maps are seen as open and descriptive in nature and they can help young or inexperienced researchers in the field by offering them a kind of a panorama view. The maps are only partially hierarchically structured and they complement each other. It seems realistic that, in a field characterized by growing complexity and interdisciplinarity, such maps will become useful, and not only in didactic settings.

The choices made in the TSB maps have explicitly taken into consideration matters of polysemy and synonymy, the topic of **Leona van Vaerenbergh**'s article in this volume. The author also integrates didactic considerations into her discussion by showing the relevance of the use of metalanguage in the training of translators. Central in her article is the case of the polysemic term 'coherence' and some related term couples. The conclusion is that Translation Studies should not strive for a reduction of terminological or conceptual complexity, but that the discipline would be served by an optimisation of the existing diversity.

Josep Marco combines the epistemological and conceptual issues with the 'outward' consequences for the social and professional field, linking it with the problem of interculturality. His article focuses firstly on three kinds of problems besetting the terminology of discourse on translation — the absence of consensus among experts, the ambiguous relationship between concepts and terms, and the differences in national traditions. These interrelated sets of problems, which are by no means exclusive to Translation Studies, are exemplified by the study of a very common concept, namely *strategy*, also referred to as *technique, procedure* or *shift*. Can we consider that there might be a relationship between terminological practices and the social prestige of a profession? If so, then the terminological "chaos" haunting today's Translation Studies could explain, at least in part, the relatively low status of the discipline as a whole and its lack of appreciation on the part of members of other scholarly communities.

Some may think that, in this respect, a fresh discussion of 'equivalence' is long overdue. However, most discussions of this concept concern typical misunderstandings. **Anthony Pym** tries to make sense of this rather confusing terrain. For

that purpose, he proposes two terms, "directional" and "natural" equivalences, to describe the different concepts used by theories of translation since the 1950s. In both cases, either looking at one side only (the target side) or being a two-way movement, there are different strategies for attaining or maintaining equivalence. Moreover, the application of relevance theory shows equivalence to be something that operates on the level of beliefs, of fictions, etc. Equivalence as an illusion? Maybe… but this has consequences for the way translators make decisions, and for the way lots of people still think about translation. Surely, with the use of translation memory software, equivalence is not a dead entity.

A very different perspective is offered by **Leena Laiho** in a contribution that problematises 'original', 'translation' and 'identity' (or 'sameness') within the framework of the philosophy of art. The question of the translatability of a work of art is posed and linked to the necessity of contextual embedding and to the importance of the explicitation of any theoretical framework. The author argues in favour of a genuine exchange of ideas and views between and within disciplines on the basis of conceptual transparency.

Mary Snell-Hornby basically distinguishes between three ways of introducing a new technical term: the use of a general language word in a specified sense, the introduction of a completely new term, and the borrowing of a word from a classical dead language. A complete standardisation of terms is both unrealistic and undesirable, she claims. However, it is important that a field strive for a compatible discourse that is lucid, reader-oriented, clear and unambiguous. Compatibility of discourse does not exclude a multilingual metalanguage, which would help to counteract the dangers that might be involved in using one single dominant language for metadiscourse.

The "desire for the univocal" and the search for axiomatic truths through clear-cut definitions is fundamentally criticised by **Nike Pokorn**, which she illustrates with the examples of the linguistic terms *mother tongue* and *native speaker*. The author warns practitioners of Translation Studies from the illusions of univocal metadiscourse of the kind that was typical for 19th century academic thinking (and for some outdated approaches nowadays) but no longer fit the complexity of a modern society under study.

Pokorn's plea for fuzzy definitions is in a way supported from a very different angle when **Iwona Mazur** describes the dynamic nature of definitions in software localisation. In recent years, the localisation industry has developed a terminology of its own. The aim of the article is twofold: to explain the basic terms as they are used by both localisation practitioners and scholars, and to make this metalanguage more consistent. Of course, one author alone has no power to select and standardise definitions, but by raising the issue, she increases awareness and pinpoints what needs urgent solution.

The question of globalisation leaves traces in the metalingual practice itself. **Jun Tang** describes the development of translation metadiscourses in China and the position of Western metalanguage in that development. He criticises both Chinese scholars and Western metadiscourses, the former for having failed to set up local channels for knowledge dissemination and the latter for having focused too long on their own relevance. Global academia can only develop through a combination of open-mindedness for the existing and respect for local knowledge and traditions.

The concluding interview article by **Yves Gambier** can be seen as a kind of test case for the findings about the metalanguage of translation. We have today different foreign versions of *Terminologie de la traduction* / *Translation terminology* / *Terminología de la traducción* / *Terminologie der Übersetzung* (originally published in 1999). To realize how these different versions have been completed or are still being drawn up, nine editors have been interviewed via e-mail. What was their purpose? How did they proceed to select terms, to write their definitions, to insert examples? In a paradoxical way, the answers do not reflect a clear and thorough methodology, which shows that we still have a long way to go.

Although many different aspects of the metalanguage issue have been discussed in this special issue, lots of other potential perspectives still remain underexposed. What kinds of metalanguage are used in the practices of revision and adaptation? Is it true that the functional metadiscourse is the dominant one in translation practice? How does an idiosyncratic use of terms function in different environments? Is the dynamic use of terms and definitions inextricably linked with the succession of 'schools' or 'turns' and their socio-institutional dimension? etc. Many more examples would have been worth investigating, e.g. culture, translation, causality, representation, transfer, function, system, norm, rule, text, etc. This issue tries to contribute to a necessary and long-lasting discussion, especially in a dynamic discipline as Translation Studies. Paraphrasing James Holmes' end words we would like to say: Let the meta-discussion continue!

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Defining patterns in Translation Studies

Revisiting two classics of German *Translationswissenschaft*

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A definition can be seen as a central working tool for researchers, since it leads to a new conceptual construction. At the same time a multitude of definitions, especially if competing with each other, is quite often perceived as a typical symptom of fields of research that have not yet developed their theories to the necessary level of sophistication. A relatively young field of research, Translation Studies and its proponents have repeatedly been the target of criticism in that respect, i.e. working with concepts whose definitions do not comply with commonly accepted standards of definition. That kind of critique serves as the starting point for this paper, which tries to analyze definitions in two seminal publications in the history of German *Übersetzungswissenschaft*, representing two opposing approaches to translation, namely *Zufall und Gesetzmäßigkeit in der Übersetzung* by Otto Kade (1968) and *Grundlegung einer allgemeinen Translationstheorie* by Hans J. Vermeer and Katharina Reiß (1984). The paper gives an account of standards of definition, commonly found in philosophy of science and terminology, addresses central aspects of scientific concepts (theory-boundness, types of concepts, determinacy, vagueness) and presents the findings of a study focusing on defining patterns.

Keywords: definition theory, definitional practice in TS, definitional patterns, Otto Kade, Reiß/Vermeer

1. Some remarks on the metadiscourse on definitions in Translation Studies

Over the last years, metatheoretical issues seem to have been receiving an increasing amount of interest from Translation Studies scholars, a development reflected in an ever-broadening variety of activity. Thus we can choose from a growing range

of new or newly revised editions of introductions to Translation Studies (for the English and German markets: Gentzler 2001, Hatim 2001, Prunč 2002, Salevsky 2002, Stolze 2001, Hatim and Munday 2004, Katan 2004, and of course the monographs from the St. Jerome series *Translation theories explained*), as well as guides to research methodology (Williams and Chesterman 2002, partly Hatim 2001). Probably of greater interest to scholars in the field are specialized conferences like *Research models and Translation Studies* (Manchester 2000) or *Translation theory and methodology* (Saarbrücken 2004) and of course publications focusing explicitly on theoretical models and methodological issues (cf. the discussion on "Shared grounds in Translation Studies" in *Target* in 2000 and 2001, Olohan 2000, Hermans 2002, Prunč 2004). Although Translation Studies may still be a "relatively young" academic field, these findings mark some kind of consolidation of the field. It seems no longer necessary to limit metatheoretical discussions to a discourse of emancipation from linguistics and literature studies. Instead it is considered more worthwhile to take a systematic, evaluative look at what has been achieved so far (cf. Hebenstreit 2007).

Definitions serve as a major tool in any scientific endeavor (I do not limit 'science' and 'scientific' to the 'exact', natural sciences); they provide access to the concepts that form the constructing elements of a theory. Consequently a well defined, unambiguous terminology is generally considered the basis of scientific work. Rahmstorf takes that idea one step further, arguing that "[t]he primary scientific achievement of a good definition is the new conceptual construction" (1993: 47). With that in mind, it seems more than worthwhile when discussing the *metalanguage of translation* to take a closer look at definitions of translation and concepts relevant to it.

Among the topics of metatheoretical interest, definitions may be said to have a somewhat longer history. However, there is not sufficient evidence to talk about a *tradition* of meta-discussion in that respect, at least not as far as the German (i.e. German-speaking) branch of Translation Studies is concerned. It seems more appropriate to talk about individual remarks made by individual scholars at different times and in various contexts. However, what these remarks have in common is a general statement on the quality of definitions.

One of the most explicit statements of this kind can be found in Albrecht 1973. Comparing a number of concepts of translation, e.g., those of Herder, Catford, Forster, Nida and Taber and Jäger, Albrecht states that to be able to do so he first had to edit "definitionsähnliche Sätze", i.e., sentences resembling definitions so that they would comply with the most basic rules of definition (Albrecht 1973: 16–17). For Albrecht, the minimal criterion to be fulfilled is compliance with formal characteristics derived from the classical Aristotelian rules of definition. This appears to be the case in the selected texts, or at least achievable by means of some textual

revision, in compliance with rules derived from modern logic such as *eliminability* of the *definiendum* and *non-creativity* of *definitions* seem to be out of reach (classical and modern theories of definition will be discussed in Chapter 2). In a more recent publication Albrecht addresses the question of definition in Translation Studies in a very similar way, again emphasizing the role of the Aristotelian definition, however, now with no reference to modern definition theory. He states that formally correct definitions are more likely to be found in "older" publications (due to the then still stronger influence of the rigid style of argumentation in linguistics), and that in Translation Studies *definitions* are often mixed with *explications* and are confused with *models* (Albrecht 2005 : 23–27).

Other statements fail to explicitly name the kind of shortcoming detected in the definitions under discussion, yet they convey similar points of criticism. One aims at the definitions' content, complaining about lack of substantial information, some even about a general lack of definitions. Representing this line, Schreiber pointedly diagnoses what can be rendered as "definitional abstinence" in Translation Studies (1993 : 18). Others share the criticism, but at the same time speak of definitional abundance. Hardly any author would resist the temptation to 'define' translation, be it in a prescriptive or descriptive manner, as Albert laments in the opening chapter of his monograph on the translation of philosophical texts :

> It seems quite unlikely to find an author, who would not attempt to "define" translation, to in some way describe what is an idealized or the actual (or what is perceived as such) system of mechanisms in the process of translation/translating. The word "definition" hereby has of course to be understood in a metaphorical sense, since only very few of these definitions meet up with definition standards from the philosophy of science. (Albert 2001 : 12, my translation.)

Judging by the references at the end of Albert's study, this differing perception of the mere quantitative aspect cannot be explained by the different dates of publication (after all, there is almost a decade between the two). Albert's bibliography does not contain publications reflecting the changes in the 1980s, let alone the 1990s. Albert's verdict probably is not all that different from Schreiber's statement. The second half of the citation makes it clear that, in Albert's opinion, most of the definitions in question would not qualify as 'definition proper'. Here, again, we find a reference to common rules, elaborated in the philosophy of science. Regrettably, the reference remains unspecific, obviously presupposing that these are common grounds among academics.

The present paper aims at validating statements of this kind on the basis of an analysis of definition patterns as found in selected publications (see below). First it seems necessary to resolve the rather unspecific references to general standards of definition ; therefore I shall now summarize the key positions on definition as

formulated in two academic fields, for which definition represents an important object of investigation and practice: philosophy of science and terminology.

2. Definition theory in the philosophy of science

When talking about definition theory in the philosophy of science, it is important to keep two things in mind: definition theory is strongly linked to the field of logic, and there is an obvious distinction between the classical and the modern theories of definition. Classical definition theory goes back to the great Greek philosopher Aristotle and the Aristotelian definition is still *the* prototypical form of definition. Its formal structure resembles an equation with the *definiendum* (the object of the definition) on the left side and the *definiens* (the definition's explanatory content) on the right side. The *definiens* has two obligatory constituents: the *genus proximum* (the nearest superior concept) and the *differentiae specificae* (the characteristics that make it possible to distinguish between the *definiendum* and its *genus*).

In addition, Aristotle, and many others after him, formulates rules that aim at raising the definition's quality. Most of the definition rules concentrate on the don'ts rather than on the dos, and thus their main goal is to help avoid definition flaws (cf. Pawlowski 1980: 31–43, Tamás 1964: 155–161, Ndi-Kimbi 1994). The most common rules can be summarized as follows:

Definitions should convey the essence of the defined concept. As clear as this rule may sound, the problem is how to decide about the essentiality of characteristics. This is possible only by taking into account conditions that lie outside the definition itself, i.e., its theoretical background and pragmatic factors (e.g. its addressees).

A definition should be adequate, i.e., neither too wide nor too narrow. This rule addresses the *extension* of the *definiendum* (the totality of all objects that can be subsumed under the concept) that should equal the *extension* of the *definiens*. From a theoretical perspective this rule is problematic, because it is not possible to empirically decide whether this condition is really fulfilled.

Definitions should not be circular. Circular definitions result from the use of the *definiendum* in the *definiens*. In this most simple case circularity will be detected rather easily. However, circularity can also be hidden in a chain of definitions, when elements of the *definiens* become the *definiendum* of other definitions.

Definitions must not be or contain any form of negation. At first sight, this rule appears perfectly comprehensible: "A is not b" or "A does not have the characteristic b" does not give any positive information about A. However, in definition practice it is not always easy to draw a line between what is a *negative* and what is not. Then

again, in many cases negative clauses can be reformulated to become positive in nature, without necessarily gaining anything from the point of view of content.

Definitions must not be formulated in obscure language. Here, again, a pragmatic argument questions this rule's general validity: The level of "obscurity" cannot be determined without taking into consideration factors such as the addressees' expertise in the field.

As we can see, with the exception of the issue of *circularity*, the classical rules of definition do not provide *formal* guidelines that would be independent of the field and context of usage. By contrast, modern definition theory approaches definition from a purely formal perspective. Operating on the rigid laws of modern logic, definition theory now replaces *genus* and *differentiae* in the *definiens* by logical symbols and sums, products and other logical operations performed using these symbols. This is a consequence of the concept of theory within modern logic: a theory is composed of an established vocabulary and a set of axioms (minimum one axiom), i.e., sentences formulated with the given vocabulary and general logical operators. Starting from the axiom(s), new sentences can be formulated within this theory by means of logical deduction. Within axiomatic theories, i.e., the system of sentences logically derived from the initial axiom(s), consistency is of crucial importance. Modern logic has developed sophisticated methods to detect logical contradictions: it must not be possible to deduce both a specific statement A and, at the same time, a statement B that expresses the negation of statement A.

In the context of axiomatic theories, a definition is used to introduce a new term, to expand the vocabulary of the theory. This new term must be defined with the help of the given vocabulary and logical operators. The new term functions as an abbreviation for an otherwise much longer and more complex statement of the theory. The definition therefore does not introduce a new concept to the theory, but formulates a rule of language use. It is denominational in nature, which is why this kind of definition is also referred to as a *nominal definition* (and often also as a *tautology*) as opposed to the Aristotelian *real definition* that renders the essence of a concept. Every additional definition increases the possibility of inconsistencies within the axiomatic system. For that reason, definitions have to comply with certain rules, the most prominent of which are the *rule of eliminability* and the *rule of non-creativity*.

Thus the critical remarks in Albrecht's earlier publication (1973) were referring to rules governing definitions within axiomatic systems. Since neither of the theories examined in *this* paper, nor any other theory on translation I know of have been formulated as axiomatic systems, it seems justified to leave the discussion at this point.

Although the denomination may imply something different, *classical* definition theory has not been replaced by its *modern* heir, and there is no reason to

believe that this might ever happen. They simply serve two different purposes. As intriguing as the methodologies developed in modern logic may be, they are only applicable to theories that are or can be rendered in formulaic language. These formulae, however, are semantically empty: the axiomatic system of a *theory of preference*, may as well be interpreted as *a theory of age difference* or a general *theory on relations of size* or as a set of consistent but meaningless formulae. Many theories are not rendered in formulae. To apply the methodology of modern logic to these theories and their definitions, it would first be necessary to translate them into an adequate form. Although it might be interesting and a great challenge to do so, there is no necessity for that kind of endeavor. Axiomatic theories do not enjoy a privileged position among scientific theories in the sense that they represent a better kind of science (cf. Balzer 1997). From today's perspective, Albrecht's earlier position (1973) reflects a general trend in the philosophy of science (a predominant interest in models of science as found in the natural sciences) in that period of time. As mentioned in Chapter 1, Albrecht 2005 does not refer to such rules any more.

Besides the types of definitions discussed so far, the philosophy of science knows — and accepts as legitimate methods — other forms of definition (cf. Gabriel 1980). *Operational definitions* describe the operations that are necessary to achieve the *definiendum*. They are often used to define so-called *disposition terms* like 'soluble' (as in: Sugar is soluble in coffee). Disposition terms represent a great challenge for logicians, their definition involves problems that haven't been solved satisfactorily from a logical perspective, because the *definiens* always includes some kind of condition. *Ostensive definitions* define a term by indicating examples of the concepts.

Given that axiomatic theories are not as common in the humanities as in the natural sciences and presuming that concepts in the humanities are less clear-cut, often rather vague in nature, it is not surprising that there is a greater variety of defining patterns in the humanities. Tamás identifies a group of definition-like operations: the emphasis on particular characteristics of a concept, the enumeration of examples, comparison, distinction (i.e., the emphasis on characteristics that deviate from a given pattern), and illustration (in the literal sense) (Tamás 1980: 46–47). Pawlowksi emphasizes the role of *explications* as a general defining strategy in the humanities. *Explications* are used to integrate (mostly) common language concepts into a scientific system of concepts. Different procedures (definition, partial definition, postulates) can be used to clarify and sharpen the common concept (Pawlowski 1980: 181–182).

Turning back to the critical remarks on the quality of definitions in Translation Studies, how do they relate to definition theory in the philosophy of science? First — and this may seem surprising — there are no obvious common grounds everyone can build upon, or refer to (as Albrecht and Albert seem to do) when

challenging the validity of definitions. Instead, Gabriel gives a quite pragmatic answer to the question of priority among different kinds of definition:

> One should get used to the fact that any decision on that matter always has to depend on the object and the aim of the study. 'For that reason', says I. Kant, 'it is not possible to imitate methods from mathematics for definitions in philosophy. (Gabriel 1980: 441, my translation.)

This pragmatic approach is not to be misunderstood as a *carte blanche*. It rather raises another question that needs more in-depth discussion (which will not be undertaken here) in Translation Studies as an academic field: what are the general concepts of science that form the basis of Translation Studies or of the discipline's subfields and guide the way we perform our research?

3. Definition theory in terminology

Terminological definitions are *real definitions* rendering the essential characteristics of the defined concept, as opposed to *nominal definitions* that transport only the knowledge inherent in the meaning of the words that form the *definiens* (cf. Dahlberg 1976: 100–101). A terminological definition defines a concept as part of a concept system; the concept is assigned a specific position in that system and, at the same time, delimited from neighboring concepts. In most cases, "concept systems" will mean *hierarchical* concept systems. Consequently, the main types of definition in terminology are the *Aristotelian definition*, the *extensional definition* (definition by enumeration of the concept's species on the same level of abstraction) and the *partitive definition* (enumeration of the concept's parts). In terminology, the intensional Aristotelian form enjoys an almost unchallenged priority over the extensional definitions mentioned earlier (cf. Arntz et al. 2002, Dahlberg 1978, Sager 1990, Wright and Budin 1997, Wüster 1985).

Definition rules found in terminology are, to a great extent, taken over from classical definition theory in the philosophy of science (cf. Ndi-Kimbi 1994: 327–328). Given the explicit preference for Aristotelian definition, this is not at all surprising. I shall not deal here with the details of the definition guidelines that have been elaborated by special committees in standard organizations (e.g. ISO TC 37 or DIN NAT), but will focus on what seems most relevant for our discussion. The choice of 'essential' characteristics for the *definiendum* is to reflect the specific perspective and needs of the domain in which the concept is being used. Therefore, a terminological definition's validity is *restricted in scope and time*. Within one definitional system, concepts and terms must be used in a *consistent manner*. Definitions should be *formulated as economically as possible* (one of the reasons

why Aristotelian definitions are preferred). Definitions have to be *extensionally adequate* (cf. above), *circular definitions* and *tautologies* are prohibited, *negative definitions* may be used only in cases when the *definiendum* itself is a negation (for these general rules cf. DIN 2330 1993, Arntz et al. 2002 : 68–72). In addition, many authors demand that definitions should be formulated with a specific audience in mind : "Terminological definitions reflect the culture of the community for which they were written" (Bessé 1997 : 66).

Alternative forms of definition include *genetic* or *functional definitions* (to be used for defining processes and their results) and *definition by context*. The latter is often only accepted as a definitional *aid*. Traditional definitional aids, which in some cases may even replace a verbal definition, are graphics and other non-verbal forms of concept representation (cf. Galinski and Picht 1997).

Over the last years, there has been a growing interest within the academic field of terminology for aspects beyond terminological standardization, namely for the descriptive potential of terminological methodology and for terminologies in fields of knowledge that lie outside the borders of engineering (the traditional field of application). Thus, the already mentioned preference for intensional definitions and the predominant role that is given to hierarchical concept systems have repeatedly raised criticism (cf. Dahlberg 1985, Rahmstorf 1993, Blanchon 1997, de Vries and Flier 1994, Temmerman 1998/1999, Pozzi 2002, Hebenstreit 2005).

4. Special aspects of scientific concepts

There are several aspects of scientific concepts that are to be kept in mind for analysis. Concepts as elements of a theory differ from non-theoretical concepts by way of their formation. While, according to Wüster (1959/60, 1985) and the mainstream terminologists, concept formation is an abstraction process resulting in the concept as a set of characteristics, which is essential to all objects that lie within the concept's extension, scientific concepts, especially in the humanities, are constructed in the process of theory formation. Even the objects that these concepts refer to are to be seen as constructions (cf. Budin 1993 : 46–47, Laurén et al. 1998 : 32–40). For that reason, scientific terminology is not only field-specific (cf. above), but also theory-bound. These concepts and their definitions must always be seen against the background of the theory to which the concept belongs.

An issue that is repeatedly brought up when talking about concepts in the humanities is that of *vagueness* (Budin 1993, Weissenhofer 1995 : 41–42, Riggs et al. 1997 : 184, for prototypicality in translation and Translation Studies cf. Halverson 1999 and 2002). Concepts in the humanities tend to have *fuzzy* borders. In some cases, this fuzziness may result from the applied method of definition.

Since these concepts are often mental constructions of abstract objects, there are no characteristics that are "objectively" perceivable. If the concept's characteristics are not presented explicitly and in a concentrated form, it will be more difficult to fully grab the concept's content. Another reason for this fuzziness may be found in the widespread phenomenon of *prototypicality* (Pawlowski 1980 : 106, Pozzi 2002 : 38), which has become a growing issue in terminology, challenging the traditional Wüsterian view of clear-cut concepts (cf. L'Homme et al. 2003). If one accepts that concepts can be constructed in a prototypical manner, one has to be ready to live with more or less fuzzy concepts.

Starting from a different point of departure, de Beaugrande (1991) discusses the relation between complexity and (in)determinacy in the academic discourse on Language for Special Purposes. Every single step of formalization (of which definitions are one kind) inevitably entails a reduction of complexity of the analyzed data.

> By its nature, a stringent definition names only the sufficient and necessary criteria that every entity must meet if the term is to apply to it. Such definitions mean that the term itself always carries less content and complexity than we are likely to find for actually occurring instances, and leaves a residue of marginal cases which do not fulfill all the criteria. These drawbacks must be accepted for the sake of having stringent definitions at all. (Beaugrande 1991 : 103)

Complexity and determinacy correspond in a fluctuating manner. The higher a system's complexity, the lower its determinacy. A language where each word would represent exactly one reality would be most determined and least complex. Theories try to reduce states of indeterminacy as much as possible. The unavoidable reduction in complexity results in a specific danger : "The more rigorous the theory becomes, the more uncertain its correlation with the domain it purports to represent" (Beaugrande 1991 : 104). This statement applies to axiomatic theories in modern logic that have been called "semantically empty" before. Beaugrande cites examples from thermodynamics and quantum physics, where scientists have not only learned to live with states of indeterminacy, but actually take advantage of them. Thus, "it already seems safe to say that for language and discourse at least, indeterminacy is a major factor" (Beaugrande 1991 : 104).

From a terminological point of view, the level of determinacy is reflected in the definitions of a concept, the complexity in the structures that are formed by the (hierarchical *and* non-hierarchical) relations between the concepts of a concept system.

5. Scientific concepts and definitional practice

From a philosophy of science point of view, it is crucial to determine whether a piece of text is a definition, a hypothesis or an empirical generalization. Only the latter two can be empirically tested and only empirical generalizations can be used as a basis for prognosis and explanation. As Pawlowski states, this distinction is often very difficult, if not impossible, to make in the humanities due to an abundance of possible linguistic forms that are used as *copula* binding together *definiendum* and *definition*. If the intention of the author is not evident, it may become impossible to decide that question (1980 : 12–14).

The majority of writing on definition, be it in the philosophy of science or terminology, is prescriptive in nature, presenting models of ideal definitions and methodologies to validate conformance with formal rules. There is very little research about the actual practice of definition (cf. Pearson 1998). From the point of view of terminological standardization, this might not be surprising ; however, any prescriptive act of standardization has to be preceded by a descriptive analysis of the field's terminological structure, and this usually involves extracting relevant information from textual corpora. Doing this a terminologist may encounter various problems :

- The beginning and/or the end of definitions in context may be hard to determine.
- The *definiens* may be separated from its *definiendum* by shorter or longer passages that do not contain information essential to the definition.
- The *definiens* may precede the definiendum.
- The definition may be too strongly embedded in the context to simply extract a definition statement. (Cf. Gesché 1997 : 380.)

For that reason it is essential to detect definitional patterns regardless of their status in definition theory when extracting terminologically relevant information from real life texts.

There is another point with regard to academic writing that needs to be taken into consideration when analyzing definitions. Not only do academic texts transport scientific knowledge, they often also reflect the epistemic process behind that knowledge, they can even act as a primary epistemic tool when the author uses the text to intentionally reflect his or her own argumentation, which leads to a new level of understanding (cf. Budin 1996 : 93). Definitions in academic texts may be part and parcel of this epistemic process. Even if there is a formally perfect definition, it is not unlikely that the concept is being altered by the discussion to follow. Budin (1993) provides remarkable evidence for such epistemic processes in the writings of Niklas Luhmann. If one accepts the idea of definitions being an

epistemic tool, definition rules — justified and useful as they may be — lose quite a bit of their apodictic force.

6. Definitions in analysis

In the following I shall present some results from a case study (Hebenstreit 2005) on the terminological structure of two theories of translation as presented in two seminal works that have been of striking importance to the development of Translation Studies in general and especially of German *Translationswissenschaft*. The first one, *Zufall und Gesetzmäßigkeit in der Übersetzung*, was published by Otto Kade in 1968, the second, *Grundlegung einer allgemeinen Translationstheorie*, is a joint publication by Katharina Reiß and Hans J. Vermeer (first edition 1984). While Kade's monograph marks the starting point of German Translation Studies, Reiß and Vermeer stand for the pragmatic, functionalist turn in the discipline. Besides the interest in comparing definitions in two opposing theories, both works merit attention as belonging to the range of theories whose definitions have been criticized.

Although Kade as well as Reiß and Vermeer use formulae resembling logical statements, as stated above, neither of them have formulated axiomatic theories. The formulae serve the purpose of illustration, summarizing what has been said in verbal form. The use of formulae may also be interpreted as a tribute to general trends in the philosophy of science and their reflection in the humanities, especially in linguistics.

Drawing on findings from research on actual definition practice (as in Pearson 1998, Gesché 1997) it seems inappropriate to simply apply definition typologies from definition theory to a textual corpus. A quick pre-scan of the two works makes it evident that only a handful of textual segments would show all the characteristics of any definition type as specified in definition theory. To be able to draw a representative picture of definition practice it is necessary to integrate as much textual material as possible containing information relevant to the construction of concepts. Therefore a rather simple classification has to be used for the case study. Building on the typology of definitional patterns applied in Pearson 1998 I opted for the following classification of text segments containing definitional information (characteristics of concepts):

Formal definitions: The text segment consists of one sentence only. The *definiendum* is explicitly indicated by naming the term, or a pronoun or other textual reference to the term. The definition identifies the *genus proximum* or a general category higher up in the conceptual hierarchy and characteristics of the concept. Alternatively, the definition identifies subordinate concepts.

Definitions by context: The text segment can comprise more than one sentence conveying the concept's characteristics. However, sentences have to be written *en bloc*. The *definiendum* is identified either explicitly by naming the term, by a pronoun or textual reference or implicitly by general textual coherence.

Complex definitions consist of a combination of a formal definition and a definition by context whereby the two appear *en bloc*.

The concepts have been grouped by the following categories: (1) concepts related to Translation Studies as an academic field and to the kind of theories that are to be developed within its borders (these are, of course, not concepts of the theories in the proper sense, but it still seemed appropriate to include them in the study, because they convey much of the general background about the theories) e.g.: *allgemeine Übersetzungswissenschaft ('general TS')*, *Übersetzungstheorie ('translation theory')*; (2) concepts related to the process or product of translation, e.g.: *Translation, ausgangssprachlicher Text ('source language text'), Kodierungswechsel ('code switching'), verbaler Transfer ('verbal transfer')*; (3) concepts representing persons involved in the process of translation, e.g.: *Translator ('translator'), Sender ('sender'), Produzent ('producer')* and (4) concepts that describe the relation between source text and target text e.g.: *Äquivalenz ('equivalence'), Adäquatheit ('adequacy')*. Tables 1 and 2 show the distribution of definition patterns among these four categories.

Table 1. Definition patterns in Kade 1968

	NoC	ExS	FD	CD	DbC
Concepts of field and theories	8	14	0	2	12
Concepts of translation	12	12	6	1	5
Concepts representing persons	3	3	0	1	2
Concepts describing source text–target text relations	10	13	0	0	13
Total	35	42	6	4	32

Table 2. Definition patterns in Reiß and Vermeer 1984

	NoC	ExS	FD	CD	DbC
Concepts of field and theories	13	11	2	0	9
Concepts of translation	14	20	5	0	15
Concepts representing persons	4	5	0	0	5
Concepts describing source text-target text relations	6	8	1	1	6
Total	37	44	8	1	35

Legend: "NoC" indicates the number of concepts in the different categories, "ExS" the number of extracted segments (segments differ in size but are always uninterrupted text); FD: *formal definitions*, CD: *complex definitions* and DbC: *definitions by context*.

It is obvious that, in both Kade 1968 and Reiß and Vermeer 1984, *definition by context* is the most prominent definitional pattern. This is not surprising and many may have their opinion reinforced; after all, especially in Reiß and Vermeer, one can find definitional inconsistencies. There are a number of instances where (maybe with the intent to produce a formal definition?) reference is made to concepts above the level of the *genus*. Example: on the basis of the various text segments one can reconstruct the following conceptual hierarchy: 'Handeln' → 'Transfer' → types of 'Transfer': 'Transfer von aktionalem zu verbalem Handeln und umgekehrt', 'verbaler Transfer' → 'Translation'. 'Translation' is defined in different contexts with reference to each of the superordinate concepts whereby these are presented as a *genus* to 'Translation'. This does not alter the conceptual intension of 'Translation', but it does make the reconstruction of conceptual systems troublesome. Another case is the rather idiosyncratic use of the word 'Sondersorte': 'Sondersorte' is a *type of* /*a kind of* something. Terminologically speaking it indicates a logical relation between a concept and its *genus proximum*. However, such a relation does not exist in *all* instances of usage. In some cases 'Sondersorte' links the concept to concepts below the direct subordinate concept. In some instances, however, 'Sondersorte' does not indicate a hierarchical relation at all. Example: "Der intendierte Rezipient ('Adressat') kann als Sondersorte (Untermenge) des Skopos beschrieben werden" (Reiß/Vermeer 1984: 101).[1] Of course the recipient cannot be a subordinate concept to the scopos of a translation. Another context provides the information that the possible scopoi partly depend on the recipient, i.e. not every thinkable scopos is possible with the intended recipients.

What is true for both works is that the characteristics of a concept are not always presented within textual neighborhoods. In this context Tables 1 and 2 may be a bit misleading as far as the relation between the number of concepts and the number of textual segments is concerned. Characteristics can be spread over several segments while a single segment can comprise definitional information on several concepts. Sometimes characteristics have to be extracted from contexts that do not contain the *definiendum*. Conceptual relations are not always explicitly indicated. All these observations can be seen as a serious shortcoming. Still, from a (descriptive) terminological point of view, the concepts are sufficiently determined and delimited from each other. In general, determinacy is higher in Kade's terminology. This is not due to a different definitional style, because, as the tables show, there is no significant difference on that level. Instead, there are two reasons to be identified: quite a few of the concepts in Reiß and Vermeer are prototypical in nature and concepts are interlinked with each other in a much more complex manner. It seems that Beaugrande's concept of determinacy and complexity as corresponding parameters applies here as well.

Let's get back to the definitional patterns. What catches our attention is the fact that formal definitions are primarily used for the concepts of translation. Taking a closer look, it becomes clear that a significant part of these definitions are definitions of types or modes of translation like *translation* as opposed to *interpreting* (Kade, and Reiß and Vermeer), or *human* as opposed to *machine translation* (Kade), different types of *transfer* (Reiß and Vermeer). Although these concepts are defined 'properly' according to the classical definition rules, they are not used again (with a few exceptions) throughout the rest of the text. This gives the impression that their role within the theory is very restricted. Take for example a definition that may be among Kade's most prominent:

> Wir verstehen unter Übersetzen die Translation eines fixierten und demzufolge permanent dargebotenen bzw. beliebig oft wiederholbaren Textes der Ausgangssprache in einen jederzeit kontrollierbaren und wiederholt korrigierbaren Text in der Zielsprache. (Kade 1968: 35)[2]

Kade defines written translation as the translation of a source language text that is permanently available and repeatable *ad libidum* into a target language text that can be corrected and repeated at any time. This definition and the distinction between translation and interpreting provided by the characteristics 'permanent availability of the source text' and 'permanent possibility of correcting the target text' have been widely adopted in Translation Studies. Even Reiß and Vermeer incorporated this definition into their theory with only little alteration. And it blends in with no difficulty, even though their concept of 'translation' is totally different. This is only possible when concepts are being defined with reference to a *genus* and the *differentiae* in their *definiens* are not closely linked to the original theory. The fact that the original *genus* was strongly theory-bound (in Kade's case by referring to a 'code-switching operation' as a central part of translation) is not of any significance; these conceptual links are replaced by links of the new theory.

Another interesting point concerns the role of negative characteristics that should not be used according to definition theory. In both works one finds evidence for negative characteristics being used to delineate concepts from other concepts within the theory or from concepts outside the theory's borders. Examples: Reiß and Vermeer use the characteristic 'not dependent on specific combinations of languages and cultures' to define 'allgemeine Translationstheorie' as opposed to 'spezielle Translationstheorie', which is formed in view of such combinations. One of the central characteristics of their concept of 'Translation' is the 'irreversibility' of the process. This seems to be a clear delineation from other theories of translation.

7. Concluding remarks

As the discussion of definition theory shows, there are no absolute defining standards that one could refer to when judging definitions. Any critical statement must therefore explicitly declare the standards it is applying. Compliance with the formal structure of the classical Aristotelian definition (as demanded by Albrecht 1973, 2005) serves as such a criterion. If applied to the texts of Kade and Reiß and Vermeer, few concepts will turn out to be "properly" defined. Does this lead to the conclusion that the two theories build on insufficiently defined concepts? Not necessarily.

The call for Aristotelian definitions implies that it is possible, necessary and useful to define any concept with reference to a hierarchical conceptual structure and that these hierarchical links are the ones that are essential for the construction of the concept. In fact as an in-depth terminological analysis shows, complex non-hierarchical conceptual structures play the predominant role in Kade's terminology and even more so in the theory of Reiß and Vermeer (cf. Hebenstreit 2005). This might give an explanation for the 'lack' of formal definitions. Another reason may be identified in the epistemic character of the works: the writing process reflects and at the same time governs the process of concept formation.

The lack of Aristotelian or formal definitions and the detected shortcomings do affect the concepts' general accessibility because the concepts' essential characteristics are not concentrated in one place. It does not however automatically reduce the concepts' determinacy. Complex phenomena may demand complex forms of definition.

This study is primarily of historical interest and limited in scope. Therefore generalizations are not intended here, although studies on definition practice in other domains show similar phenomena (cf. Budin 1993, Gesché 1997, Pearson 1998). For further investigation it seems worthwhile to broaden the scope both synchronically and diachronically as well as to widen the focus from formal definition patterns to the structure of concepts and concept systems in Translation Studies.

Notes

1. "The Recipient ('addressee') may be described a special kind (a subordinate class) of the scopos" (my translation).

2. "We understand translating as the translation of a fixed and therefore permanently presented or ad libidum repeatable text in the source language into a text in the target language, controllable at any time and correctable ad libidum" (my translation).

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Résumé

Une définition peut être envisagée comme un outil essentiel dans la recherche dans la mesure où elle peut conduire à la construction de concepts nouveaux. D'autre part, la multiplication des définitions, surtout dans le cas de définitions incompatibles entre elles, est souvent perçue comme la marque des champs de recherche qui n'ont pas encore poussé leur théorisation à un niveau suffisamment sophistiqué. Champ de recherche relativement jeune, la traductologie (et les traductologues) ont souvent été la cible de critiques à ce sujet, se voyant reprocher p.ex. de travailler avec des concepts dont les définitions ne correspondraient pas aux normes scientifiques communément acceptées. De telles critiques servent de point de départ au présent article qui analyse les définitions dans deux publications ayant fait date dans l'histoire de la *Übersetzungswissenschaft* allemande et qui représentent deux approches opposées de la traduction: *Zufall und Gesetzmäßigkeit in der Übersetzung* de Otto Kade (1968) et *Grundlegung einer allgemeinen Translationstheorie* de Hans J. Vermeer et Katharina Reiß (1984). Notre article donnera un aperçu des normes de définition communément appliquées en philosophie des sciences et en terminologie, traitera quelques-uns des aspects-clés en matière de concepts scientifiques (interdépendance avec une théorie, types de concepts, détermination, imprécision) et présentera les résultats de notre étude portant sur les modèles de définition proposés dans les textes analysés.

Risking conceptual maps

Mapping as a keywords-related tool underlying the online *Translation Studies Bibliography*

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The Holmes/Toury map is a monument in Translation Studies. It is often referred to but only very few attempts have been made to complement it, let alone to draw completely new maps of the discipline, especially after the simplicity of relationships suggested by maps was severely denounced by Anthony Pym. Nevertheless, in the last years a new conceptual map has gradually been developed as an underlying tool for the online *Translation Studies Bibliography*. This TSB map has an open and descriptive character and tries to bring an added value to the conceptualization and the interrelationships between concepts that are often used ambiguously or even in an idiosyncratic way. This contribution describes the development and construction of that new map and concludes by calling for criticism, changes and additions.

Keywords: bibliography, mapping, Translation Studies, transfer

1. Making bibliographies on translation and Translation Studies

> The scope of such an undertaking raises a number of problems, even if it were to be confined to the chief languages of Europe. Indeed, the sources likely to provide useful information for such a history are so numerous and so varied that one can hardly imagine the amount of research it would involve… Admittedly, the undertaking is a tremendous one. (Van Hoof 1972: VI)

When representatives of EST (the European Society for Translation Studies), CETRA (the Centre for Translation Studies at the University of Leuven), Lessius University College (Antwerp) and John Benjamins (the publisher) started talks about a new online *Translation Studies Bibliography* in 2001, they all were aware of the risks and pitfalls inevitably linked to such an undertaking as already

described in the above quote from the early seventies about a project involving a general history and bibliography of translation. Making (research) bibliographies is always based on the need to systematize existing but often fragmented knowledge in a given area. Already at the very beginning of its history, Translation Studies apparently felt an urgent need for a systematizing tool, even in a phase where its knowledge was not yet as widespread as it is today. Eugene Nida's *Toward a science of translating* (1964) is generally considered to contain the first 'bibliography', even if it is mainly an extended list of references appended to a monograph. Nonetheless, Nida explicitly introduces a bibliography as a tool "not only to provide the reader with data on the scores of books and articles cited in the text", but also as "a wide selection of source materials dealing with many distinct but ultimately related phases of translating" (p. 265). Some of the sources mentioned by Nida are related to linguistic structure, psychology, anthropology, information theory, machine translation, theology, stylistics and literary criticism, illustrating that an awareness of the interdisciplinary or at least the multidisciplinary nature of Translation Studies has existed from the outset. Nida's work is explicitly mentioned as a point of reference in *The science of translation: An analytical bibliography (1962–1969)* by Bausch et al., published in 1970. The editors begin the first paragraph of their preface with the recognition that since Nida "no up-to-date comprehensive bibliography of translation has been published" (p. I). The prestigious *International bibliography of translation* (Van Hoof 1972) was then published in the early seventies. More than 4600 titles are listed there, dealing exclusively with written translation. This bibliography has seven subdivisions: general, history of translation, theory of translation, teaching in translation, the translator's profession, typology of translation (including religious, literary and technical-scientific translation), machine translation and bibliographies. These works are to be considered the first initiatives taken to compile a *general* bibliography on translation or Translation Studies.

In addition to these general bibliographies, there have been several *partial* bibliographic initiatives in the realm of translation: first of all bibliographies of translated books (like UNESCO's *Index Translationum*), but also bibliographies on translation dictionaries, on interpreting, on dissertations about translation topics, on specific domains related to translation etc. In most of these cases, the bibliographies are limited on explicit geographical, chronological or thematic grounds (or based on a combination of these limitations):

- geographically or culturally, like Tradbase, the *Portuguese bibliography of Translation Studies,* a project of Lisbon University confining itself to Portugal;
- chronologically, like Van Bragt's *Bibliographie des traductions françaises (1810–1840)*;

– thematically, like *A bibliography on machine translation* (Shiu-Chang and Hing-Sum 1978) or a bibliography of audiovisual communication (Gambier 1997).

A more recent phenomenon is the *online research* bibliographies, which are either comprehensive or partial in their orientation. These regularly updated bibliographies not only give voice to the development of cultural and social phenomena within translation, but also to the discipline of Translation Studies. Some examples are Daniel Gile's CIRIN Bulletin (for conference interpreting), Tradbase just mentioned, Bitra (Javier Franco's bibliography at the University of Alicante), St Jerome's *Bibliography of Translation Studies*, the International bibliography of sign language (Interpreting) at the University of Hamburg or Benjamins' *Translation Studies Bibliography* (TSB). This last initiative is very interesting from a conceptual and metalingual point of view. From the very beginning, the Editorial Board of the TSB project (consisting in those first years of Javier Franco, Yves Gambier, Daniel Gile, José Lambert, Gideon Toury and Luc van Doorslaer) explicitly aimed at establishing a structuring principle in the inherent conceptual complexity of the keywords system of the bibliography. It was decided to integrate (most of) the keywords into a conceptual map. In this article, I will not go into the selection and organizational principles of the keywords anymore since that has been done in several conference presentations over the last few years as well as in van Doorslaer 2005. The main topic of this publication is the development of the conceptual map.

2. Mapping

> In the last few years we have seen a flood of TS publications with a wide range of values, standards, and concepts. Much more than ever before, the discussion of translation issues tends to develop into endless controversies over the 'relevant' points of reference, with the result that TS finds itself in a virtual supermarket of reflections and ideas. (Wilss 1999: 132)

The desire or otherwise necessity to structure knowledge and concepts derives from this impression that the field of study has become a supermarket. It is not a coincidence that Translation Studies has experienced the publication of several sets of terminologies, dictionaries and encyclopaedias at this stage in its history. The mapping principle is also first and foremost a systematizing, organizational and structuring, sometimes even a structuralist principle. The prototype of the Translation Studies map is the one originally conceived by James S Holmes in 1972 and further developed by Gideon Toury, which has come to be known as the Holmes/Toury map. It mainly distinguishes pure and applied Translation Studies, and

also comprises theoretical, descriptive, general and partial approaches as further sub-classifications (see Toury 1995: 10 or Munday 2001: 10–13 for a developed map of the applied branch). Despite Toury's reference to the "controlled evolution" of the discipline (and hence of the map) or Munday's remark that "these advances still require considerable further investigation" (2001: 13), the publications that have accepted the invitation to deepen and broaden research have been strikingly few in number. This might stem from the severe and fundamental criticism of mapping raised by Anthony Pym (1998). First of all, he criticizes the absence of the historical study of translation in Toury's map. But more fundamentally, as far as mapping is concerned, he also points to the simplicity of relationships suggested by maps ("little arrows all over the place" — p. 2) and above all the implicit ambition regarding authority and power suggested by any kind of map.

> Despite its many virtues in its day, I suggest the map is no longer a wholly reliable guide… Whatever we do now, it seems, should be located somewhere within the schemata inherited from the past. To do otherwise, claims Toury, would be to risk compromising the "controlled evolution" of translation studies. Yet is there any reason to suppose that the Holmes map is automatically suited to what we want to do in translation studies now? … Exactly who is doing the controlling, and to what end? … No matter how pretty the maps, if a branch of scholarship fails to address socially important issues, it may deserve to disappear or to be relegated to academic museums… Maps are peculiar instruments of power. They tend to make you look in certain directions; they make you overlook other directions. (Pym 1998: 2–3)

After such severe words, one can imagine that some scholars were no longer tempted to draw new or adapted maps of the discipline, and considered mapping as being under a kind of a curse. I cannot but agree with Pym's remarks on some fundamental characteristics of mapping. However, being aware of these risks and pitfalls, I do believe that an *open* and *descriptive* map can still bring an added value to the conceptualization and the interrelationships between concepts. An open character implies that new terms and concepts can be added in the future, existing concepts can be displaced, and that new relationships can be established. The TSB map describes and interprets a situation as derived from focuses, approaches and keywords in more than 12,000 publications on Translation Studies, mainly from the last 10–15 years. In a multidiscipline or an interdiscipline with such a variety of approaches, topics and influences, "an area which, because of its interdisciplinary nature, can present the inexperienced researcher with a bewildering array of topics and methodologies" (Williams and Chesterman 2002: 1), one can imagine that such a map would also serve *didactic* purposes, as a kind of panorama for these new or inexperienced researchers, as an applied use of description, so to speak.

It is no coincidence that I have just used a quote from *The map*. Although Jenny Williams' and Andrew Chesterman's *Beginner's guide to doing research in Translation Studies* is conceived as a map to organize and structure research, there seem to be striking parallels with a conceptual map both in the use of the term and in the target audience.

In a way, I also agree with Pym when he states paradoxically (not contradictorily) that, despite the obvious dangers and disadvantages, we cannot but participate in the power relationships by drawing and redrawing maps.

> Of course, in the process of presenting my arguments, I will be drawing many maps of my own. Maps are instruments of power. They name and control. A displacement of power in this field might thus be intimated by a certain remapping. (Pym 1998: 4)

3. Looking at a neighbour

In publication practice, the keywords added to articles are in most cases attributed by the authors themselves or by the editor. As a consequence, from a general perspective of the discipline as a whole there can be no systematicity in the attribution of keywords. Their function is limited to being indicative for the readership of the publication. There is no terminological or conceptual uniformity. This situation can be considered advantageous, since it gives free play to terminological creativity, conceptual multiplicity and renewal of the discipline. On the other hand, this freedom of course also leads to some ambiguities, confusion and idiosyncrasies. It is striking to see how inaccurate keywords can be, with their unnecessary overlaps, unclear division of levels etc., especially when these (individual) keywords are integrated into a bibliography (by definition a structuring and generalizing tool). An initial idea of the TSB project was that in the best of cases, the keywords (or ideally: the keyword system) would be linked up with a conceptual map of Translation Studies. An example taken from a neighbouring discipline is the conceptual map of Linguistic Pragmatics that was first developed in the 1980s for the (at that time printed) *Bibliography of Pragmatics* (Nuyts and Verschueren 1987; for the modern online version see Brisard et al. 2007). *The Bibliography of Pragmatics* and its keyword (or index) system is based upon a very detailed description and categorization of the topics related to the discipline. All index words were located in 23 maps presenting a general overview as well as several detail maps. In the introduction, the compilers deal with important organizational issues such as the relationships indicated, the degree of specificity, the descriptive nature of the maps and their possible heuristic purpose.

> The relationships in those hierarchically ordered sets are of various kinds, ranging from 'part of' or 'type of' to 'aspect of' or simply 'related to'… Hence the indicated relationships should not be seen as absolute values, but simply as a guide to find relevantly related information in addition to what can be attached to the individual terms a user focuses on in his or her search for the literature that might be needed for his or her investigations.
>
> … The construction of networks of relationships between index words enabled us to avoid unwieldy lists of publications, by maximizing the degree of specificity of the labels used… Though the structure of the indexing system is at least partly motivated by a number of theoretically inspired options, it also remains descriptive of the existing literature… In addition to the theoretical-descriptive function of the subject index, it also serves a heuristic purpose. A close look at the indexing system, and especially at its more accidental features, will draw the attention to the lack of systematicity with which certain pragmatic phenomena have been approached so far. The highly ordered index also points at gaps or underdeveloped areas of pragmatic theorizing … In fact, it looks like a 19th-century map of the world, with large white spaces begging to be explored. (Nuyts and Verschueren 1987: 14–16)

Several of the problems and dangers mentioned here still sound quite familiar to contemporary Translation Studies scholars.

4. The TSB map(s), or parts thereof

Starting from the experience of the Pragmatics maps, in a parallel movement the TSB project started drawing both thematic keyword lists and a conceptual map based on the occurrence, frequency and interrelationships of keywords.[1] Whereas the initial idea was to develop the map of Translation *Studies*, we gradually realized that many of the attributed keywords referred more directly to the act of *translation* than to the meta approach of Translation Studies. At first sight it is self evident that translation is to be considered the object of Translation Studies and could be included in a subordinate position to that label. However, the further development of the map will show that on the basis of the thematic keyword lists it is more appropriate to introduce this basic division at this point (Figure 1). Whereas most full lines indicate a hierarchical relationship (or subdivision), it is already obvious that the most interesting and possibly also enigmatic line in this basic map is the dotted line between the two main areas. It indicates a 'special' relationship of a sort of complementariness, possibly internecessity, but no hierarchy, no inclusion etc. Later on, some submaps (like 'applied translation studies') will be directly connected to both parts of this basic distinction.

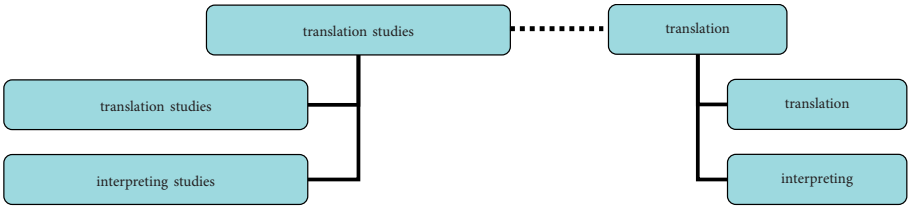

Figure 1. Basic map Translation Studies — translation

In accordance with the *Translation Studies Bibliography* concept (including both translation and interpreting studies), also in the underlying map a choice was made (partly on descriptive grounds) for the use of Translation Studies as an umbrella term covering both Translation and Interpreting Studies (the same goes for 'translation' which includes both translation and interpreting). This is less self evident in English than in languages where a new term was created to cover both activities, like the German word *Translation*, which includes both *Übersetzen* and *Dolmetschen*.

Let's now zoom in on some of the details of the basic map, starting with translation and interpreting. In translation a further distinction is made between the lingual mode, a typology based on the media used, the thematic fields of translation and the modes of translation (see Figures 2 and 3).

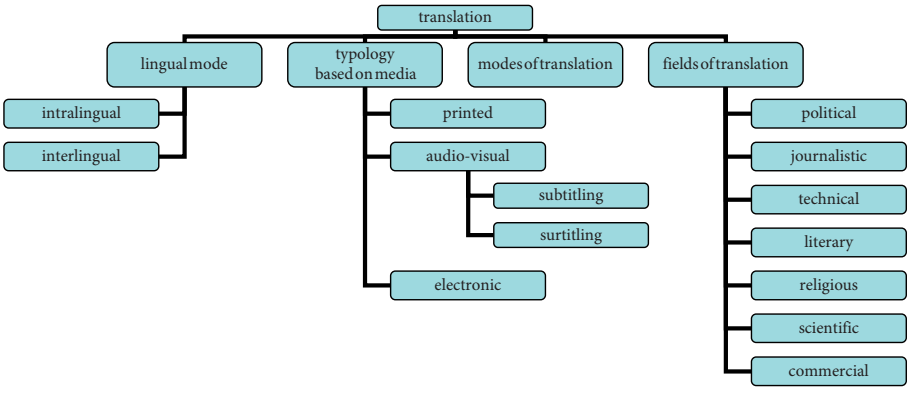

Figure 2. Map of translation

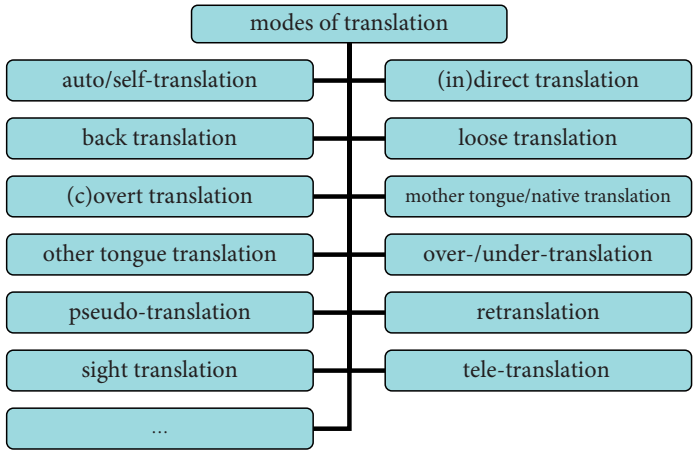

Figure 3. Details of translation mode

A similar division is made for interpreting, its fields, its modes, its objects and the media used. Apart from the experiences with the use of keywords in publications, this classification of professional interpreting also partly refers to Brian Harris' 'Taxonomic Survey' (Harris 1994). Figures 4 (next page) and 5 show the general interpreting map and a detail on the fields of interpreting.

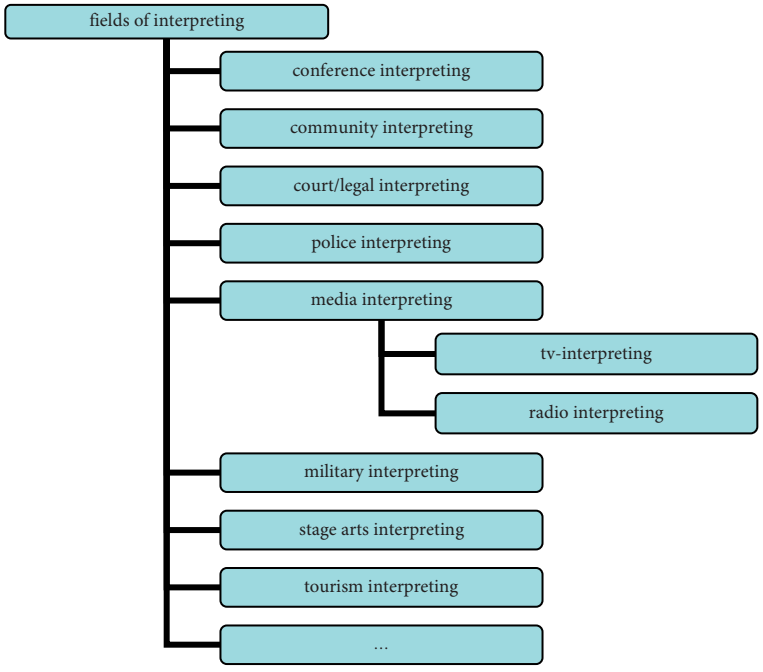

Figure 5. Details of fields of interpreting

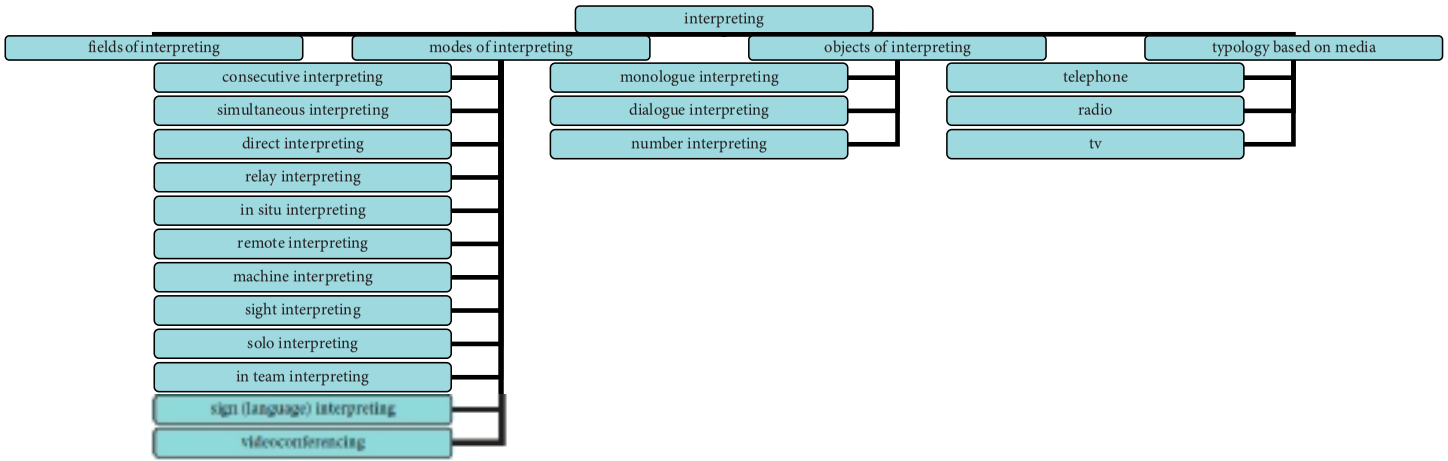

Figure 4. Map of interpreting

Next to the basic map of translation and Translation Studies as shown in Figure 1, we also developed a 'transfer map' where all aspects concerning the concrete transfer from source language/text/culture to target language/text/culture occur: strategies, procedures, norms or translation tools, but also contextual or situational aspects to be taken into account. Figure 6 shows the basic transfer map, Figures 7–10 zoom in on some details of the issues involved and the concepts and keywords linked to them.

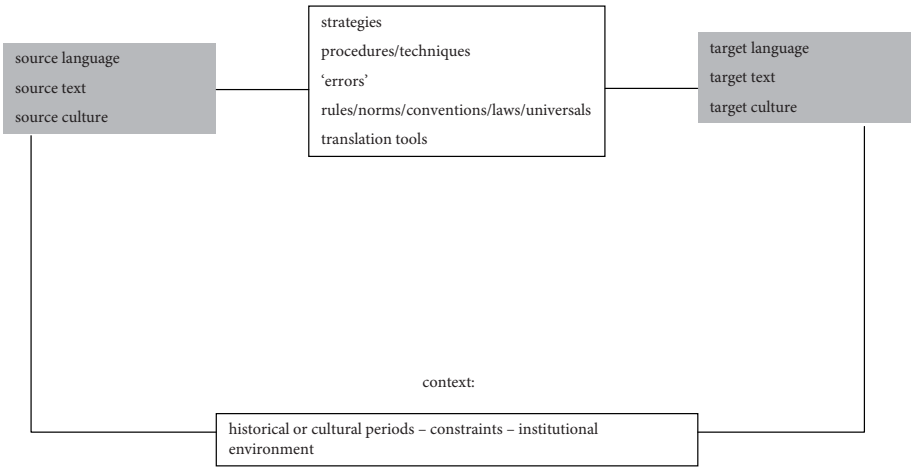

Figure 6. The basic transfer map

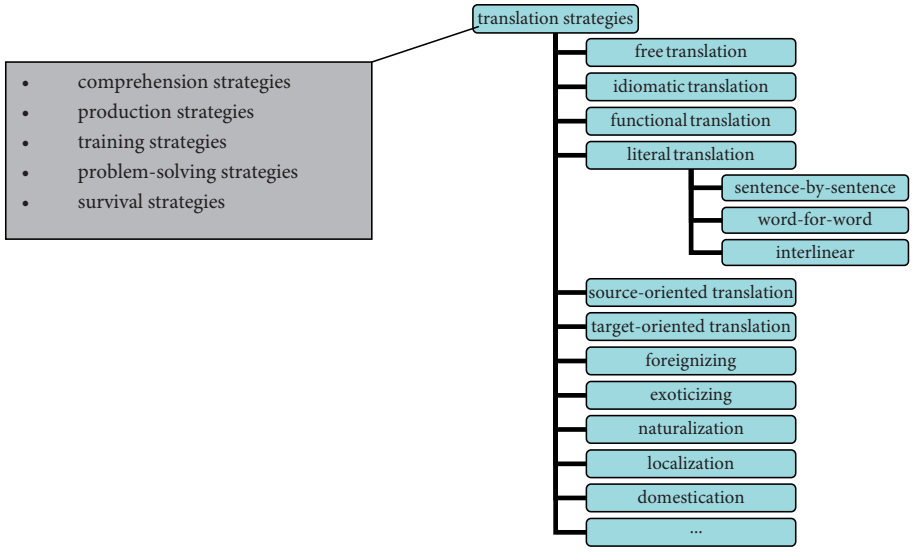

Figure 7. Details of translation strategies

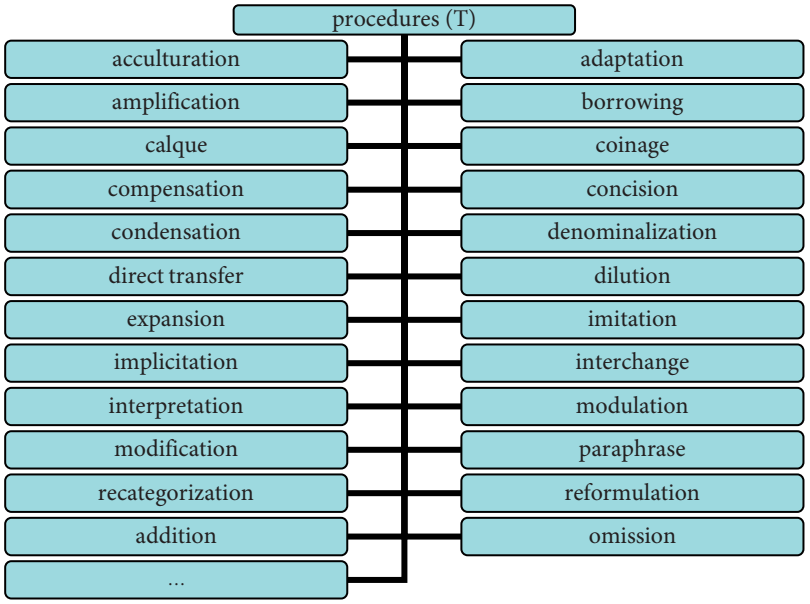

Figure 8. Detail of procedures (in translation)

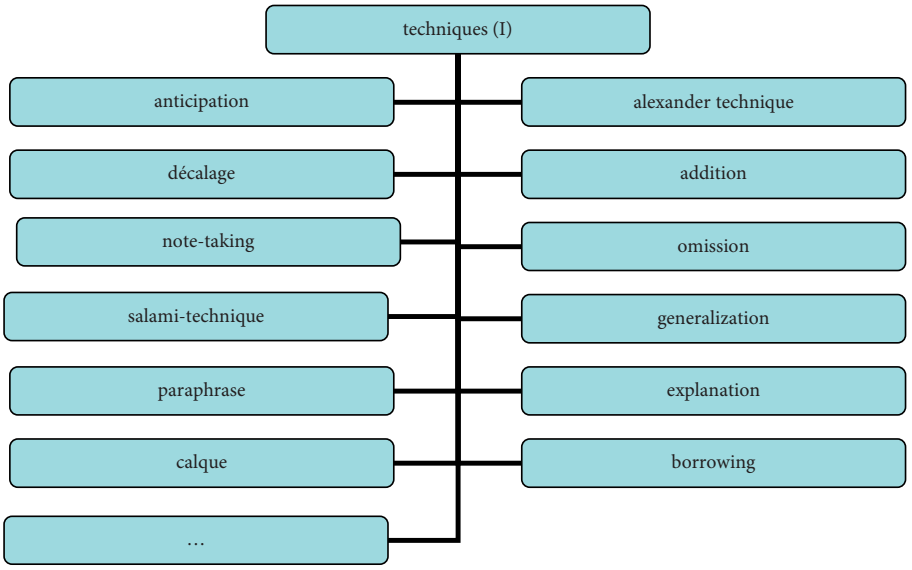

Figure 9. Details of techniques (in interpreting)

For purely practical reasons (lack of space within the scope of this article) more details of the transfer map are not elaborated on here, for example the maps on 'errors' (both language and translation errors), on translation tools (comprising all sorts of documentation, (re)search and hardware), on the periods (with the

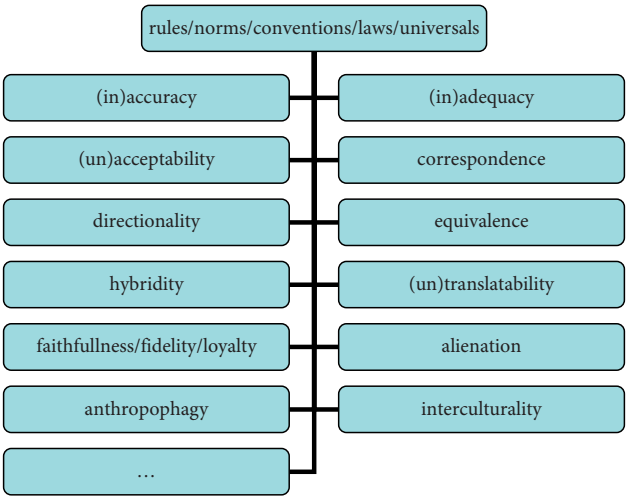

Figure 10. Detail of rules, norms, etc.

distinction between historical vs. cultural or literary periods) or on the different kinds of constraints (political, ideological, economic etc.).

The final aspect of the transfer map concerned the institutional environment, a detail that is also present in Figure 11, as belonging to the map of the applied translation studies. This example shows clearly that some of the concepts occur in more than one map. The terms and maps are not mutually exclusive.

The map of applied translation studies leads us back to Figure 1, where a link was established between translation and Translation Studies by means of a dotted line. Applied TS is considered a separate branch of Translation Studies in general, next to (and not excluding) the approaches of the cognate disciplines, the theories and models as well as the research methods (Figure 12).

Whether Translation Studies develops as a genuine interdiscipline or more as a multidiscipline, depends on the way other disciplines are dealt with. Approaching a translational question from another perspective can be a sign of multidisciplinary influence, while interdisciplinarity flourishes when concepts, tools and methods are shared or contrasted with each other. Further details on the development of keywords and concepts in these different approaches might be enlightening for the interdisciplinary nature of Translation Studies. In the maps as they exist now, every approach has further subdivisions with keywords. While for instance the cultural approach integrates influences from gender studies, (post)colonialism, identity studies or image studies, the conceptual influences from a linguistic approach can be derived from the keywords and subbranches in Figure 13.

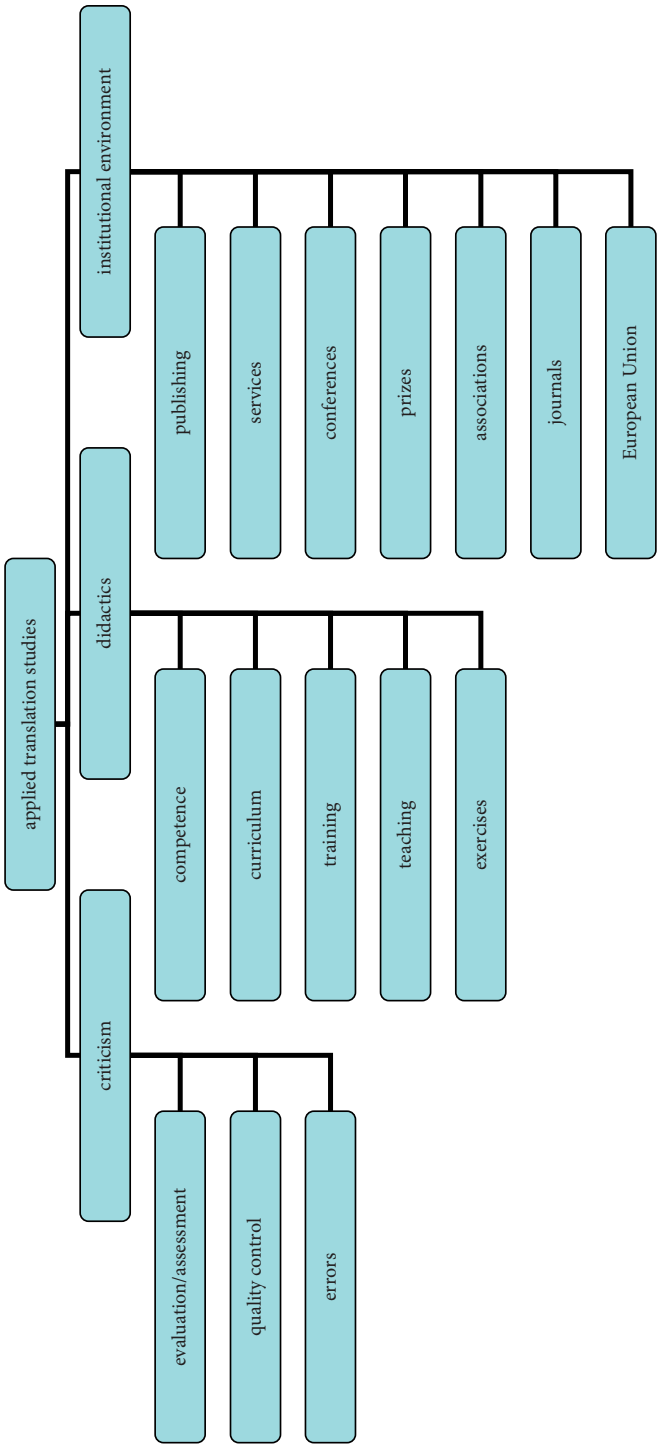

Figure 11. Detail of applied Translation Studies

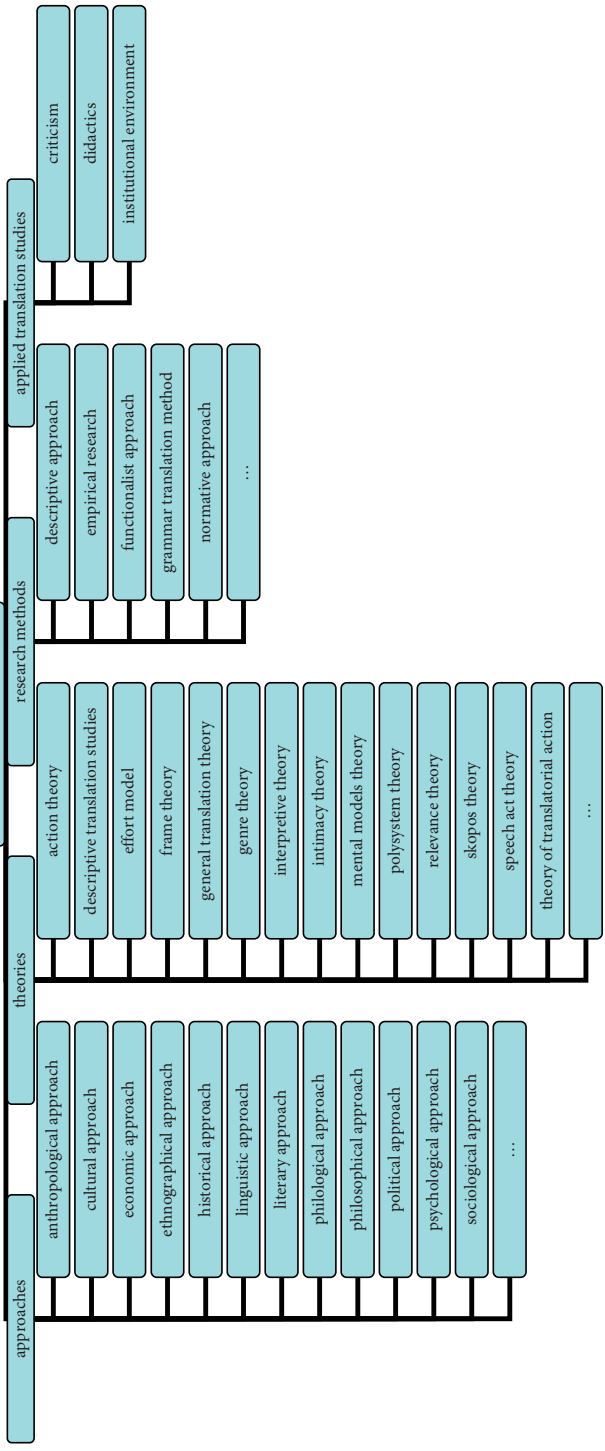

Figure 12. Map of Translation Studies

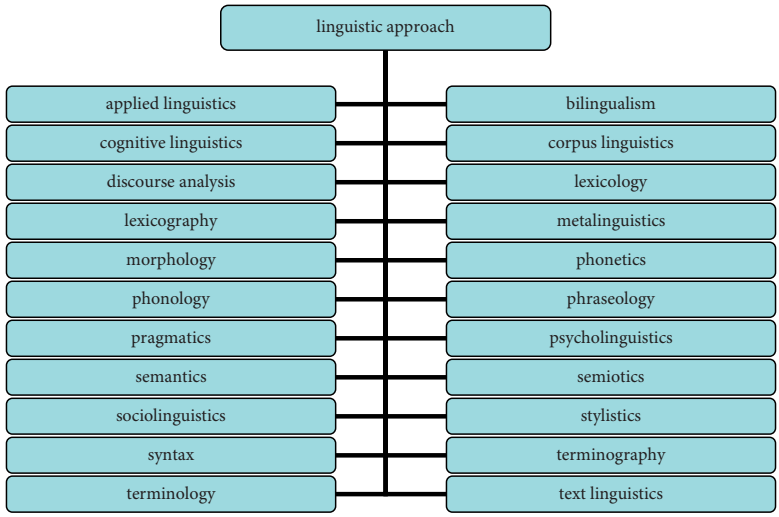

Figure 13. Detail of the linguistic approach

5. Concluding remark

Within the scope of this article we have been able to show only parts of the conceptual map underlying the TSB project: about one third of the more than 600 keywords integrated in the general mapping. The hierarchical and other relationships between the keywords are made more explicit in the choices made for an applied use of the maps: the thesaurus of the online bibliography. The mapping activity confronts itself and all translation scholars with the ambiguities and conceptual differences in the discipline. It is a thorough exercise that seeks a balance between uniformity and idiosyncrasies in the building of a metalanguage. Since it brings together languages, concepts, terms and approaches that were never meant to be brought together, each mapping exercise is unavoidably incomplete, a result of choices and (as a consequence) full of weaknesses. There might be suggestions to add new basic maps to the existing ones like the map on translation and translation studies or the transfer map; or suggestions for new categories or designations. The conceptual maps of TSB are explicitly designed as *open* maps, to be complemented, changed and corrected. They call for criticism, changes and additions.

Note

1. I would like to thank Ine Van linthout, who developed the first designs of the conceptual map in the earlier stages of the TSB project (when she was the assistant editor). Those first maps at

that time were extensively discussed with Daniel Gile, José Lambert and Erik Hertog. I would like to extend my gratitude to them for their useful and enlightening feedback.

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Résumé

La carte disciplinaire esquissée par Holmes/Toury est une référence en traductologie. On la cite souvent, et seuls quelques rares essais ont été tentés pour la compléter, sans parler même de la remplacer, surtout après la critique formulée par Anthony Pym sur le simplisme des relations suggérées par tout schéma arborescent. N'empêche, récemment, une nouvelle proposition a progressivement vu le jour lors du développement en ligne de la Bibliographie en traductologie. Une telle carte pour cette bibliographie, évolutive et descriptive, s'efforce d'apporter une plus-value à la conceptualisation et aux relations entre concepts, souvent utilisées de manière ambiguë, sinon même subjective. Notre contribution décrit les étapes d'élaboration de cette nouvelle carte, tout en appelant à des critiques pour la modifier, l'amender.

Polysemy and synonymy

Their management in Translation Studies dictionaries and in translator training. A case study

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The use of the same term with different meanings and the use of different terms with somewhat analogous meanings are not exceptional phenomena in scientific language. This article deals with polysemy and synonymy, and consists of three parts. The introductory part gives a brief description of the dictionaries and encyclopedias published up to the present time and justifies the choice of the examples in this case study, namely the polysemic term *coherence* and four synonymous pairs of concepts and terms: *documentary/instrumental* translation, *overt/covert* translation and *interlingual interpretive/interlingual descriptive* communication as well as *direct/indirect* translation. The second part offers a comparison between the various dictionaries and encyclopedias and shows how the polysemic term *coherence* and the related pairs of concepts/terms are dealt with. It also indicates how the profusion of terminology could more effectively meet the needs of everyone who is engaged in translation and Translation Studies. The purpose of the third part is to demonstrate that in the training of translators, it is necessary to dispose of a metalanguage and that terminological diversity as a reflection of theoretic-conceptual diversity may be seen as an opportunity.

Keywords: coherence, documentary/instrumental translation, overt/covert translation, interlingual interpretive/interlingual descriptive communication, direct/indirect translation

In preparation of their *Translation terminology*, Delisle et al. conducted a study of eighty-eight teaching handbooks published after World War II that "yielded a count of no less than 1419 terms in fifteen handbooks, corresponding to 838 concepts" (1999: 108). They stress that, from a pedagogical standpoint, "a profusion of terms and a plethora of synonyms" (ibid.) are as problematic as a total absence of metalanguage. Other researchers also point out the proliferation of terminology, among them Salevsky, who explicitly mentions the fuzziness and polysemy of Translation Studies terminology (1994: 229).

Nevertheless, the use of the same term with different meanings and the use of different terms with somewhat analogous meanings are not exceptional phenomena in scientific language. Polysemy and synonymy are a sign of research progress and dynamism and do not only occur in Translation Studies, but also in e.g. linguistics and communication sciences, two disciplines with which Translation Studies have a common ground. It remains important however that Translation Studies, in accordance with other scientific disciplines, elaborate and define their own specific terminology. A number of studies have already contributed to achieving this objective.

This article consists of three parts. The first part gives a brief description of the dictionaries and encyclopedias published up to the present time and justifies the choice of the case study examples, namely the polysemic term *coherence* and four synonymous pairs of concepts and terms: *documentary/instrumental* translation, *overt/covert* translation and *interlingual interpretive/interlingual descriptive* communication as well as *direct/indirect* translation. The second part offers a comparison between the various dictionaries and encyclopedias and shows how the polyseme term *coherence* and the related pairs of concepts/terms are dealt with. The third part demonstrates how metalanguage, particularly polysemy and synonymy, can be integrated substantially into translator training.

1. Dictionaries and encyclopedias and the case study terms and concepts

1.1 Dictionaries and encyclopedias of translation and Translation Studies

Up to now, the following dictionaries and encyclopedias of translation and TS have been published (listed in order of publication date):

- Shuttleworth, Mark and Moira Cowie. 1997. *Dictionary of Translation Studies*. (DTS)
- Baker, Mona, ed. 1998. *Routledge encyclopedia of Translation Studies*. (RETS)
- Delisle, Jean, Hannelore Lee-Jahnke and Monique C. Cormier, eds. 1999. *Terminologie de la traduction/Translation terminology/Terminología de la traducción/Terminologie der Übersetzung*. (TT)
- Classe, Olive, ed. 2000. *Encyclopedia of literary translation into English*.
- Kittel, Harald, Armin Paul Frank et al., eds. 2004. *Übersetzung. Translation. Traduction. Ein internationales Handbuch zur Übersetzungsforschung. An international encyclopedia of Translation Studies. Encyclopédie internationale de la recherche sur la traduction.* [*HSK* 26.1.]
- Truffaut, Louis. 2004. *Abécédaire partiel et partial de la traduction professionnelle*.

Another forthcoming dictionary is that of Salevsky, to be published by Julius Groos in Heidelberg, the purpose, importance and structure of which have been described by the author in an article written in 1994 (Salevsky 1994).

The purpose of the listed dictionaries and encyclopedias is identical in two aspects. Firstly, in all the works — except in RETS — students and teachers are cited explicitly as belonging to the target group. Secondly, the authors express the intention to take the most important aspects of the discipline into account and to provide an objective overview of terms and their meanings in different theories. Only the Encyclopedia of Kittel, Frank et al. (2004) purports to offer not only a "comprehensive", but also a "critical account of the current state of knowledge and of international research" (2004: XXV).

Nevertheless, the encyclopedias differ from the dictionaries regarding their methodological approach: the encyclopedias are not term-oriented but theme-oriented.[1] This means that even if the thematic entries are structured alphabetically, as is the case in RETS, terms can only be found by means of the index. Differences exist not only between encyclopedias on the one hand and dictionaries on the other; dictionaries also differ from each other in their methodological approach as well as their selection of terms and languages. Whereas Shuttleworth and Cowie declare that their DTS "is a dictionary of terms, not topics" (1997: x), Delisle et al. expound the semasiological and onomasiological character of their approach: on the one hand terms give access to the concepts, on the other hand establishing a terminological unit is founded on the outline of a concept system and the definition of concepts.

Apart from choosing the appropriate methodological approach, compiling a dictionary requires a number of additional decisions, such as the selection of terms and languages. Since the discipline of TS is characterized by interdisciplinarity, many terms have been borrowed from other disciplines such as linguistics, literary theory, communication and other sciences while authors of a dictionary have to decide to what extent they will include such 'imports'. Delisle et al. concentrate on translation-specific, Shuttleworth and Cowie on TS-specific terminology. They only include a few common terms and concepts from other disciplines, e.g. the term and concept *coherence,* which will be dealt with further on. Since translation and interpreting are very international and culture-bound activities and have been studied from many different, also culture-bound viewpoints, the authors of a dictionary have to make decisions regarding the territorial and linguistic extent of their terminological work. The *Translation terminology* (Delisle et al. 1999) is the only multilingual dictionary that has been published to date, comprising the terminology of four linguistic groups: French, English, Spanish and German. *The Dictionary of Translation Studies* (DTS) (Shuttleworth and Cowie), on the other hand, is essentially a dictionary of English terms, taken from English-language

studies of translation. Only a small series of important non-English terms were included, e.g. *coherence* (*Kohärenz*) and *documentary/instrumental translation*.

1.2 Case study terms and concepts

Dealing with the management and significance of polysemy and synonymy in dictionaries and encyclopedias of translation and Translation Studies by means of two examples has been a conscious choice. It refers to the polysemic term and concept *coherence* and the four paires of terms/concepts *documentary/instrumental*, *overt/covert*, *interlingual interpretive/interlingual descriptive* and *direct/indirect*, which are related but have their roots in a different theoretical context. There are several reasons for choosing precisely these terms and concepts:

- They show in an exemplary way how polysemy and synonymy in Translation Studies have resulted from a historical development of the discipline and are also the result of scientific approaches in different languages and cultures.
- They show how the existing efforts — which in a few cases were exclusively based on English-language literature[2] — could be joined and expanded to a more embracing term and concept description that includes as many language and culture areas as possible and also reveals as many relations between terms and concepts as possible.
- The chosen terms and concepts grasp the essence of the translation product and of translation production; they are needed to speak about the translation as a text in itself and about its relation to the "source" and to the various factors of the cooperation and communication system.
- Consequently, they are exceptionally appropriate to demonstrate how a term and concept description which pays attention to polysemy and synonymy may be useful in translator training.

2. Polysemy and synonymy in Translation Studies dictionaries

The research on the meaning of *coherence*, carried out for this article, is based mainly on TT (Delisle et al. 1999), DTS (Shuttleworth and Cowie 1997) and RETS (Baker 1998). The research on the semantic relations between the four pairs of concepts: *documentary/instrumental* translation, *overt/covert* translation, *interlingual interpretive/interlingual descriptive* communication and *direct/indirect* translation, is based exclusively on DTS and RETS. Since TT restricts its field to terms of translation and leaves terms of TS aside, concepts originating from the works of Nord, House and Gutt are not included. In Truffaut's "Abécédaire" none of the

terms treated in this article appear as an entry; but some of the entries such as "continuité de l'information" (continuity of information), "fidélité" (fidelity), "produire un texte" (producing a text) and "traduction pragmatique" (pragmatic translation) offer interesting points of comparison and will be used accordingly.[3]

The definition and description of these terms and concepts will be compared in a critical way in relation to the criteria of completeness and integration in a conceptual system.

2.1 Coherence as a polysemic term and concept in Translation Studies

2.1.1 *Translation terminology (Delisle et al. 1999)*

The TT explains the term and concept of *coherence* in different languages according to the same structure model: the definition is followed by two examples and two notes.[4] However, as will be shown, between the various languages there are important differences in content and formulation, without any evident reason for adaptation "to the individual needs of … linguistic communities" (Delisle et al. 1999: 109).

The definition of *coherence* is a (text)linguistic one and the differentiation between *coherence* and *cohesion* refers to the interpretation of *coherence* by de Beaugrande and Dressler (1981), as adopted in Translation Studies e.g. by Neubert in his work *Text and translation* (1985). According to their theory, *coherence* is one of the seven standards of textuality and has to be interpreted as "relations between concepts", and as "a continuity of senses" (de Beaugrande and Dressler 1981: 84; Neubert 1985: 81). Cohesion is one of the other standards and in contrast to coherence, it does not relate to conceptual relations, but to the connection by linguistic means.

Compared with the French and German definition which stresses 'interdependence' and 'connection', the English definition is more detailed: it also gives the character of the interdependence. *Coherence* is defined as "A property of a <text> or an <utterance> created by the logical, semantic, and syntactic interdependence of its constituent elements" (Delisle et al. 1999: 124). Particularly the addition of the attribute 'syntactic' creates an inconsistency in regard to note 2 in which *coherence* is in contrast to *cohesion*. A remarkable difference between the different language versions also arises in the words introducing the examples. In the English version, the two examples are said to "lack logical coherence" (ibid.: 124), therefore 'logical' is seen as an attribute of coherence. In the French version 'coherence' and 'logic' are used as synonyms of sorts; e.g., "manquent de cohérence, de logique" (lack coherence, logic) (ibid.: 18). In the German version 'coherence' and 'logic' are considered as different concepts: the examples are said to be "weder kohärent noch logisch" (neither coherent nor logical) (ibid.: 365).

A definition of *coherence* comparable to that of Delisle et al. can be found in Truffaut's "Abécédaire", in the entry "continuité de l'information" (continuity of information): "Il existe tout un système de signaux qui assure la cohérence de la progression qui fait de la succession des unités de pensée un développement raisonné"[5] (Truffaut 2004 I: 191).

2.1.2 *Dictionary of Translation Studies (Shuttleworth and Cowie 1997)*

In the DTS, *coherence* is defined in the sense in which it is introduced in Translation Studies by Reiß and Vermeer (1984). The English term is immediately followed by the German *Kohärenz*; this is how the authors indicate that the term originates from the German language and translation theory. They interpret *coherence* as a pragmatic notion and focus particularly on the two types of coherence, intratextual and intertextual, introduced by Reiß and Vermeer. They cite Reiß and Vermeer's "coherence rule" that relates to the first type and "which states that 'the message (or TT [target text]) produced by the translator must be interpretable in a way that is coherent with the target recipient's situation' (Reiß and Vermeer 1984: 113, translated)" (Shuttleworth and Cowie 1997: 19). They also mention a number of factors which can affect the intratextual coherence and therefore the success of the communication. The second type of coherence, the intertextual one, is subordinated to the first type and the definition is couched in the "fidelity rule", summarized in the DTS in the following sentence:

> Intertextual coherence depends on how the translator understands ST [source text] and also on TT's [target text] skopos, and will be judged to be present to the extent that there is consistency between a) the original ST message intended by the text producer, b) the way the translator interprets this message, and c) the way in which the translator encodes the message for the TT recipient. (Shuttleworth and Cowie 1997: 20)

A comparison of this summary with the wording in the original German text, reveals that the authors of the DTS have replaced the word coherent ("Miteinander kohärent sein müssen …" (Reiß and Vermeer 1984: 114)) by "consistency" and use both words as synonyms.

2.1.3 *Routledge encyclopedia of Translation Studies (Baker 1998)*

The index of the RETS includes the terms "coherence rule" and "fidelity rule" with reference to the entry "Skopos theory", in which Schäffner explains these rules in the context of Vermeer's theory. *Coherence* also appears in the entry "Linguistic approaches" in which it is defined as the "conceptual … linkages which combine to make a text a meaningful unit", in contrast to *cohesion* defined as "linguistic linkages" (Fawcett 1998: 124). This means that the RETS includes the different meanings of coherence cited above, but spread over two entries.

2.1.4 *Critical reflections*

None of the three consulted works provides in one single entry a complete overview of the meaning and the meaning development of *coherence* in Translation Studies. Compared to the linguistic context, coherence is, in the context of Translation Studies, a polysemic term in a double sense. As in linguistics, the meaning of *coherence* is connected to a scientific development and the concept can be interpreted as a logical, semantic-thematic, pragmatic-functional and cognitive one. Moreover, translation and interpreting imply other forms of 'connection'/coherence, such as the relation between source text and target text, i.e. the *intertextual coherence* defined by Reiß and Vermeer. The different linguistic interpretations of *coherence*, as far as they are applicable to translating and translation, as well as the two types, *intratextual* and *intertextual coherence*, originating from Translation Studies, have to be part of an all-embracing description of the term and concept *coherence*. Moreover, there are certainly other relations of coherence which have been revealed by more recent understandings of the translation process and the reality of translation. Thus coherence takes on an additional dimension e.g. in the pragmatic-functionalist and cognitive theory of translation as a cooperative and communicative process, explained in Risku's work on the basis of translation as an expert activity (1998). In this approach, based on evolutionary epistemology and dynamic system theory, translation implies a creation of *coherence* between situations that are in themselves incompatible: the communication situation of source and target cultures, the commission and the translator's situation. Another term that arises in this context, besides *intratextual* and *intertextual coherence*, is *situational coherence*. In other approaches, there are probably still other meaning variations of *coherence* that have been overlooked thus far. It would also be an added value to a dictionary if it not only tried to include the full complex polysemic meaning of *coherence*, but also elaborated a sound system of references to related, synonymous terms/concepts. In the case of the example *coherence*, the following related terms are worth being mentioned and discussed: "Adäquatheit" (adequacy) and "Fidälität" (fidelity) (Vermeer), "fidélité" (fidelity) (Truffaut), "consistency" (Shuttleworth and Cowie), "Stimmigkeit" (fit) (Stolze).

2.2 Documentary/instrumental — overt/covert — interlingual interpretive/interlingual descriptive — direct/indirect: synonymous pairs of concepts?

2.2.1 *Terms and cross-references*

In DTS, of the four pairs of terms in the heading, three have an entry: *documentary/instrumental — overt/covert — direct/indirect*. The terms (interlingual) *interpretive* and (interlingual) *descriptive* are not included and neither is the term *relevance*, referring to relevance theory, in which interpretive and descriptive use/

communication are essential components. This results from the fundamental decision of the authors to reduce the number of terms originating from other disciplines, such as linguistics, to a minimum. The index of the RETS includes "overt and covert translation", "overt translation" and "interpretive use", referring to short articles in which these terms occur.

In his review of the *Dictionary of Translation Studies* Chesterman writes:

> Because it is a collection of terms rather than topics, there is a fair amount of semantic overlap (e.g. between *Covert* and *Instrumental Translation*): this in itself draws our attention to conceptual domains that lack a terminological consensus, domains that perhaps remain fuzzy or otherwise disputed. The authors are particularly good at separating different senses of a given term, as used by different scholars (e.g. Imitation, *Indirect Translation*), and at giving alternative terms for a given concept (Parallel Corpora, or Bilingual Corpora). (Chesterman 1999: 173; italics my own)

The terms dealt with in this section indeed belong to similar conceptual domains, of which the semantic relation is still disputed. In DTS, there are cross-references from "Instrumental Translation" to "Covert Translation" (Shuttleworth and Cowie 1997: 80) and from "Documentary Translation" to "Overt Translation" and to "Covert Translation" (ibid.: 42–43). Whereas in these entries the differences between the two pairs are indicated, this is not the case with the inverse cross-references i.e. from "Overt Translation" to "Documentary Translation" (ibid.: 118–119) and from "Covert Translation" to "Instrumental Translation" (ibid.: 33–34).

The authors who have created the given terms: documentary/instrumental (Nord), overt/covert (House), (interlingual) interpretive/(interlingual) descriptive and direct/indirect (Gutt) in their works also refer to each other. Nord refers to House and vice versa. However, it is remarkable that whereas House only cites the distinction documentary/instrumental in a list of "related but not identical distinctions" (House 1997: 111), Nord dedicates a footnote to the difference between her own and House's distinction (Nord 1991: 72). Even more interesting than the scientific discussion between House and Nord, is the dispute between House and Gutt. As in the case of Nord's distinction, House cites Gutt's "direct vs. indirect translation" in a list of "related but not identical distinctions" (House 1997: 111). But she concentrates more on Gutt's "direct translation (the term he uses as a rough equivalent for *overt* translation)" (ibid.: 113). Gutt, on the other hand, is harsh in his criticism of House's concept of covert translation. The whole third chapter of his book is dedicated to a discussion of the notion of "Covert Translation" (Gutt 2000: 47–68) which he compares with his own concept of "Descriptive Use in Interlingual Communication" (ibid.: 56–68). In the postscript of the 2000 edition, the discussion leads to a clear statement: "Translation cannot be covert" (ibid.: 215)

without taking into account House's differentiation between covert translation and covert version (see Van Vaerenbergh 2006: 110–111, 114).

2.2.2 *Dictionary of Translation Studies (Shuttleworth and Cowie 1997)*

The DTS defines a term "within the context in which it first occurred" (Shuttleworth and Cowie 1997: xiv).

The definition of *documentary* and *instrumental translation* is based on Nord 1991, the English translation by the author herself of the German work *Textanalyse und Übersetzen* [Text analysis in translation], first published in 1987. Both entries are structured in a similar way: in both cases, the principal elements are given in two steps. The principal elements of a *documentary* translation are (1) that it "serves as 'a document of a [source culture] communication between the author and the ST recipient' (1991a: 72)" (ibid.: 43). This means (2) that the "ST (or possibly only certain aspects of ST) is reproduced without any attempt to make adjustments in the light of the target context", so that "the TT recipient becomes a mere observer of a 'past communicative action' (1991a: 72)" (ibid.: 43). In contrast to this type of translation an *instrumental* translation "is (1) 'a communicative instrument in its own right' (1991a: 72)" (ibid.: 80). It is (2) not intended to show the TT recipient a source culture communication; on the contrary, it has to fulfill its own communicative purpose in the target culture "without the recipient being conscious of reading or hearing a text which, in a different form, was used before in a different communicative action" (Nord 1991: 72) (Shuttleworth and Cowie 1997: 80). In their definition of *instrumental* translation, the authors of the DTS add Nord's subclassification of this type of translation into three groups: function-preserving, adapted and corresponding translation (Nord 1991: 73) (Shuttleworth and Cowie 1997: 80). By way of conclusion, both types of translation are illustrated. Examples of *documentary* translation are: word-for-word translation, other types of literal translation and exoticizing translation; an *instrumental* translation occurs in the case of operating instructions, business correspondence (function-preserving), the adaptation of literature for children (adapted) and poetry (corresponding).

The definition of *overt* and *covert* translation is mainly based on House 1977. In this case also, the definitions are structured in a similar way, each of them consisting of two connected characteristics. In the case of covert translation a third characteristic is added which makes it possible to highlight the difference between covert translation and covert version. The essence in the definition of *overt* translation is (1) that it is a translation type appropriate for source texts which "are in some way inextricably linked to the community and culture, being specifically directed at SL addressees" (Shuttleworth and Cowie 1997: 118). In an *overt* translation, (2) no attempt is made at creating a second original and (3) "it is not

possible to preserve its original function (in terms of context, audience, etc.) in TT" (ibid.: 119). In contrast to the overt translation a *covert* translation is essentially (1) a translation type appropriate for source texts "which are not inextricably associated with the language, traditions, history or any other aspect of the source culture" (ibid.: 34). In a *covert* translation, (2) the target text is as original for the target text addressees as the source text is for the source text addressees and (3) with the help of the application of a cultural filter, the original function can be reproduced in translation. The cultural filter must guarantee that the cultural configuration in the target text is equivalent to that of the source text. If such is not the case, the result is, in House's opinion, not a covert translation, but a *covert version*. By way of conclusion, in this case too the terms are illustrated. Examples of text types appropriate for *overt* translation are sermons, political speeches and much artistic literature; text types held to be appropriate for *covert* translation are: advertising, journalistic and technical material.

The definition of both pairs of terms shows some similarities and differences. Similarities are the cultural embeddedness in the source language culture in documentary and overt translation and the originality of the translation for the target language addressees in the case of instrumental and covert translation. In House's typology, however, the translation approach is associated with the text type in the source language — as noted by Nord — and the translation approach is determining the function of the target text in relation to the source text: in instrumental translation the relation between source text function and target text function is variable; in covert translation the function of source and target texts has to be identical. These differences explain why the examples given by Nord and House do not completely match.

The definition of *direct* and *indirect* translation is based on Gutt 1991, the first edition of his work on *Translation and relevance*. These types of translation are situated against the background of Sperber and Wilson's relevance theory. The essence of both types of translation is summarized in such a way that they appear as the poles of a cline. A *direct* translation is intended to be maximally faithful to the content as well as to the form of the original. In terms of relevance theory, a TT is considered to be direct "'if and only if it purports to interpretively resemble the original completely in the context envisaged for the original' (1991: 163)" (Shuttleworth and Cowie 1997: 41). In contrast to direct translation, *indirect* translation is the strategy used when the need to communicate as clearly as possible is given priority over the need to give access to the original meaning without any explicit interpretation on the part of the translator. In the case of *direct* translation the target addressees have to compensate by themselves for changes in the contextual information, whereas in *indirect* translation the source text is expanded

upon and elucidated so that implicit information is made available to the target language audience. The dictionary does not add references to House's overt and covert translation, although Gutt and House refer to each other and discuss the differences between their approaches as mentioned before.

2.2.3 *Routledge encyclopedia of Translation Studies (Baker 1998)*

The RETS situates the terms and concepts in a larger context, the snag being that they have to be looked up via the index.

Consequently, in the case of *documentary* and *instrumental* translation, only the name of Nord in the index leads the user to the short article written by Mason which refers to the two types of translation, without using the terms. Discussing the translation possibilities of an article of a European Union directive, he writes:

> The text may be translated for information, in order to give an accurate representation of the provisions of the particular directive in question [documentary], or it may be translated in order to stand as a legally binding text in a target-language community [instrumental]. (Mason 1998: 33)

The terms *overt* and *covert* translation occur in three short articles; in one of them written by House herself and dealing with "Quality of translation", the distinction between the two basic types of translation is explained. Compared to the definition in the DTS, in this article the distinction is situated within House's model for translation quality assessment. Attention is drawn to the empirical work that has resulted in the overt/covert distinction and the point is also made that covert translation is more difficult than overt translation (House 1998: 199).

In the index of the RETS, the terms *direct*/*indirect* translation are not present; only the term *interpretive use* and the name of Gutt lead the user of the encyclopedia to two interesting short articles. In the entry "Pragmatics and translation", Hatim (1998: 182) deals with Gutt's description of translation in terms of a general theory of human communication. This theory is founded on the premise that human beings are able to infer meanings and that it "may be accounted for in terms of observing the principle of relevance, defined as achieving maximum benefit at minimum processing cost" (Hatim 1998: 182). Furthermore, Hatim cites Gutt, who distinguishes two kinds of language use: *descriptive* and *interpretive*, and notes that translation is, in Gutt's opinion, an instance of interpretive use. This relevance-theoretical interpretation of translation as interlingual interpretive use is also mentioned in the entry "Communicative/functional approaches" (Mason 1998: 32). The information in the entries of the RETS builds the background against which the direct/indirect translation distinction is to be situated: direct and indirect translations are two types of interlingual interpretive use.

2.2.4 *Critical reflections*

Neither the DTS nor the RETS gives a complete overview of the full meaning of the four pairs of terms, of their semantic relationships or of the background against which they must be interpreted. This becomes particularly clear in the definition and description of the relevance-theoretic terms: The DTS only includes direct/indirect and the RETS only includes interpretive/descriptive. Moreover, because of insufficient cross references and index words, it is difficult for the user to discover the exact semantic relationships between terms and concepts — which are not simply "semantic overlap" (Chesterman 1999: 173).[6]

These deficiencies are connected with the structure of the reference works: the space limitations in the DTS and the spreading of information over different entries in the RETS. Furthermore, it is noteworthy that in the DTS a term "is presented and defined within the context in which it first occurred" (Shuttleworth and Cowie 1997: xiv). This implies that more recent versions of the works in which the meaning of terms may be modified in a subtle way, are in principle not taken into account. Nevertheless, it could be useful to consider in a new revised edition of the Dictionary the possibility of meaning developments in more recent versions of earlier published work; e.g. House (1997) and Gutt (2000).

2.3 Perspectives

On the basis of the already published reference works, researchers in Translation Studies of each language community and culture could draw up a list of important terms. Their investigation of the terms should consist of the following three tasks:

1. defining the terms and situating them against the backgrounds in which they have their roots;
2. investigating and explicating the semantic relationships between the terms;
3. looking for already existing translations in other languages, and in other cases, proposing translations.

At least the last two tasks require scientific discussion and consultation across language and culture barriers.

Because of the speedy development of the research domain it is advisable to set up the work in such a way that it can be updated continually. Furthermore, it should not only be intended to offer useful information for students, teachers/trainers and translators, it should actually be drawn up in dialogue, in interaction with them. Subsequently, the profusion of terminology could be made more available for training purposes, so as to more effectively meet the needs of everyone who is engaged in translation and Translation Studies.

3. Polysemy and synonymy in translator training

The purpose of the third part of this article is to demonstrate that in translator training, it is necessary to dispose of a metalanguage and that terminological diversity as a reflection of theoretical-conceptual diversity must not necessarily lead to confusion, but on the contrary, may be considered an opportunity.

The metalanguage has, as it were, a mediator function between theories and the reality of translating and translation, both in the training and in the professional context. Polysemy and synonymy, in particular, bring translators into contact with different theoretical approaches and teach and drive them to compare approaches and to build a network of terms and concepts. These objectives imply that trainers, like terminologists, familiarize themselves with different theories. While terminologists need to do so in order to situate terms in their appropriate context, trainers have to incorporate their knowledge in the structure and methods of their training program. How may these accomplishments be achieved in actual practice?

In his review of the *Dictionary of Translation Studies*, Chesterman points out that this work can be used as a coursebook. It is indeed important to acquire through the study of the metalanguage a theoretical background for reflecting on translation and a well-founded and balanced apparatus of terms to verbalize these reflections. However, metalanguage and the competences related to it are acquired not only through a theoretical introduction; they also require integration into the applied part of the training program. This can e.g. be realized by working with a translation commission and by formulating and interpreting criteria for evaluating translation. These two aspects will be explained by means of the polysemic term *coherence* and the already discussed synonymous pairs of terms and concepts which, as mentioned before, grasp the essence of the translation product and the translation production.

3.1 Working with a translation commission

In a professional context, translators have to work with a translation commission that, depending on the text and the situation, is explicit or implicit in its wording. In the case of certain texts, such as e.g. information regarding medicinal products, translators have to observe legal provisions, which may be interpreted as part of the commission. In the training context, working with a translation commission creates an excellent opportunity to convey and discuss metalanguage and the associated theoretical insights. Students can be involved in drawing up and wording a commission, but also have to learn how to interpret such a commission. Since the commissioners are often unfamiliar with the metalanguage of translation or

Translation Studies and in most cases do not express their ideas in the way that a translation expert would, it is important that students learn to deduce from the commission what type of translation is required. It is possible to practice with fictitious, self-formulated commissions, but authentic materials may also be used. The interpretation of the implicit commission included in a legal provision, for example, may be inherent to this learning process. An example will be analyzed from the point of view of the polysemic term *coherence* and the synonymous pairs of terms designating translation types. The example is European Directive 2004/27/EC, article 63, paragraph 2 which regulates the language use of the package leaflet for medicinal products in the following way:

> 48) Article 63 shall be amended as follows:
> (a) …
> (b) paragraphs 2 and 3 shall be replaced by the following:
> '2. The package leaflet must be written and designed to be clear and understandable, enabling the users to act appropriately, when necessary with the help of health professionals. The package leaflet must be clearly legible in the official language or languages of the Member State in which the medicinal product is placed on the market.
> The first subparagraph shall not prevent the package leaflet from being printed in several languages, provided that the same information is given in all the languages used.
> (http://www.ebe-efpia.org/docs/pdf/PharmaLeg_Directive.pdf)

Translating the content of this directive article into a concrete translation commission entails a discussion concerning the following questions:

1. Does the commission — "must be written and designed", "being printed in several languages" — relate to translation or (technical) writing in different languages, covert translation or covert version, interpretive or descriptive language use?
2. How should *coherence* be understood in this context? As a means of rendering the text clear, legible, comprehensible?
3. What kind of intertextual coherence is required? How should the sentence: "provided that the same information is given" be interpreted? Must the translation be a document or an instrument, overt or covert? What about situational differences?

These questions prove that different approaches and their metalanguage contribute to a discussion regarding the content and the interpretation of the translation commission and to a refinement of formulation.

3.2 Working with evaluation criteria

House states that "translation quality assessment presupposes a theory of translation" (House 1998: 197). She adds: "Thus different views of translation itself lead to different concepts of translation quality, and different ways of assessing it" (House 1998: 197). In the present context, the objective is not to debate which theory provides the best criteria for evaluating translation quality, but to show that, in the training context, translation evaluation creates a further opportunity to transmit and discuss metalanguage and theoretical insights. Students may be involved in drawing up and formulating evaluation criteria in a competent way, or they may work with existing lists of criteria which they analyze and interpret critically.

The evaluation form of Schmitt (Merkblatt zu den Klausur-Korrekturen/Anmerkungen)[7] is a suitable starting point for such an analysis and discussion. This form will be dealt with from the point of view of the metalanguage used, particularly the polysemic and synonymous examples, and not from the point of view of the value scale it applies.

Schmitt's criteria have been conceived for the correction and marking of technical translations. In the list of possible mistakes a number of references to the text type in question are found, e.g. reference to the norms for technical documentation (Regeln der Fachdokumentation, TW2, TW1) and to the example of the service manual (Werkstatthandbuch, TW2, TW1).[8] It is in this context that the different concepts of translation typology may be discussed. According to House's theory which determines the translation type on the basis of the text type, technical documentation and service manuals require a covert translation, i.e. a translation that has a function equivalent to that of the original; Nord calls this approach function-preserving or equifunctional instrumental translation. According to the relevance-theoretical approach texts such as technical translations and service manuals should preferably not be translated, but produced independently in different languages. In this context, we can refer to Truffaut who does not make this distinction and takes the view that each translation has to be an autonomous text: "Le traducteur … doit … produire un texte autonome, c'est-à-dire le presenter comme s'il avait été originellement rédigé dans la langue de traduction" (2004 II: 147) [The translator has to produce an autonomous text, i.e. to present the text as if it was originally written in the language of the translation]. However, for the translation of the texts in question, the conclusion will be that the different approaches do not bring about important changes to the evaluation criteria, since the principal purpose in each of them is to produce a target text that functions maximally in the target culture, i.e. one that is pragmatically/situationally coherent with the target culture context.

The students discover this purpose, reflected in the list of possible mistakes in which the term *coherence* and the concept of *coherence* play an important part. An interesting exercise could be to look up, compare and classify all occurrences of the term *coherence* and all references to the concept of *coherence*. The term as such occurs in A-S3: absolutely incoherent with co-text or context (absolut inkohärent mit Ko- oder Kontext) and in C-Tk: text coherence, coherence of the content is bad/not clear (Textkohärenz, inhaltlicher Textzusammenhang ist schlecht/unklar), but the concept *coherence*/*incoherence* is also expressed in other words. On the basis of the defined polysemic meaning structure of coherence in part 2 of this article, mistakes in this field may be classified into three categories.

Mistakes in the field of intratextual coherence

- logical-semantic
  - A-S3: TT-utterance is semantically/logically implausible (ZT-Aussage ist semantisch/logisch unplausibel)
  - B-SA: wrong technical term in the given context (Sinnfehler durch falschen Ausdruck, z.B. Fachausdruck)
  - C-Tk: text coherence, coherence of the content is bad/not clear (Textkohärenz, inhaltlicher Textzusammenhang ist schlecht/unklar)
- pragmatic
  - A-S3: absolutely incoherent with co-text or context (absolute inkohärent mit Ko- oder Kontext)
  - B-K2/C-K1: localization mistake, TT is not adapted to the target culture i.e. irrelevant or incomprehensible in the target culture/differences in foreknowledge have not been considered (ZT ist nicht an Zielkultur angepasst, in der Zielkultur irrelevant oder unverständlich/Vorwissensunterschiede zwischen AT- und ZT-Adressaten nicht berücksichtigt)
  - B-TW2/C-TW1: problem of technical writing, TT conflicts with the norms/principles of technical documentation i.e. does not correspond with text type conventions/is unclear (ZT verstößt gegen elementare Regeln der Fachdokumentation/Prinzipien guter Fachdokumentation d.h. verstößt gegen Textsortenkonventionen/ist unklar)

Mistakes in the field of intertextual coherence

- B-S2: differs semantically from ST and does not correspond with the skopos of the TT (ZT weicht semantisch in einer Weise vom AT ab, die dem ZT-Skopos nicht gerecht wird)
- C-L: Layout of the TT differs from that of the ST or from the specification of the commission (ZT weicht hinsichtlich des Layouts vom AT oder der Auftragsspezifikation ab)

Mistakes in the field of skopos and commission

- B-S2: differs semantically from ST and doesn't correspond with the skopos of the TT (ZT weicht semantisch in einer Weise vom AT ab, die dem ZT-Skopos nicht gerecht wird)
- C-L: Layout of the TT differs from that of the ST or from the specification of the commission (ZT weicht hinsichtlich des Layouts vom AT oder der Auftragsspezifikation ab)

This overview shows that working from a theoretical knowledge and with a diversified apparatus of concepts contributes to a clear and thoughtful perspective on the reality of translation and translation evaluation and that reflecting upon and discussing translation with the metalanguage of Translation Studies contribute to a better understanding of assessment data and to training in self-assessment.

3.3 Perspectives

The terminological diversity in Translation Studies is, to a large extent, due to the culture-boundedness and the interdisciplinarity of this discipline. It would not be scientifically correct to aim for a reduction of approaches, terms and concepts. It is preferable to aim at an optimization of the existing diversity by means of systematization in an intercultural, multilingual lexicon as described in 2.3, by means of the reflection it entails and the interaction of researchers and terminologists in the field of Translation Studies with the actors of the practice: teachers, students and translators. In a long term perspective, the systematization, reflection and dialogue could possibly result in controlling the profusion.

Notes

1. In fact, the work of Truffaut is neither a dictionary nor an encyclopedia. It is an "Abécédaire" (ABC), in which a limited number of key concepts (notions clés (Truffaut 2004: 13)) are treated in alphabetical order and are illustrated at length with German-French translations.

2. Classe writes in the "editor's note": "… it has been necessary … to restrict the focus of topic entries mainly to translation history and theory as enunciated in English, …" (2000: ix); Shuttleworth and Cowie write in their introduction: "… in order to give the *Dictionary* a broader overview it has been decided to include some important non-English terms… However, it should be pointed out that the *Dictionary* is not intended as a multilingual glossary" (1997: ix).

3. As up to present day, the index of Kittel, Frank et al. (2004) has not been published, the search for the terms and concepts in this encyclopedia was not possible. In Classe's encyclopedia, the terms and concepts dealt with in this article are not treated as an entry, nor do they appear in the index.

4. The Dutch translation and adaptation by Bloemen and Segers, published as a separate work (Delisle et al. 2003), only consists of the definition of *coherence*.

5. 'There is a whole system of signals which ensure the coherence of the progression that makes the succession of thought units to a reasoned development'.

6. One more cross-cultural reference, i.e. the reference to the relation between the terms *instrumental, covert, descriptive, indirect* and Truffaut's "traduction pragmatique" (pragmatic translation) could be an interesting issue.

7. http://www.paschmitt.de/

8. All classification symbols refer to Schmitt's form.

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Résumé

Qu'un terme possède plusieurs sens et qu'on emploie des termes différents exprimant un sens analogue, ce ne sont pas des phénomènes exceptionnels dans le langage scientifique. Le présent article qui traite de polysémie et de synonymie se compose de trois parties. La première partie qui sert d'introduction informe brièvement sur les dictionnaires et encyclopédies publiés jusqu'à ce jour et justifie le choix des exemples qui font l'objet de cette étude de cas, c.à.d. le terme polysémique *cohérence* et les quatre couples synonymiques de notions et de termes : *documentary/instrumental*, *overt/covert*, *interlingual interpretive/interlingual descriptive* et *direct/indirect*. La seconde partie donne une comparaison des différents dictionnaires et encyclopédies et montre comment ils traitent le terme polysémique *cohérence* et les couples synonymiques de notions/termes. Elle indique également comment la profusion de terminologie pourrait satisfaire plus efficacement les besoins de tous ceux qui sont impliqués dans le domaine de la traduction et de la traductologie. Le but de la troisième partie de l'article est de montrer que dans la formation de traducteurs, il est nécessaire de disposer d'un métalangage et que la diversité terminologique qui reflète une diversité théorique et conceptuelle est à considérer comme une opportunité.

A]

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Evaluierung von Translationsleistungen

Merkblatt zu den Klausur-Korrekturen/Anmerkungen

Anwendungsbereich:
Technische Fachübersetzungen im Sprachenpaar Englisch/Deutsch

Grundregeln

- Defekte, die sich nicht durch die üblichen Suche/Ersetze-Funktionen der Textverarbeitungsprogramme beheben lassen, werden bei *jedem* Auftreten gezählt (da sie bei gehäuftem Auftreten einen prohibitiven Korrekturaufwand verursachen und das Translat unbrauchbar machen können). *Systematische* (!) Ausdrucksfehler und Orthographiefehler werden daher nur beim *ersten* Auftreten markiert/gezählt.
- Technical-Writing-, Grammatik-, Interpunktionsfehler u. dgl. werden bei *jedem* Auftreten gezählt.
- Bei der Möglichkeit der Mehrfachzuordnung gilt die schwerwiegendere Fehlerkategorie.

Mark.	Faktor	Bedeutung/Anwendung
A		**Fehler mit massiver Beeinträchtigung der Textbrauchbarkeit**
R	3	Orthographiefehler/Interpunktionsfehler mit Sinnverfälschung oder solche, die blamabel sind (z.B. Reperatur), falsche Hersteller-, Marken-, Produktnamen; im Dt. gemäß DUDEN Rechtschreibung; es gilt *einheitlich* alte *oder* neue Rechtschreibung (je nach Übersetzungsauftrag)!
S3	3	Gravierender Sinnfehler; ZT-Aussage ist semantisch/logisch unplausibel, absolut inkohärent mit Ko- oder Kontext (z.B. widerspricht gesundem Menschenverstand oder Naturgesetzen)
B		**Fehler mit mittlerer Beeinträchtigung der Textbrauchbarkeit**
G	2	Grammatik-/Syntaxfehler, Kohäsionsverstoß (im Dt. gemäß DUDEN Grammatik)
K2	2	Kultur; Lokalisierungsfehler; ZT ist nicht an Zielkultur angepasst; z.B. Textpassage, die in der Zielkultur irrelevant oder unverständlich ist oder nicht in vorgegebene ZT-Flächen passt
S2	2	Sinnfehler; ZT weicht semantisch in einer Weise vom AT ab, die dem ZT-Skopos nicht gerecht wird
SA	2	Sinnfehler durch falschen Ausdruck; z.B. Fachausdruck, der zwar als solcher existiert, aber im gegebenen Kontext zu einer nicht skoposadäquaten Sinnänderung führt
SN	2x	Sinnfehler durch falsche Zahl oder falsche Maßeinheit (entweder falsch aus AT übernommen oder falsch umgerechnet); pro Zehnerpotenzabweichung zwei Z-Fehler; z.B. *Billion* statt Milliarde; Beispiel: die Maßeinheit m (Meter) oder µm (Mikrometer) statt mm (Millimeter) ist (bei gleicher Maßzahl) um drei Stellen falsch und ergibt einen SN3-Fehler, also 6 Fehlerpunkte
TW2	2	Technical Writing; ZT verstößt gegen elementare Regeln der Fachdokumentation bzw. gegen Textsortenkonventionen; z.B. persönliche Formulierungen (Adressateneinbezug) in einem Werkstatthandbuch (wird mit Blick auf Textrevisionsaufwand bei jedem Auftreten im ZT gezählt)
C		**Fehler mit geringer Beeinträchtigung der Textbrauchbarkeit**
A	1	Ausdrucksfehler ohne signifikanten Einfluss auf die ZT-Aussage
AP	1	Ausdruck pragmatisch inadäquat (z.B. falsches Register, falsche Konnotationen)
Ä	1	Änderung inkonsequent; Korrektur nicht konsequent durchgeführt; z.B. falsche Flexionsendung nach korrekturbedingter Genusänderung
FS	1	Formulierung, Stil ist unschön/unelegant; z.B. Satzbau holprig, schwerfällig
FU	1	Formulierung umständlich; ZT ist nicht falsch oder holprig, aber unnötig weitschweifig formuliert
K1	1	Kultur; Lokalisierungsfehler; ZT ist nicht an Zielkultur angepasst; z.B. ZT-Passage, die Vorwissensunterschiede zwischen AT- und ZT-Adressaten nicht berücksichtigt
L	1	Layout; z.B. ZT weicht hinsichtlich des Layouts vom AT oder der Auftragsspezifikation ab
R	1	Orthographiefehler/Interpunktionsfehler; z.B. daß statt dass (bei neuer Rechtschreibung)
T	1	eindeutig erkennbare Tippfehler; z.B. *dre* statt *der*
Tk	1	Textkohärenz; inhaltlicher Textzusammenhang ist schlecht/unklar (ohne Sinnverfälschung); z.B. aufgrund von Pronomenhäufungen, Anaphern mit zu weit entferntem Bezugswort oder fehlender kohärenzstiftender Textelemente
TR	1	Thema/Rhema-Struktur ist ungünstig; z.B. verworrene Gedankenführung im ZT, unnötig schwer verständliche Darstellung (vorteilhaft wäre meist eine lineare Thema/Rhema-Progression)
TW1	1	Technical Writing; ZT verstößt gegen Prinzipien guter Fachdokumentation, etwas unklare oder nicht adressatengerechte Darstellung (wird bei jedem Auftreten im ZT gezählt); z.B. uneinheitliche Struktur von Überschriften

Fehlerpunkte/Noten-Tabelle

Note	1,0	1,3	1,7	2,0	2,3	2,7	3,0	3,3	3,7	4,0	5,0
HF 3h	0-3	4-6	7-9	10-12	13-15	16-18	19-21	22-24	25-27	28-30	>30
NF 2h	0-2	3-4	5-6	7-8	9-10	11-12	13-14	15-16	17-18	19-20	>20
1/3LS 1h	0-1	2	3	4	5	6	7	8	9	10	>10

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The terminology of translation

Epistemological, conceptual and intercultural problems and their social consequences*

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This article focuses on three kinds of problems besetting the terminology of translation. Firstly, the weak epistemological status of Translation Studies as a discipline does not favour consensus among specialists. Secondly, conceptual difficulties arise from the fact that the relationship between concepts and terms is far from univocal: conceptual similarities are clouded by terminological differences, and conceptual differences lurk beneath apparent synonymy. Thirdly, both conceptual and terminological practices are often rooted in different national traditions and may be school-specific. These three sets of problems are interrelated, and they are shown at work in a concept that has often been referred to as technique or shift. They have not only inward — academic and theoretical — but also outward — social and professional — consequences, as the social projection of professional translators vis-à-vis other professions may depend to a certain extent on their ability to use an acknowledged terminology. The same may be true of the translation scholar community.

Keywords: epistemological, conceptual, intercultural, technique, shift, strategy

1. Terminological chaos in Translation Studies: Extent and reasons

Mayoral, drawing on the work of several epistemologists but, singularly, Monserrat (1983), refers to a number of parameters which "serve to determine the degree of maturity or scientificity of a discipline"[1] (2001: 45):

a. definition of the object of study;
b. a language of its own;
c. quantification;
d. formalization;
e. observation and description of the object of study;

f. explanatory power;
g. predictive power;
h. consensus among specialists.

These parameters are applied to Translation Studies, and the bottom line of Mayoral's assessment is that our discipline shows a remarkably low degree of scientificity on all counts, mainly as a result of two factors:

a. the human factor, i.e. the fact that human beings — unlike natural forces — can choose to act in a particular way by virtue of their free will. Therefore their behaviour is highly unpredictable and sensitive to many variables. This statement, which is meant to have general validity, holds especially true of translation behaviour;
b. the novelty of Translation Studies as a discipline. It is only recently that it has been able to shake off the academic fetters that tied it to its various parent disciplines (chiefly linguistics and literary studies) and gain independent status as a discipline in its own right.

The human factor makes Translation Studies problematic regarding quantification and formalization. The youth of the discipline,[2] on the other hand, accounts for inadequate consensus among specialists. There is divergence even with regard to the definition of the object of study (see Mayoral 2001: 45–47, who in this respect follows in the wake of previous authors); therefore, it should come as no surprise that disagreement also shows in its terminology.

Mayoral describes the use of terminology in Translation Studies as "chaotic" (2001: 67), and goes on to enumerate a few problematic aspects. "Dozens of different languages from the different disciplines and schools on which it [*Translation Studies*] is founded" have been handed down to us; "we are constantly referring to the same things with different terms, or mixing up terms from different systems in the same discussion"; moreover, "we often realize that terminological problems entail not only different ways of naming things", but also different concepts, whose difference is obscured by the apparent synonymy of the terms; and there is no Translation Studies interface which makes it possible to assimilate contributions and build a common core of knowledge. The author (2001: 68) concludes that "in our discipline there is no consensus to elaborate even the initial metalanguage which would make it possible to launch the discipline from a scientific basis. This is just another sign of our discipline's scarce scientificity".

Even if this account may be too pessimistic for some people, it does touch upon some sore spots regarding the state of terminology in Translation Studies. It may be a good point of departure for this article to list these problematic aspects:

a. different terms (coming from neighbouring disciplines or from competing schools within the discipline) are often used to refer to identical or very similar concepts;
b. apparently synonymous terms often refer to different concepts;
c. there is not enough of an interface or *meeting-point* where contributions from different approaches are sorted out and integrated into a common core of knowledge. This points to a lack of institutionalization in the translation scholar community, as a result of which no terminological normalization is possible.

There are at least three factors which contribute to this state of affairs:

a. discipline and/or school affiliation. Metalanguages tend to be discipline- or school-specific;
b. national affiliation and/or language of communication used. National traditions favour specific terminology choices which do not travel well, for two reasons. Firstly, because of inadequate intercultural communication — and this is a serious shortcoming if we consider that what we are talking about is the *translation* scholar community. Any individual scholar will only have access to a limited number of languages and may therefore remain impervious to developments in many parts of the world. In addition to the language barrier, there is the mental barrier as well, under whose influence scholars (exclusively or mainly) pay attention to *mainstream* research, which often means research published in English. If this huge communication gap is to be bridged, both translation scholars and translator training institutions should promote translations of such scientific works as make significant contributions to the discipline's progress, whatever the language they were originally written in. Secondly, national traditions and school affiliations partly overlap in reality. Functionalism and sense theory are two cases in point. The former is usually associated with German-speaking countries, to the extent that it is often referred to as *German* functionalism. Now, there is nothing intrinsically German about functionalism, but it is a fact that, as a theory, it arose in Germany and its main works were written in German — as it is probably also a fact that it would not have reached a wide international audience had it not been for Nord's books (1991, 1997), which were respectively translated from German into English and originally published in English. The latter — sense theory, or *théorie du sens* — in its turn is closely related to the French-speaking world, and its main authors are based either in France or in Québec. The case of polysystem theory is also relevant in this respect. It originated in Israel and the Low Countries, and part of its research output has been published in Hebrew or in Dutch; but, as a theory, it only became widely known on an international

scale and ultimately *mainstream* because its main exponents were published in English — even though hardly any of the most representative authors in this school is an English native speaker;

c. "branch" affiliation. The domains of scholarship, practice and translator training rarely go hand in hand as far as terminology is concerned. I have just referred to the terminological jungle in which translation scholars live and work; but that is only part of the problem. Translation practitioners — either with or without formal training as translators — may or may not choose to use specialized terminology in their dealings with clients or other agents in the translation process, as the way is always open to the use of everyday or common words to refer to translation phenomena. These common-language terms obviously lack the (presumed) precision of specialized terms and may contribute to the general chaos. On the other hand, translator trainers may often also abstain from using specialized terminology, either because they — being translation practitioners, not translation researchers — are not familiar with it, or because they think it too abstruse or confusing or demanding to be operative in class.

It is perhaps unrealistic to expect a human science or discipline to be perfectly consistent in its use of terminology. Since what is under scrutiny is not a phenomenon given once and for all, but subject to different perspectives and interests, it is almost bound to generate different sets of terms to refer to it. But some more rationality is required; otherwise the desired horizon of consensus will recede further from our endeavours. With that horizon in mind (if not within sight), this article will focus on a particular terminological problem (the concept of 'translation shift', 'technique' or 'procedure') and its possible solutions, against the backdrop of the terminological shortcomings mentioned in the above paragraphs.[3]

2. The concept of 'translation technique' or 'shift'

As pointed out by Chesterman (2005: 18) and Zabalbeascoa (2000: 117), amongst others, a host of terms circulate within the discipline to refer to what might be paraphrased as the (form adopted by the) relationship between a source text and a target text segment. The most frequent ones are 'procedure', 'technique', 'strategy' and 'shift'. The paraphrase just provided is not the only meaning attached to these terms — their polysemous character is part of the terminological and conceptual problem; but they are all quite often used with that meaning. Since this must of necessity be one of the (arguably few) core concepts in translation theory, one need not look for further justifications to engage with it yet again. That is warranted by

Chesterman's claim (2005: 19) that "much conceptual spadework still remains to be done".

In this section the focus will be on two of the above-mentioned terms, 'technique' and 'shift', and their respective genealogies and traditions. The overview will be critical and will end up with a proposal that seeks to integrate some of the more conceptually sound proposals.

Vinay and Darbelnet (1958) put forward their famous list of technical procedures in what constitutes, in Zabalbeascoa's term, 'the initial proposal' (2000: 117). These authors' concept of technical procedure has given rise to numerous criticisms, which it is beyond the scope of this article to enumerate. By way of illustration, let us just point out that they have been claimed to be "prescriptive in character" (Hurtado 2001: 261); that they are not real procedures (they tell us nothing about how to achieve a desired result) but the outcome of product-to-product comparison (Delisle 1980); that "the view of translating underlying the techniques is one of *langue-to-langue* comparison, i.e. an exercise in contrastive linguistics" (Mason 1994: 63). But it is a fact that, despite apparent hostility, a long genealogy of followers stems from Vinay and Darbelnet's work: Vázquez Ayora (1977), García Yebra (1982), Newmark (1988), Delisle (1993, although with many qualifications), etc. Not all of these authors use the term 'technique' to refer to the concept under scrutiny here (in fact 'procedure' or 'technical procedure' is often preferred), but they all follow in the wake of the initial proposal.

Hurtado (2001) takes stock of this tradition and claims that what has often been lacking in the concept of technique is a sense of the functional and dynamic nature of translation equivalence. Translation techniques are neither good nor bad in themselves, but are used in response to a number of constraints, such as genre membership of the source text, translation type, etc. Therefore, Hurtado defines technique as

> a (generally verbal) procedure, visible in the translation result, which is used to reach translation equivalence and has five basic features: (1) [*techniques*] concern the translation result; (2) they are established in comparison with the source text; (3) they concern textual micro-units; (4) they are discursive and contextual in character; (5) they are functional.

It is remarkable that, on the one hand, there are not many English-speaking authors on the list above (Newmark is clearly an exception, though not the only one: Nida and Taber (1969) also make use of the term 'technique'); whereas neither Hurtado (2001) nor Molina and Hurtado (2002) refer to the term 'shift', which Chesterman (2005: 18) regards as a "curious omission". 'Shift' is clearly the preferred term among English-speaking translation scholars. Let us see a few examples. Catford (1964: 73) defines shifts as "departures from formal correspondence in the process

of going from the SL to the TL". Such a definition implies that formal correspondence is a kind of *default* translation and anything that fails to adhere to that standard is set aside as a shift. Catford seems to be concerned with formal shifts only, as the two types he identifies are level shifts (e.g. from grammar to lexis) and category shifts (changes in structure, grammatical class, etc.). Popovič (1970) attributes the presence of shifts in translations to the fact that a translation always "involves an encounter of linguistic and literary norms and conventions, a confrontation of linguistic and literary systems" (1970: 79), which creates a dialectic tension between the two poles. Therefore, "[a]ll that appears as new with respect to the original, or fails to appear where it might have been expected, may be interpreted as a shift" (1970: 79). Again, there is a kind of *default* translation in the shadow: that which conforms to a set of expectations. But we might wonder, with Chesterman (2005: 19): whose expectations? Van Leuven-Zwart (1989, 1990) is perhaps the author who has most thoroughly developed the notion of shift and its typology. With a view to comparing sentence-by-sentence two chapters of Cervantes' *Don Quixote* and its Dutch translation, she "drew up a series of categories for the classification of the various differences or *shifts*" (1989: 153). However, in spite of the term used, the author is clear about its conceptual genealogy: "Some categories were derived from Vinay and Darbelnet (1958), others were taken from Levý (1969), and still others were developed in the course of my own research" (1989: 153). Then Van Leuven-Zwart goes on to unfold her classification of shifts, with three main categories (modulation, modification and mutation) which are in turn divided into many sub-categories to form a complex analytical model. Finally, Munday (1998) draws on Van Leuven-Zwart's work to propose a computer-assisted approach to his analysis of translation shifts, which seeks to bring to the surface (with the aid of concordancing and intercalated text, among other tools) the cumulative effects created by individual shifts or sets of shifts.

Special attention needs to be paid to Chesterman's illuminating account of the problems deriving from the notion conveyed by such terms as technique/strategy/shift. He identifies terminological, conceptual, classification, application and pedagogical problems and ends up making a proposal intended to "clarify this section of the translation field" (2005: 26). Firstly, he suggests using 'method' to refer to the "general way of translating" (ibid.) which determines local solutions and gives rise to such labels as free, literal, communicative, philological, etc. to globally describe a given translation. Secondly, 'strategy' is restricted to its problem-solving sense and defined as the cognitive route followed to solve a problem. Thirdly, the term 'technique' is reserved to denote "routine, micro-level, textual procedures, as proposed by Molina and Hurtado Albir, for instance changing a noun to a verb (transposition) or adding more explicit cohesion" (ibid.). A technique is thus a linguistic, not

a cognitive procedure. And fourthly, the term 'shift' is kept "to refer to the result of a procedure. Shifts are observable as kinds of difference between target and source" (ibid.). But Chesterman is well aware of the weak point in the concept of shift: that it cannot cover the whole range of possible relationships between source text and target text segments, as these relationships may be of difference but also of similarity: "**shifts** and **similarities** are parallel concepts" (ibid.: 27). As it is, there is a strong imbalance in our discipline as far as the study of these two sides of the relationship question is concerned, since "Translation Studies has developed complex typologies of differences (shifts), but much less complex typologies of similarity" (ibid.). Therefore, the need is felt to redress the balance. To sum up, method is global and strategy, technique and shift are local; strategy is cognitive, whereas technique and shift are textual and linguistic; strategy and technique concern the process, whereas shift concerns the product; and strategy implies problem-solving, whereas technique deals with routine matters.

What emerges clearly from this account is that technique and shift are not synonymous terms. Beyond differences in background and national or school affiliation there are conceptual differences as well. Whereas shift can only account for difference relationships, technique is a more comprehensive, encompassing term which is apt to cover the whole ground — both difference and similarity. Let us not forget that in Vinay and Darbelnet's initial proposal, technical procedures were divided into two large groups: direct (including borrowing, calque and literal translation, tending towards the similarity pole) and oblique (transposition, modulation, equivalence and adaptation, tending towards the difference pole). In Chesterman's proposal, the encompassing term for both similarity and difference relationships is the one suggested by Zabalbeascoa (2000: 122), i.e. 'solution-type', which would solve the conceptual problem posed by the inadequacy of shift. However, Chesterman's preservation of technique to refer to "routine, micro-level, textual procedures" seems somewhat strained, as the examples he gives (transposition or adding more explicit cohesion) could be accommodated perfectly under the heading "shift".

It appears then that Chesterman's proposal could do away with technique altogether. It might be argued that the term still accomplishes a function, as an opposition is established between technique, which is procedural, linguistic and routine, and strategy, which is procedural, cognitive and non-routine. But the problem here is that the boundary between routine and non-routine translation solutions (i.e. those that are made automatically by the translator and those that interrupt the working flow and force the translator to consciously pay attention to a particular problem), which comes from psycholinguistic TAP-based research, is difficult to draw in practice. Chesterman himself acknowledges this when he says that

> A problem for translator X may not be a problem for translator Y, translating the same text; but both translators may arrive at the same solution. And strategies may become automatized with time … If what we are aiming at is a description of the resulting relationship between source and target texts, this possible difference in procedure seems irrelevant. (2005: 21–22)

If this difference between automatized and conscious procedures is left aside, the term technique becomes superfluous. But so would the term shift if we used technique in Hurtado's (2001) and Molina and Hurtado's (2002) sense, i.e. to cover the whole range of possible relationships between a source text and a target text segment. And both technique and shift would be superfluous if Zabalbeascoa's stance were adopted. He suggests keeping technique only in a historically restricted sense, to refer to Vinay and Darbelnet's initial proposal; but then he is not happy with shift either:

> In Translation Studies, *techniques* can be kept in the terminology to refer exclusively to the initial proposal. I do not see the convenience, though, of substituting the initial proposal with the idea of *shifts*, which clearly owes much to the idea of *techniques* and does little more than perpetuate the metaphor of displacement in translation. (2000: 121)

The alternative he proposes is, as seen above, that of 'solution-type', which is defined as "the shared characteristic of a number of different solutions" (2000: 122).

It is difficult not to be left with the impression at this point that we are at a dead end. How willing would scholars be who have built on the notion of technique for years to relinquish it altogether and adopt solution-type instead? And how willing would those be who are used to talking about shifts to drop the concept because it is one-sided and rather embrace technique or solution-type? To what extent has the idea of solution-type caught on in the literature? To what extent does the fact that shift is probably the preferred term in the (hegemonic) English-speaking world weigh upon the whole issue?

I do believe that we are at a dead end and that terminological variation in this respect is impossible to sort out. We are doomed to use synonyms and partial synonyms to refer to similar or partly similar concepts. But then this places on the translation scholar's shoulders the extra burden of being extremely clear in the use of terms, i.e. of being very explicit about exactly what concept lies behind the use of a given term. In the particular area I have been dealing with in this section, what I think is needed is a certain streamlining of concepts. How many concepts do we need? I think we only need two:

a. one for the cognitive routes which lead to problem-solving and are concerned, therefore, with the translation process. There is broad consensus, I think, on

the use of the term 'strategy' to refer to this concept. Strategies could be conscious or automatized; and it would be an important step ahead if the term strategy were used to refer to this concept *only*;

b. one for the various kinds of relationship observable between source text segments and target text segments, which could be referred to as 'techniques' or 'solution-types'. Both terms have advantages and drawbacks. The former has a long history in the literature, can be easily distorted and often carries undesired connotations; the latter is perfectly logical but lacks tradition. If solution-type is adopted, then a further subdivision can be made into shifts and similarities (as in Chesterman); if technique is taken up, no further subdivision is necessary, with the caveat that techniques would be placed along a similarity —difference cline.

Just one further point needs to be made. Chesterman (2007) has recently built on the notion of shift in the following way. He claims that translations enter into relationships with four kinds of relevant texts:

a. source texts, the relationships of difference being captured by the term shift;
b. non-translated texts, and he suggests that the relationships of difference between translated and non-translated texts be called 'drifts' (2007: 58);
c. other translations, and it is in this connection that 'universals' are studied;
d. learner texts.

Now the opposition between shift and drift is extremely neat and, as it has a formal (phonological) basis, it even activates what Jakobson called the 'poetic function' of language, which adds an extra layer of meaning to referential or denotative meaning. The whole thing leaves us satisfied on aesthetic grounds, but I think that the term is operatively limited for two reasons. Firstly, because it draws on shift, which, as we have seen, is one-sided, as it only accounts for difference. As a result, 'drift' would be one-sided as well. And secondly, because the poetic function, when it is activated, inextricably unites form and meaning, which makes translation into other languages more difficult. Or should we give up hopes of plurilingualism in our discipline and meekly accept once and for all that translation research which does not speak English is doomed to invisibility forever?

The technique/shift distinction (or confusion, as the case may be) partly overlaps with that between technique and strategy. It has just been claimed that it would be an important step ahead if the term strategy were exclusively used to refer to the cognitive routes leading to problem-solving; but it is relatively frequent in the literature to see it used as a synonym for technique or procedure. This aptly illustrates one of the metalinguistic shortcomings of our discipline — and indeed of other humanistic disciplines — implied above: failure to recognize other

scholars' contributions as an obstacle to the discipline's progress. Of course, every researcher or group of researchers have the right to draw on what best serves the goal of their research and leave aside the rest; but that does not justify going back to problems and confusions that have been left behind by recent contributions. An alternative way of putting this would be to say that it is part of our responsibility as researchers to build on earlier contributions, not to start from scratch every time.

3. The social consequences of terminological chaos

Such problems as have been surveyed in the previous section have not only inward but also outward consequences, as the use of a coherent terminology may turn out to be a means of empowerment. Both the social projection — and prestige — of professional translators vis-à-vis other professions, and the academic projection — and prestige — of translation scholars vis-à-vis other scholarly communities may depend to a large extent on their ability to use an acknowledged terminology in their dealings with clients, editors, colleagues and government agencies.

As far as the translators' community is concerned, this seems to be borne out by Monzó's study of official translators in Spain and the way their profession is perceived by the public and the professional community itself. After reviewing the relevant literature on the sociology of professions (2002; 2006), Monzó concludes that the social prestige of a profession is related to the following factors (2002: 66–69):

a. social or human usefulness: society must believe that the professional's role is essential for human or social life;
b. specialized knowledge which combines abstraction and concreteness;
c. intense and lasting training: "how society perceives the training process of future professionals bears upon the way they are already viewed in the marketplace" (Monzó 2002: 67);
d. a collegiate organ which takes care of the professional body's interests;
e. a socially admirable behaviour;
f. a privileged economic position;
g. an idealized professional culture: the profession as a calling, as a set of altruistic values according to which rendering a service is more important than the mere fact of working for pay.

As might have been expected, the degree of coherence shown by the professional community of official translators is low with regard to all or most of these parameters.

Later on in the same study, Monzó attempts to measure quality (perceived as professionalism) on the basis of a number of indicators. One of these indicators is use of specific terminology, which could be linked with factor b) above (specialized knowledge which combines abstraction and concreteness). Monzó sent out a questionnaire to a heterogeneous group of official translators and received 45 answers. One of the items in the questionnaire posed the following question: "Do you think it is necessary for a translator to possess knowledge of translation theory? Do you have this kind of knowledge?" The contemplated answers to this question, together with the number of respondents who opted for each answer, are as follows:

- They think it is important and have formal knowledge: 24
- They do not think it is important but have formal knowledge: 13
- They do not think it is important and do not have formal knowledge: 4
- No answer: 3
- They think it is important but have no formal knowledge: 1

These numbers show that over half of the respondents both have formal knowledge and value it positively; that a vast majority (37 out of 45) have formal knowledge; and finally that a significant number (13 out 45, i.e. almost a third) have formal knowledge but do not assign an important value to it. However, in the answers to the questionnaire, only 13% use Translation Studies terminology, as opposed to 33% who only use general language terms, not specific terms of Translation Studies, Linguistics or Law. As to the rest, some answers cannot be assessed in this respect on account of their brevity, whereas others only use linguistic or legal terms, not translation theory terms.

There is arguably some contradiction in these data between the relatively high degree of importance assigned to formal knowledge and the scarcity with which Translation Studies terminology is used even in the answers to the questionnaire. If (as suggested above) specialized knowledge combining abstraction and concreteness is one of the factors contributing to the social prestige of a profession, it seems obvious that translators — official or otherwise — should use specific terminology strategically in their dealings with clients and other agents in the translation process, as a way of achieving that kind of prestige. Of course other factors will always weigh more heavily — let us think of the need to regulate the translation profession, at least in Spain, and the role a professional college could play in that respect — but that is surely no reason for neglecting the aspect of terminology. It is difficult to overemphasize the importance of a less erratic, more standardized terminology to achieve that end.

The same could be argued — although more speculatively, as I know of no empirical survey conducted in this field — with regard to the translation scholar

community. Translation Studies has established itself as a discipline in its own right over the last decades, but it is probably still looked down upon by many specialists in neighbouring disciplines with a longer standing. As an interdiscipline, it will always feel the need to borrow both conceptually and terminologically from those neighbouring disciplines; but both in its borrowed and in its core concepts, more consensus is needed. Of course terminological chaos, as suggested above, is not the exclusive property of Translation Studies, but part and parcel of the human sciences in general; however, it may not be perceived as so serious a threat in more consolidated scholarly disciplines. As in the case of the translator community, a higher degree of conceptual and terminological coherence would result in a more rational internal structure and in higher appreciation on the part of other scholarly communities.

4. Conclusions

The three kinds of problems concerning the use of specialized terminology in Translation Studies mentioned in the title of this article — epistemological, conceptual and intercultural — are inextricably united. The (relatively weak) epistemological status of the discipline, deriving from its low degree of scientificity, is partly shared with other human and social sciences but is aggravated by its youth. Conceptual problems arise from the fact that terms are used in a non-standardized, even chaotic way, the most frequent result being that there is no one-to-one (i.e. univocal) relationship between term and concept. Again, this is not exclusive to Translation Studies, but it might be argued that the level of consensus among specialists is lower in our discipline than in other, neighbouring but longer established ones. Finally, intercultural problems stem from different national traditions (which are often associated with specific schools) promoting different terms and sets of terms, the overall result of which being, on the one hand, that conceptual similarities are obscured by terminological differences, and on the other hand that conceptual differences are hidden beneath apparent synonymy.

These problems have been illustrated by reference to the translation technique/shift/strategy cluster of concepts, which shows, for instance, that technique and shift cannot be used interchangeably, as their scope is different, and that their use is favoured by different national traditions. Whichever we choose, it seems clear that strategy ought to be kept apart from technique/shift to refer to the cognitive routes leading to problem-solving.

Even though evidence in this respect is still scant and inconclusive, there may be a relationship between terminological practices and the social prestige of a

profession. Obviously, there are many other factors at work, but a coherent use of terminology is surely part of the toolkit of the longest established professions. Therefore the way professional translators see themselves and are seen in turn by the community in and for which they work may partly depend on their ability to use terminology consistently, as part of their expert knowledge. This might also be true — although there is no empirical evidence to support the claim — of translation scholars vis-à-vis other scholarly communities.

Notes

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1. Translations of quotations from Spanish authors (Mayoral, Hurtado and Monzó) are my own.

2. The youth of the discipline and, it should be added, its interdisciplinary nature, "which means that specialists in translation frequently move into Translation Studies after being trained in some other field, or have an interest in applying their translational knowledge to other spheres, or vice versa". I am gratefully indebted to one of the anonymous referees of this article for this suggestion.

3. It should be pointed out nevertheless that there have been some attempts at promoting a standard terminology, e.g. Shuttleworth and Cowie (1997) and Delisle et al. (1999). I am gratefully indebted to one of the anonymous referees of this article for these references, which I was aware of but had failed to mention.

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Résumé

Cet article est centré sur trois sortes de problèmes concernant la terminologie de la traduction. Tout d'abord, le faible statut épistémologique de la traductologie en tant que discipline ne favorise pas le consensus entre les spécialistes. Deuxièmement, le fait que le rapport entre concepts et termes est loin d'être univoque soulève des difficultés conceptuelles : d'un côté, des ressemblances conceptuelles sont minées par des différences terminologiques, et de l'autre, sous une apparente synonymie, surgissent souvent des différences conceptuelles. Troisièmement, les pratiques conceptuelles et terminologiques s'enracinent souvent dans des traditions nationales différentes et peuvent être spécifiques d'une école déterminée. Ces trois groupes de problèmes sont reliés, ce qu'on peut démontrer en étudiant ce que d'aucuns appellent *technique* et d'autres *shift* ; leurs conséquences ne sont pas seulement internes (théoriques et académiques), mais aussi externes (sociales et professionnelles), car la projection sociale des traducteurs professionnels, par rapport à d'autres professions, peut dépendre, jusqu'à un certain point, de leur capacité à employer une terminologie acceptée et reconnue. Ce qui pourrait également être appliqué à la communauté des traductologues.

Natural and directional equivalence in theories of translation

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Equivalence was a key word in the linguistics-based translation theories of the 1960s and 1970s, although its basic mode of thought may be traced back to Cicero and later to the Renaissance theories that began to presuppose languages of equal status. Close inspection reveals that some theories assume pre-existing equivalents and are thus concerned with a search for "natural" equivalence. Other theories allow that translators actively create equivalents, and are thus concerned with "directional" equivalence. The first kind of equivalence is concerned with what languages ideally do prior to translation; the other deals with what they can do. These two approaches are often intertwined, giving rise to many misunderstandings and unfair criticisms of the underlying concept. The historical undoing of the equivalence paradigm came when the directional use of the term allowed that equivalence need be no more a belief or expectation at the moment of reception, which need not be substantiated on the level of linguistic forms. At the same time, source texts became less stable and languages have been returning to more visibly hierarchical relations, further undermining the concept. Contemporary localization projects may nevertheless fruitfully be interrogated from the perspective of natural and directional equivalence, since the presumptions are being used by contemporary technology precisely at the moment when the terms themselves have been dropped from critical and exploratory metalanguage.

Keywords: directional equivalence, lexical semantics, localization, natural equivalence, relevance theory, translation strategies, types of equivalence

Parable

At one stage in the criminal trial of O.J. Simpson, a photo was shown of backyard at night, with the killer's footsteps visible in the moonlit dew. A Charlie-Chan detective then scrutinized the photograph. Over there, more dimly in the dew, he saw another set of footsteps. Two paths, not one. So which footsteps were the killer's? And for that matter, who took the photo, and how did they get there?

1. Introduction to a historical location

The term "equivalence", in various European languages, became a feature of Western translation theories in the second half of the twentieth century. Its heyday was in the 1960s and 1970s, particularly within the frame of structuralist linguistics. The term roughly assumes that a source text and a translation can share the same value (equi-valence) on some level, and that this assumed sameness is what distinguishes translations from all other kinds of texts. Within that paradigm, to talk about translations was to talk about different kinds of equivalence. That might still be the case. Equivalence, however, has since been surpassed by a range of alternative paradigms. It became no more than a special-case scenario for German-language *Skopostheorie*; it was a banal constant for Toury's Descriptive Translation Studies; it has long remained at loggerheads with indeterminism, and its implicit essentialism has become an easy pop-shot for deconstructionist approaches. As a result, the equivalence paradigm has come to be regarded as naïve or limited in scope. Mary Snell-Hornby, for example, jettisoned equivalence as presenting "an illusion of symmetry between languages which hardly exists beyond the level of vague approximations and which distorts the basic problems of translation" (1988: 22).

Here we take the unpopular view that the equivalence paradigm was and remains far richer than the facile dismissals would suggest. Its metalanguage merits a serious place alongside and indeed within the more recent alternative paradigms. We shall attempt to show that the theorizing of equivalence has in fact involved two competing conceptualizations: "natural" as opposed to "directional" equivalence. Two paths, not one. The intertwining duality of these notions allows for considerable subtlety in some past and present theories, as well as pervasive confusion not only in many of the theories themselves but also in the many arguments against equivalence.

At the same time, we readily recognize that equivalence denominates a profoundly historical paradigm. Notions of "equal value" presuppose that different languages do or can express the same values. Such equal potential might have been possible between classical Greek and Latin, allowing Cicero, resting on Horace, to conceptualize the one text as being translated in two different ways (*ut interpres* vs. *ut orator*), which necessarily assumes that there is some value that remains constant. That was a fundamental conceptualization of equivalence, albeit without the term. Nevertheless, that particular belief in equal value across languages was rarely fronted in European theorizing prior to the Renaissance. The medieval hierarchy of languages usually meant that translation was conceptualized as a way of enriching the target language with the values of a superior source language (most

translations went downwards in the hierarchy, from Hebrew or Greek to Latin, or from Latin to the vernaculars). For as long as the value hierarchy existed, claims to equivalence (without the term) played little role in thought on translation. For roughly parallel historical reasons, the conceptual geometry of equivalence was difficult to maintain prior to the age of the printing press, since printing reinforced notions of a fixed source text to which a translation could be equivalent. Before that fixing, textuality tended to involve constant incremental changes in the process of copying, such that translation was often just further extension of that process. Printing and the rise of the vernaculars facilitated the conceptualization of equivalence, albeit still without the term (its place was often marked by talk of "fidelity" to meaning, intention or function). In accordance with this same logic, the relative demise of equivalence as a concept would correspond to the electronic technologies by which contemporary texts are constantly evolving, primarily through text re-use (think of websites, software, and product documentation). Without a fixed textuality, to what should a translation be equivalent? We retain the answer for the end of our story.

2. Equivalence as a concept

Most discussions of equivalence concern typical misunderstandings. For instance, Friday the 13th is an unlucky day in English-language cultures, but not in most other cultures. In Spanish, the unlucky day is *Tuesday* the 13th. So when we translate the name of that day, we have to know exactly what kind of information is required. If we are just referring to the calendar, then Friday will do; if we are talking about bad luck, then a better translation would probably be Tuesday 13th (actually *martes 13*). The world is full of such examples. The color of death is mostly black in the West, mostly white in the East. A nodding head means agreement in western European, disagreement in Turkey. That is all boring textbook stuff, but an understanding of these differences is an essential part of translating.

The concept of equivalence underlies all these cases. Equivalence, we have seen, says that the translation will have the same value as (some aspect of) the source text. Sometimes the value is on the level of form (two words translated by two words); sometimes it is reference (Friday is always the day before Saturday); sometimes it is function (the function "bad luck on 13" corresponds to Friday in English, to Tuesday in Spanish). That is why Cicero's two alternative ways of translating can be considered a basic conceptualization of equivalence. Equivalence does not say exactly which kind of value is supposed to be the same in each case; it just says that equal value can be achieved on one level or another.

Equivalence is a very simple idea. Unfortunately it becomes quite complex in its applications. Consider the television game-shows that are popular all over the world. English audiences usually know a show called *The price is right*. In French this becomes *Le juste prix*, and in Spanish, *El precio justo*. Equivalence here is not on the level of form (four words become three, and the rhyme has been lost), but it might be operative on the level of reference or function. In German this show became *Der Preis ist heiss*, which changes the semantics (it back-translates as "The price is hot", as when children play the game of rising temperatures when one comes closer to an object). But the German version retains the rhyme, which might be what counts more than anything else. It could be getting very warm in its approach to equivalence.

If you start picking up examples like this and you try to say what stays the same and what has changed, you soon find that one can be equivalent to many different things. For example, in the game-show *Who wants to be a millionaire?* (which seems to retain the structure of that name, more or less, in many language-versions), the contestants have a series of *lifelines* in English, *jokers* in French and German, and a *comodín* (wild-card) in Spanish. Those are all very different images or metaphors, but they do have something in common. Describing that commonness can be a difficult operation. More intriguing is the fact that the reference to "millionaire" is retained even though different local currencies make the amount quite different. Given that the show format came from Britain, we should perhaps translate the pounds into euros or dollars. This might give *Who wants to win $1,867,500?* The title has more money but is decidedly less catchy. One suspects that equivalence was never really a question of exact values.

3. Equivalence vs. *langue*

In the second half of the twentieth century, translation theorists mostly dealt with this kind of problem against the background of structuralist linguistics. A strong line of thought leading from Wilhelm von Humboldt to Edward Sapir and Benjamin Whorf argued that different languages expressed different views of the world. This connected with the vision of the Swiss linguist Ferdinand de Saussure, who in the early years of the twentieth century explained how languages form systems that are meaningful only in terms of the differences between the terms. The word *sheep*, for example, has a value in English because it does not designate a cow (or any other animal for which there are names in English) and it does not refer to *mutton*, which is the meat, not the animal (the difference between names for animals and names for their meat is fairly systemic in English) (Saussure 1916: 115). In French, on the other hand, the word *mouton* designates both the animal and the meat, both *sheep* and *mutton*.

Such relations between terms were seen as different "structures". Languages were considered to be sets of such structures (and hence different "systems"). Structuralism said we should study those relations rather than try to analyze the things themselves. Do not look at actual sheep, do not ask what we want to do with those sheep, do not ask about the universal ethics of eating sheep meat. Just look at the relations, the structures, which are what make language meaningful. One should therefore conclude, according to structuralist linguistics, that the words *sheep* and *mouton* have very different values. They thus cannot translate each other with any degree of certainty. In fact, since different languages cut the world up in very different ways, no words should be completely translatable out of their language system. Translation should simply not be possible.

That kind of linguistics is of little help to anyone trying to translate television game-shows. It is not of any greater help to anyone trying to understand how the translations are actually carried out. Something must be wrong in the linguistics. As the French translation theorist Georges Mounin argued in the early 1960s,

> If the current theses on lexical, morphological, and syntactic structures are accepted, one must conclude that translation is impossible. And yet translators exist, they produce, and their products are found to be useful. (1963: 5)

Either translation did not really exist, or the dominant linguistic theories were inadequate. That is the point at which the main theories of equivalence developed. They tried to explain something that the linguistics of the day could not explain or somehow did not want to explain.

Think for a moment about the kinds of arguments that could be used here. What should we say, for example, to someone who claims that the whole system of Spanish culture (not just its language) gives meaning to *martes 13* in a way that no English system could ever reproduce? "Martes y 13" is the stage name, for example, of a popular pair of television comedians. Or what do we say to Poles who once argued that, since the milk they bought had to be boiled before it could be drunk, their name for milk could never be translated by the normal English term *milk*? In fact, if the structuralist approach is pushed, we can never be sure of understanding anything beyond our own linguistic and cultural systems, let alone translating the little that we do understand. Even more dubiously, structuralist theories suggested that people within the one linguistic or cultural system did indeed understand all the relations at work around them.

Theories of equivalence then got to work. Here are some of the arguments that were used to address this cluster of problems:

– Within linguistic approaches, close attention was paid to what is meant by "meaning". Saussure had actually distinguished between a word's "value"

(which it has in relation to the language system) and its "signification" (which it has in actual use). To cite a famous example from chess, the *value* of the knight is the sum of all the moves it is allowed to make, whereas the *signification* of an actual knight depends on the position it occupies at any stage of a particular game. "Value" would thus depend on the language system (which Saussure called *langue*), while "signification" depends on the actual use of language (which Saussure termed *parole*). For theorists like Coseriu, those terms could be mapped onto the German distinction between *Sinn* (stable meaning) and *Bedeutung* (momentary signification). If translation could not reproduce the former, it might still convey the latter. French, for example, has no word for *shallow* (as in "shallow water"), but the signification can be conveyed by the two words *peu profound* ("not very deep") (cf. Coseriu 1978). The language structures could be different, but equivalence was still possible.

- Some translation theorists then took a closer look at the level of language use (*parole*) rather than at the language system (*langue*). Saussure had actually claimed that there could be no systematic scientific study of *parole*, but theorists like the Swiss Werner Koller (1979) were quite prepared to disregard the warning. If something like equivalence could be demonstrated and analyzed, then there were systems beyond that of *langue*.
- Others stressed that translation operates not on isolated words but on texts, and texts have many linguistic layers. The linguist John Catford (1965) pointed out that equivalence need not be on all these layers at once, but could be "rank-bound". We might thus strive for equivalence to the phonetics of a text, to the lexis, to the phrase, to the sentence, to the semantic function, and so on. Catford saw that most translating operates on one or several of these levels, so that "in the course of a text, equivalence may shift up and down the rank scale" (1965: 76). This was a comprehensive and dynamic theory of equivalence.
- A related approach, more within lexical semantics, was to list all the functions and values associated with a source-text item, and then see how many of them are found in the target-side equivalent. This kind of componential analysis might analyze *mouton* as "+ animal + meat − young meat (*agneau*)", *mutton* as "+ meat − young meat (lamb)", and *sheep* as "+ animal", and then we would make our translation selections in accordance with the components active in the particular source text. In the same way, *lifeline* could be turned into something like "amusing metaphor + way of solving a problem with luck rather than intelligence + no guarantee of success + need for human external support + nautical". We would then find that the translations *joker* and *wild-card* reproduce at least three of the five components, and would thus be equivalent to no more than that level. There could be no guarantee, however, that different people would all recognize exactly the same components.

All of those ideas were problematic in their own ways. All of them, however, named or implied a relation of equivalence, and they did so in a way that defended the existence of translation in the face of structuralist linguistics. Their confrontational virtue is not to be belittled.

4. Directional vs. natural equivalence

That collection of ideas formed the basis of what might be called the equivalence paradigm. From the late 1950s, most definitions of translation have consequently referred to equivalence in one form or another, especially within the field of applied linguistics. Here are a few of the earlier definitions (italics ours):

> Interlingual translation can be defined as the *replacement* of elements of one language, the domain of translation, by *equivalent elements* of another language, the range [of translation]. (Oettinger 1960: 110)
>
> Translation may be defined as follows: the *replacement* of textual material in one language (Source Language, SL) by *equivalent material* in another language (Target Language, TL). (Catford 1965:20)
>
> Translating consists in *reproducing* in the receptor language the *closest natural equivalent* of the source-language message. (Nida and Taber 1969: 12; cf. Nida 1959: 33)
>
> [Translation] *leads* from a source-language text to a target-language text which is *as close an equivalent as possible* and presupposes an understanding of the content and style of the original. (Wilss 1982: 62)

Many similar definitions can be found in the literature (cf. Koller 1979: 109–111, 186; 1992: 89–92; discussed in Pym 1992, 2004: 57–59). These definitions would all seem to cover the sort of thing that happens to the names of game-shows. You go from one language to the other, and the result is a translation if and when a relationship of equivalence is established on some level.

Look closely at the definitions. In each case, the term "equivalent" describes one side only, the target side. The processes ("replace", "reproduce", "lead") are profoundly *directional*: translation goes from one side to the other, but not back again. If we ask what the target-side equivalent is actually equivalent to, we find an interesting array of answers: "elements of a language", "textual material", "the message", "source-language text". The theories in this paradigm would seem to agree on some things (target-side equivalents, directionality) but not on others (the nature of the thing to translate).

In any theory, look for the definition of translation and try to see what it is assuming, then what it is omitting. What you find usually indicates the strengths and weaknesses of the whole theory. In this case, the strength of the definitions is that they have the one term ("equivalent") that distinguishes translation from all the other things that can be done in interlingual communication (rewriting, commentary, summary, parody, etc.). The weakness is that they mostly do not explain why this relation should just be one-way. Further, they are often in doubt as to whether the equivalent is equal to a position or value within a language, a message, a text with content and style, or to all those things but at different times.

We will describe those definitions as proposing a notion of "directional" equivalence, at least to the extent that they forget to tell us about equivalence as an affair of equal relations, or movements that could go either way. This might seem like splitting hairs, but its importance will soon be clear.

Opposed to this one-way directionality, we also find notions of equivalence that emphasize two-way movements. On this view, a relation of equivalence can be tested by a simple test of back-translation. We can go from *Friday* to *viernes* and then back to *Friday*, and it makes no difference which term is the source and which the translation. We might term this two-way kind of equivalence "natural", at least in the sense that the correspondence existed in some way prior to the act of translation (this is how Nida and Taber used the term "natural" in the definition given above). On the level of bad luck, we could go from *Friday 13th* to *martes 13*, and back again. The test might work for *Le juste prix*, and even for *Der Preis ist heiss*, if we define carefully the levels we are operating on. But why does the French apparently not have "Le prix juste"? And what about the "lifelines" that become "jokers" and "wild-cards"? Can they also be justified as being in any way natural? For that matter, what should we say about the "Friday the 13th" that is recognized in Taiwan (we are told) not because it was always in the culture but because it traveled there in the title of a horror film? Some kinds of equivalence refer to what is done in a language prior to the intervention of the translator (hence the illusion of the natural); others refer to what translators can do in the language (hence the directionality of the result).

"Directional" and "natural" are terms that we are using here to describe the different concepts used by theories of translation; they are not words used by the theories themselves. They nevertheless help make some sense of a rather confusing terrain. Most of the questions coming from structuralist linguistics concerned strictly *natural* equivalence, or the vain search for them. When we mentioned Saussure's *sheep* and *mouton* example, we talked about them "translating each other". The same would hold for Polish milk and universal bad-luck days. For that linguistic paradigm, it should make no difference which of the terms is the source

and which is the target. For the above definitions of translation, on the other hand, equivalence was something that resulted from a directional movement. They were adopting quite a different approach to the concept.

The reference to directionality was perhaps the most profound way in which the problem of structuralist linguistics was solved. To understand this, however, we must first grasp the directions in which the naturalistic theories were heading.

5. Strategies for maintaining natural equivalence

One of the most entertaining texts in translation theory is the introduction to Vinay and Darbelnet's *Stylistique comparée du français et de l'anglais*, first published in 1958. The two French linguists are driving from New York to Montréal, noting down the street signs along the way:

> We soon reach the Canadian border, where the language of our forefathers is music to our ears. The Canadian highway is built on the same principles as the American one, except that its signs are bilingual. After SLOW, written on the road-surface in enormous letters, comes LENTEMENT, which takes up the entire width of the highway. What an unwieldy adverb! A pity French never made an adverb just using the adjective LENT…. But come to think of it, is LENTEMENT really the equivalent of SLOW? We begin to have doubts, as one always does when shifting from one language to another, when our SLIPPERY WHEN WET reappears around a bend, followed by the French GLISSANT SI HUMIDE. Whoa!, as the Lone Ranger would say, let's pause a while on this SOFT SHOULDER, thankfully caressed by no translation, and meditate on this SI, this "if", more slippery itself than an acre of ice. No monolingual speaker of French would ever have come straight out with the phrase, nor would they have sprayed paint all over the road for the sake of a long adverb ending in -MENT. Here we reach a key point, a sort of turning lock between two languages. But of course — *parbleu!* — instead of LENTEMENT [adverb, as in English] it should have been RALENTIR [verb in the infinitive, as in France]! (1958: 19; our translation)

What kind of equivalence is being sought here? The kind the linguists actually find, exemplified by the long French adverb *lentement*, is fair enough in directional terms, since it says virtually the same thing as the English adverb *slow*. It changes the length, but there is apparently room on the road. What worries the linguists is that the sign *Lentement* is not what one would find on roads in France. For them, the equivalent should be the verb *Ralentir*, since that is what would have been used if no one had been translating from English (and as if Canada were itself within France). This second kind of equivalence is thus non-directional, in fact non-translational. It is what different languages and cultures seem to produce

from within their own systems. This is certainly natural equivalence: *Slow* should give *Ralentir*, which should give *Slow*, and so on.

Natural equivalents do exist, but rarely in a state of untouched nature. They are most frequently the stuff of terminology, of artificially standardized words that are *made* to correspond to each other exactly. All specialized fields of knowledge have their terminology. They are unnaturally creating "natural" equivalents all the time. In Vinay and Darbelnet, however, the artificially imposed glossaries are to be avoided where possible. On the contrary, they are seeking equivalents characterized as "natural" precisely because they have supposedly developed without interference from meddling linguists, translators, or other languages. In terms of this naturalism, the best translations are found when you are not translating. We use this mode of thought whenever we consult parallel texts.

In the late 1950s and 1960s, equivalence was often thought about in this way. The problem was not primarily to show what the "thing" was or what one wanted to do with it (Vinay and Darbelnet might have asked what words were best at actually making Canadian drivers slow down). The problem was to describe ways in which equivalence could be attained in all the situations where there were no obvious natural equivalents.

Vinay and Darbelnet worked from examples to define seven general strategies that could be used in this kind of translation. Not all the strategies would count as good ways to produce natural equivalence. For example, they condoned the use of loans and calques (necessarily directional) when there was no natural equivalent available. They allowed for "literal translation" (here meaning fairly straightforward word-for-word), all the time stressing that its directionality may give unnatural results. The strategies of key interest to Vinay and Darbelnet were transposition (where there is a switching of grammatical categories) and modulation (where adjustments are made for different discursive conventions), since these were the main ways in which linguistic changes could be made in order to keep semantic sameness. The remaining two strategies concerned cultural adjustments: correspondence (actually called *équivalence* in the French version) would use all the corresponding proverbs and referents (like "Friday the 13th"), and adaptation would then refer to different things with loosely equivalent cultural functions: cycling is to the French what cricket is to the British, or baseball to the Americans (or gardening is to the British what having lovers is to the Italians, we are told). In all, Vinay and Darbelnet's strategies range from the highly directional at one end to the highly naturalistic at the other. They were thus able to recognize some kind of continuity across both kinds of equivalence.

There are quite a few theories that list strategies like this. Vinay and Darbelnet's work was inspired by Malblanc (1944), who compared French and German.

They in turn became the basis for Vázquez-Ayora (1977), who worked on Spanish and English. Different kinds of equivalence-maintaining strategies have been described in a Russian tradition including Fedorov (1953), Shveitser (1987) and Retsker (1974), and by the American Malone (1988), all usefully summarized in Fawcett (1997). Some of these theorists are more accessible than others, but none seems to have substantially extended the approach we find in Vinay and Darbelnet. The only strategy we would really want to add to the above table is *compensation*, where an equivalent that cannot be found in one place or on one level in the translation is made up for elsewhere. A source-text dialect, for example, might be replaced by a few adjectives describing the speaker concerned, or functional use of the intimate and formal second persons (a distinction that has been lost in English) might be compensated for by the selection of intimate or formal lexical items (more examples can be found in Fawcett 1977).

The lists of strategies all make perfect sense when they are presented alongside their carefully selected examples. However, when you get a translation and you try to say exactly which strategy has been used where, you usually find that several strategies explain the same equivalence, and some equivalence relations do not fit comfortably into any. Vinay and Darbelnet recognize this problem:

> The translation (on a door) of PRIVATE as DÉFENSE D'ENTRER [Prohibition to Enter] is at once a transposition, a modulation and a correspondence. It is a transposition because the adjective *private* is rendered by a noun phrase; it is a modulation because the statement becomes a warning (cf. *Wet Paint*: *Prenez garde à la peinture*), and it is a correspondence because the translation has been produced by going back to the situation without bothering about the structure of the English-language phrase. (1958: 54)

If three categories explain the one phenomenon, do we really need all the categories? Or are there potentially as many categories as there are equivalents?

The theories are rather vague about how natural equivalence works. They mostly assume there is a piece of reality or thought (a referent, a function, a message) that stands outside all languages and to which two languages can refer. The thing would thus be a third element of comparison, a *tertium comparationis*, available to both sides. The translator thus goes from the source text to this thing, then from the thing to the corresponding target text. Non-natural translations will result when one goes straight from the source text to the target text, as in the case of *Slow* rendered as *Lentement*.

Perhaps the best-known account of this process is the one formulated by the Parisian theorist Danica Seleskovitch. For her, a translation can only be natural if the translator succeeds in forgetting entirely about the form of the source text. She recommends "listening to the sense", or "deverbalizing" the source text so that you

are only aware of the sense, which can be expressed in all languages. This is the basis of what is known as the theory of sense (*théorie du sens*). From our historical perspective, it is a process model of natural equivalence.

The great difficulty of this theory is that if a "sense" can be deverbalized, how can we ever know what it is? As soon as we indicate it to someone, we have given it a form of one kind or another. And there are no forms (not even the little pictures or diagrams sometimes used) that can be considered truly universal. So there is no real way of proving that such as thing as deverbalized sense exists. "Listening to the sense" does no doubt describe a mental state that simultaneous interpreters attain, but what they are hearing cannot be a sense without form. This theory remains a loose metaphor with serious pedagogical virtues.

One of the paradoxes here is that process models like Seleskovitch's encourage translators *not* to look at linguistic forms in great detail, whereas the comparative methods espoused by Vinay and Darbelnet and the like were based on close attention to linguistic forms in two languages. The process theories were breaking with linguistics, tending to draw more on psychology (Seleskovitch turned to the French psychologist Piaget). The comparative method, however, was entirely within linguistics. It would go on to compare not just isolated phrases and collocations, but also pragmatic discourse conventions and modes of text organization. Applied linguists like Hatim and Mason (1990 and 1997) simply extend the level of comparison, generally remaining within the paradigm of natural equivalence.

For the most idealistic natural equivalence, the ultimate aim is to find the pretranslational equivalent that reproduces all aspects of the thing to be expressed. Naturalistic approaches spend little time on defining translation; there is not much analysis of different types of translation, or of translators having different aims. Those things have somehow been decided by equivalence itself. Translation is simply translation. That is not always so, however, for directional equivalence.

6. Strategies for attaining directional equivalence

Questions about directional equivalence tend to concern what remains the same and what is different after the transition from source to target. Most theories that work within this sub-paradigm list not strategies, but different kinds of equivalence. They also talk about different kinds of translating, which amounts to much the same thing, since you translate quite differently depending on the level at which you want equivalence to work.

Many of the theories here are based on just two types of equivalence, usually presented as a straight dichotomy (you can translate one way *or* the other). Perhaps the best known theorist of this kind is the American linguist Eugene Nida, who argued that the Bible can be translated to achieve "formal equivalence" (following the words and textual patterns closely) or "dynamic equivalence" (trying to recreate the function the words might have had in their original situation). For example, the "lamb of God" that we know in English-language Christianity might become the "seal of God" for an Inuit culture that knows a lot about seals but does not have many lambs. That would be an extreme case of "dynamic equivalence". On the other hand, the name "Bethlehem" means "House of Bread" in Hebrew, so it might be translated that way if we wanted to achieve dynamic equivalence on that level. In that case, our translators traditionally opt for formal equivalence, even when they use dynamic equivalence elsewhere in the same text. (Of course, things are never quite that easy: the Arabic for Bethlehem, Beit Lahm, means "House of Meat" — so to whose name are we to be equivalent?)

As we have seen, Nida's definitions of translation claim to be seeking a "natural" equivalent. At one stage he toyed with Chomsky's idea of "kernel phrases" as the *tertium comparationis*. Nida, however, was mostly talking about translating the Bible into the languages of cultures that are not traditionally Christian. What "natural" equivalent should one find for the name of Jesus or God in a language where they have never been mentioned? Whatever solution you find, it will probably concern a directional notion of equivalence, not a natural one. In this case, an ideology of naturalness has been used to mask over the fact that the purpose of translation is to change cultures.

A similar kind of dichotomy is found in the English translation critic Peter Newmark (1981, 1988), who distinguishes between "semantic" and "communicative" translation. The semantic kind of translation would look back to the formal values of the source text and retain them as much as possible; the communicative kind would look forward to the needs of the new addressee, and adapting to those needs as much as necessary. Theories of directional equivalence mostly allow that translators have to choose whether to render one aspect or another of the source text. There is thus no necessary assumption of a "natural" equivalent.

For the Swiss theorist Werner Koller, whose German textbook on Translation Studies went through four editions and many reprints between 1979 and 1992, equivalents are what translators *produce* (cf. Pym 1997). In fact, equivalents do not exist prior to the act of translation (cf. Stecconi 1994). Koller also shows that there is no necessary restriction to just two kinds of equivalence. An equivalent can be found for as many parts or levels of a source text as are considered pertinent. Koller actually proposes five frames for equivalence relations: denotative

(based on extra-linguistic factors), connotative (based on way the source text is expressed), text-normative (respecting or changing textual and linguistic norms), pragmatic (with respect to the receiver of the target text) and formal (the formal-aesthetic qualities of the source text). These categories suggest that the translator selects the type of equivalence most appropriate to the dominant function of the source text. The German theorist Katharina Reiß (1971, 1976) was saying fairly similar things in the same years. She recognizes three basic text types and argues that each type requires that equivalence be sought on a different level.

There are important differences between the terms used in this set of theories. Nida's two types of equivalence can potentially apply to any text whatsoever. The same text could, for him, be translated in different ways for different audiences. Koller and Reiß, on the other hand, generally see the translator's strategies as being determined by the nature of the source text. The different usages of "equivalence" are thus describing different things. Further, there would seem to be no strong reason why there should be five ways to cut the cake (as in Koller), three (as in Reiß) or just two (as in Nida). There might be even more categories than those normally considered in the theories, and many solutions that fall between the types.

Consider the problems of translating someone's résumé or curriculum vitae. Do you adapt the normal form of résumés in the target culture? Or do you just reproduce that of the source culture? The solution is usually a mix, since the first option means too much work, and the second option would mostly disadvantage the person whose résumé it is. These days, however, most résumés are on a database that can be printed out in several different formats and in several different languages (English, Spanish and Catalan, in the case of our own university). The results are somehow equivalent to something, but not in accordance with any of the directional parameters listed above. In those cases, technology would seem to have returned us to a "natural" equivalence of a particularly artificial kind. That is where we are headed.

7. Equivalence as back-reference

Snell-Hornby, we noted, criticized the concept of equivalence as presenting "an illusion of symmetry between languages" (Snell-Hornby 1988: 22). We are now in a position to see that her criticism might be true of natural equivalence (especially if tied to an ideology of "natural" usage), but it hardly holds for theories of directional equivalence. The naturalistic theories were basically analyzing languages, battling within the paradigm of structuralist linguistics. Directional theories, on the other hand, were working very much at the level of creative language use, in keeping with attempts to analyze *parole* rather than *langue*.

Historically, the directional theories have been the most active within the equivalence paradigm. This is partly because they encapsulate a dynamic view of translation as a process. It is also because, when they come to analyze products rather than processes, these theories can describe the way translations refer back to their source texts. In this vein, the Czech theorist Jiří Levý (1969: 32ff.) distinguished between anti-illusory and illusory translations. When you read an "illusory" translation, you are not aware it is a translation; it has been so well adapted to the target culture that it might as well be a text written anew. An "anti-illusory" translation, on the other hand, retains some features of the source text, letting the receiver know that it is a translation. This basic opposition has been reformulated by a number of others. The German theorist Juliane House (1977, 1997) refers to overt and covert translations. Christiane Nord (1988, 1997: 47–52) prefers documentary and instrumental translations. The Israeli theorist Gideon Toury (1995) talks about translations being adequate (to the source text) or appropriate (to the circumstances of reception); the American theorist Lawrence Venuti (1995) opposes resistant to fluent translations. Lying behind all of these we find the early nineteenth-century German preacher and translator Friedrich Schleiermacher (1813) arguing that translations could be either foreignizing (*verfremdend*) or domesticating (*verdeutschend,* "Germanizing"). Although these oppositions are all saying slightly different things, they would all more or less fit in with Schleiermacher's description of two possible movements:

> Either the translator leaves the author in peace, as much as possible, and moves the reader toward that author, or the translator leaves the reader in peace, as much as possible, and moves the author toward that reader.

As in Nida, here we are talking about a choice made by the translator, not necessarily by the nature of the source text. What is strange here is that so many theorists should be content with a simple "either/or" choice.

All these oppositions could be regarded as operating within the equivalence paradigm. In all cases the two ways to translate can both lay claim to represent some aspect or function of the source. The first term of each opposition would be something like Nida's "formal equivalence"; the second term would incorporate some degree of "dynamic equivalence". So translation theorists would be saying the same thing over and over, down through the centuries. Then again, try to apply these oppositions to the simple examples at the beginning of this paper. If we take "*martes y 13*", we know that a formal translation would refer to "Tuesday 13th", and a dynamic-equivalence translation would give "Friday 13th". Now, which of those two translations is foreignizing? Which is domesticating? Which is moving the reader? Which is moving the author? It seems impossible to say, at least until we have a little more information. Or rather, both translations could be domesticating

in their way. If we wanted something foreignizing (anti-illusory, overt, documental, adequate, resistant) we would have to consider saying something like "bad-luck *martes* 13th", "Tuesday 13th, bad-luck day", or even "Tuesday 13th, bad-luck day in Spanish-speaking countries". Is this kind of translation equivalent? Certainly not on the level of form (in the last rendition we have added a whole phrase). Could we claim equivalence in terms of function? Hardly. After all, a simple referential phrase has become a whole cultural explanation, at a place where the source text need offer no explanation. Some would say that the explanation is not equivalent, since our version is too long to be a translation. Others might claim that this kind of expansion is merely taking implicit cultural knowledge and making it explicit, and since the cultural knowledge is the same, equivalence still reigns. Our version might then be a very good translation.

This is a point at which natural equivalence breaks down. Directionality becomes clearly more important; we could use it to justify quite significant textual expansion or reduction. The equivalence paradigm nevertheless tends to baulk at this frontier. How much explanatory information could we insert and still claim to be respecting equivalence? There is no clear agreement. The debate has become about what is or is not a translation. And that is a question that the equivalence paradigm was never really designed to address (it merely assumed an answer).

8. Only two categories?

Is there any reason why so many directional theories of equivalence have just two categories? It seems you can translate just one way or the other, with not much in the middle. However, many translation problems can be solved in *more* than two ways. Naturalistic approaches can indeed have many more than two categories (Vinay and Darbelnet, for example, listed seven main strategies). How should we explain this profound binarism on the directional side? Let us just suggest two possibilities.

First, there may be something profoundly binary within equivalence-based translation itself. To grasp this, translate the following sentence into a language other than English (preferably not Dutch or German for this one!):

> The first word of this very sentence has three letters.

In French this would give:

> Le premier mot de cette phrase a trois lettres.

Here the word-level equivalence is fine, but functional equivalence has been lost. A true self-reference has become a false self-reference, given that the first word of the French sentence has two letters, not three (cf. the analysis of this example in

Burge 1978). How should the English sentence be translated? One might try the following:

> Le premier mot de cette phrase a deux lettres.

This tells us that the first word of the French sentence has two letters. We have lost word-level equivalence with the English, but we have maintained the truth of the self-reference. Our translation would seem to have moved from anti-illusory to illusory, documentary to instrumental, adequate to appropriate, and the rest. In this example, there would seem to be only these two possibilities available, one kind of equivalence *or* the other. Or are there any further possibilities that we have not yet considered?

A second possible reason for just two categories can be found in the early nineteenth century. As we have seen, Friedrich Schleiermacher (1813) argued that there were only two basic "movements": you either move the author toward the reader, or the reader toward the author. This is because "just as they must belong to *one* country, so people must adhere to *one* language or another, or they will wander untethered in an unhappy middle ground" (1813: 63). Translators, it seems, cannot have it both ways.

If we look at these two reasons, they are both basically saying the same thing. Translation has two sides (source and target), and thus two possible ways of achieving self-reference, and two possible contexts from which the translator can speak. This might suggest that directional equivalence is a particularly good mode of thought for certain kinds of translation, and that those kinds, with just two basic sides, are particularly good for keeping people on one side or the other, in separate languages and countries. At the same time, is not all translation good at precisely that?

9. Relevance theory

Ernst-August Gutt (1991, second edition 2000) proposes a very elegant theory that addresses these problems. Gutt looks at theories of natural equivalence (of the kind we have seen from Vinay and Darbelnet, or Koller) and says that, in principle, there is no limit to the kinds of equivalence that they can establish. Every text, in fact every translation decision, would have to have its own theory of equivalence. So all these theories are seriously flawed (a theory should have fewer terms than the object it accounts for).

To overcome this difficulty, Gutt looks closely not at language or translations as such, but at the kinds of things people believe about translations. Here he distinguishes between different kinds of translation, using two binary steps:

- "Overt translations" are texts marked as translations, whereas "covert translations" would be things like the localization of a publicity campaign for a new audience, which may as well not be a translation. Receivers of the "covert translation" will not have any special beliefs about its equivalence or non-equivalence, so Gutt is not interested in them.
- Within the category of "overt translations", considered to be translation proper, there are two kinds. "Indirect translation" covers all the kinds of translations that can be done without referring to the original context of the source text. "Direct translation" would then be the kind that does refer to that context. In Gutt's terms, it "creates a presumption of complete interpretative resemblance" (1991: 186). When we receive a direct translation, we think we understand what receivers of the original understood, and that belief is not dependent on any comparison of the linguistic details.

Here the critique of natural equivalence (too many possible categories) brings us back to just the two categories ("direct" vs. "indirect"). And those two, we can now see, are very typical of directional equivalence. That alone should be reason enough for seeing Gutt as a theorist of equivalence.

What makes Gutt's approach especially interesting here is the way he explains directional equivalence as "interpretative resemblance". He regards language as being a very weak representation of meaning, no more than a set of "communicative clues" that receivers have to interpret. When he sets out to explain how such interpretation is carried out, Gutt draws on the concept of inference, formulated by the philosopher H. Paul Grice (1975). The basic idea here is that we do not communicate by language alone, but by the relation between language and context. Consider the following example used by Gutt:

(1) *Source text*: Mary: "The back door is open".
(2) *Source context*: If the back door is open, thieves can get in.
(3) *Intended implicature*: We should close the back door.

If we know about the context, we realize that the source text is a suggestion or instruction, not just an observation. What is being said (the actual words of the source text) is not what is being meant (the implicature produced by these words interacting with a specific context). Grice explained such implicatures as operating by breaking various maxims, here the maxim "Be relevant". If we know about the context and the maxims, we can reach the implicature. If we do not, we will not understand what is being said. Note that Grice's maxims are *not* rules for producing good utterances; they are rules that are regularly broken in order to produce implicatures. The actual maxims might thus vary enormously from culture to culture. This variability is something that the British linguists Dan Sperber and Deidre

Wilson (1988) tend to sidestep when they reduce the Gricean analysis to the one maxim "Be relevant". They thus produced "relevance theory", in fact saying that all meaning is produced by the relation between language and context. Implicatures are everywhere. And it is from relevance theory that Gutt developed his account of translation.

If we were going to translate source text (1), we would have to know if the receiver of the translation has access to the context (2) and to the pragmatic maxim being broken. If we can be sure of both kinds of access, we might just translate the words of the text, producing something like formal equivalence. If not, we might prefer to translate the implicature, somehow rendering the "function", what the words apparently mean. The notion of implicature might thus give us two kinds of equivalence, in keeping with two kinds of translation.

Gutt, however, does not really want these two kinds of equivalence to be on the same footing. He asks how Mary's utterance should be reported (or translated). There are at least two possibilities:

(4) Report 1: "The back door is open".
(5) Report 2: "We should close the back door".

Gutt points out that either of these reports will be successful if the receiver has access to the source context; we may thus establish equivalence on either of those levels. Two paths, not one. What happens, however, when the new receiver does *not* have access to the source context? Let us say, we do not know about the possibility of thieves, and we are more interested in the children being able to get in when they come home from school. If the reporter is working in this new context, only the second report (5), the one that renders the implicature, is likely to be successful. It will tell us that the back door should still be closed, even if there remain doubts about the reason. Gutt, however, believes that direct translation should always allow interpretation in terms of the *source* context only. His preference would be for the first report (4). For him, something along the lines of the second report (5) would have no reason to be a translation.

Gutt's application of relevance theory might be considered idiosyncratic on this point. This could be because he has a particular concern with Bible translation. In insisting that interpretation should be in terms of the source context, Gutt effectively discounts much of the "dynamic equivalence" that Eugene Nida wanted to use to make biblical texts relevant to new audiences. Gutt insists not only that the original context is the one that counts, but also that this "makes the explication of implicatures both unnecessary and undesirable" (1991: 166). In the end, "it is the audience's responsibility to make up for such differences" (ibid.). Make the receiver work! In terms of our example, the receiver of the second report (5) should

perhaps be smart enough to think about the thieves. Only when there is a risk of misinterpretation should the translator inform the audience about contextual differences, perhaps by adding, "… because there might be thieves".

At this point, the equivalence paradigm has become quite different from the comparing of languages. The application of relevance theory shows equivalence to be something that operates more on the level of beliefs, of fictions, or of possible thought processes. It is thus something that can have consequences for the way translators make decisions.

10. Equivalence as an illusion

With respect to equivalence (regardless of his personal translation preferences), Gutt got it just about right. Translations, when they are accepted as such, do indeed create a "presumption of interpretative resemblance", and that presumption, no matter how erroneous, may be all there ever was to equivalence. There is then no need to go further; no need actually to test the pieces of language according to any linguistic yardstick. Equivalence is always "presumed" equivalence, and no more.

In this, Gutt's position is deceptively close to Toury (1980: 63–70, 1995), where all translations manifest equivalence simply because they are translations. The work is then to analyze what the translations actually are (which is where equivalence becomes a non-issue for Descriptive Translation Studies). Gutt's location of equivalence is also very much in tune with Pym (1992, 1995), except that Pym stresses that the belief in equivalence is historical, shared, and cost-effective in many situations: "the translator is an equivalence producer, a professional communicator working for people who pay to believe that, on whatever level is pertinent, B is equivalent to A" (1992: 77).

Gutt, Toury and Pym might thus fundamentally agree on equivalence as a belief structure that has to be analyzed as such. Paradoxically, this kind of rough consensus also logically marks the end of equivalence as a central concept. Thanks to that agreement, linguists may venture into pragmatics, descriptive translation scholars can collect and analyze translation shifts, and historians might want to similarly shelve equivalence as an idea, operative only because of a conjuncture of far more interesting sociological reasons. All those avenues take debate away from equivalence itself. In so doing, they minimize the tussle between the natural and the directional, killing the internal dynamics of the concept itself.

Equivalence might thus appear to be dead, except for the occasional deconstructionist who has read little translation theory and is in need of a cheap *Feindbild*. Then again, history has not finished.

11. A problem not solved

Our purpose here has not been to support any hypothetical return to the equivalence paradigm. We have instead sought to dispel some of the more frequent misunderstandings associated with the term, notably the idea that equivalence means domestication, or that it is opposed to creativity, or that it only comes in one flavor. Indeed, understood in our terms, the concept may be able to address problems quite different from those it was designed for.

As we struggle to see what the localization industry is doing to translation, just a few things seem clear. First, the very term "localization" is being used to rob "translation" of its more creative or adaptational aspects. When one talks about the localization of software or websites, "translation" means the interlingual replacement of natural-language sentences or phrases, in tune with the narrowest of linguistic approaches from the 1960s or 1970s. On the face of it, equivalence has returned. Translation practice is being restricted to the kinds of decontextualized examples used in the bad old days, except that now the decontextualization is not just in the examples, it is a result of the technologies used in the practice itself. A whole generation of translation theory has been undone.

Second, localization projects make use of all kinds of databases to keep translation within that narrow range of equivalence. Standard glossaries or read-only term databases exemplify the conceptual geometries of natural equivalence. The catch, of course, is that there is nothing natural about them. They tend to be imposed by the companies organizing or paying for the project. But natural equivalence is precisely the mode of thought they make their translators adopt.

Third, when translation-memory tools are employed in these projects, the process is very much in tune with directional equivalence. Equivalence is produced from the languages of internationalization into the languages of end-use.

By thus applying the metalanguage of equivalence to a new kind of problematic, some insight might result, and a few interesting questions can be asked. For instance, if terminology tools fix natural equivalence and translation memories fix directional equivalence, what kinds of movement can occur between the two? When directional pairs are verified and enter the database, does not the result of human decision become falsely naturalized? And when translators are obliged to use read-only translation memories (such that they are unable to correct any perceived mistakes in the memories), is not the directional activity subordinated to the falsely natural? Finally, to test this entire illusion of controlled naturalness, can the databases be used in reverse, to go from target language to source? The practice is so rare as to be called "reverse localization" (Schäler 2005).

The contemporary use of translation within localization projects thus retains huge doses of equivalence, mostly of a highly retrograde kind. Gone is the kind of re-creative equivalence that was once allowed for by the hunt for the natural nuance; gone is the directional creativity by which translators consciously introduced the new. Instead, equivalence returns to ensure the imposition of controlled patterns on all cultures. And it does so at a time when the metalanguage of equivalence has lost its exploratory and critical force.

Look closely, and you might still see the killer's footprints.

Note

* The final version of this paper was written while the author was Visiting Research Fellow at the University of Western Sydney, Australia, to which institution our thanks.

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Résumé

Le concept d'équivalence a été la clef de voûte des théories linguistiques de la traduction depuis les années 1960, bien que sa géométrie conceptuelle puisse remonter jusqu'à Cicéron. Vues de près, quelques-unes de ces théories présupposent des équivalents qui existent bien avant le moment de la traduction, dont l'horizon idéologique serait alors l'équivalence « naturelle ». D'autres théories, pourtant, projettent un traducteur plutôt créateur des équivalences, dont l'horizon serait alors aussi « directionnel » que l'est l'acte de traduire. L'équivalence naturelle concerne l'illusion des langues prétraductionnelles ; l'équivalence directionnelle recherche la productivité des langues dans et grâce au passage traductionnel. L'entrelacement de ces deux pensées a donné lieu à maints malentendus, voire à des critiques injustes du concept d'équivalence. La fin historique du concept est pourtant survenue au moment où l'on a conceptualisé l'équivalence directionnelle comme croyance ou attente du côté du récepteur, sans besoin de vérification en termes linguistiques. En même temps, la communication éléctronique rend moins stables les textes de départ, ce qui rend plus difficile l'équivalence comme fidelité à une valeur fixe, tout comme les relations entre les langues deviennent plus hiérarchiques, ce qui brise les illusions de l'équivalence naturelle. Plus caduc que jamais, le métalangage de l'équivalence pourrait néanmoins jouer un rôle clef dans l'analyse critique du discours et de la pratique de la localisation contemporaine, où les technologies de la terminologie et des mémoires de traduction imposent respectivement au traducteur, sans les termes, l'équivalence naturelle et l'équivalence directionnelle.

A literary work — Translation and original

A conceptual analysis within the philosophy of art and Translation Studies*

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The focus of this paper lies on the translatability of a literary work of art. The phenomenon is approached as a conceptual challenge subsumed under the question *Can the identity of a literary work of art be retained when the work is translated?* Since the question of translatability as posed here belongs to the realm of philosophy of art, the problematic nature of 'original', 'translation' and 'identity' is discussed first in the theoretical context of analytic philosophy. I then consider the issue within the framework of Translation Studies. By showing the definitional diversity, the necessity of contextual embedding and theoretical explicitness is highlighted. A genuine exchange of ideas and views, between and within disciplines, presupposes conceptual transparency.

Keywords: literary translation, identity of a literary work of art, translatability, analytic philosophy of art, "Pierre Menard"

1. Introduction

"But can we always be certain that we know what a translation is?" The idea of this paper can be expressed using Susan Bassnett's (1998a: 27) words, or misusing them. I argue that the problematic nature of some central concepts in the analysis of literary translation, such as *original*, *translation* and *identity*, is often ignored, and that a more analytical approach should be taken. I believe that a *demonstrative* conceptual analysis will highlight the need for clarity in using these terms, and widen the perspective in contemporary discussions within and on translation theories. These discussions often take place within so-called translation sociology, and therefore the concepts in question are linked to questions of power relations and text production.

Literary translation as an object of study is an interdisciplinary issue by nature. I will approach its central concepts by asking the question of the *translatability* of

literary works. I will tackle translatability through the question *Can the identity of a literary work of art be retained when the work is translated*, which shows that, in my view, the question of translatability basically belongs to the realm of the philosophy of art. It seems to be ontological in nature: to answer the question of 'translatability' as posed here we have to know what constitutes the 'identity of a literary work'. I will study several quite different philosophical approaches to the ontology and the identity of literary works in order to achieve an insight into *sameness* and into the criteria for *being the same* literary work (cf. Laiho 2006). After having discussed the translatability of literary works within the philosophy of art in its analytical tradition, I will briefly look at some quite dissimilar translation theories. Their explicit and implicit definitional approaches to the concepts concerned are of interest here. Finally, I will compare the two sets of approaches in order to see how 'translatability' is perceived within art philosophy and Translation Studies. I will emphasise the heuristic approach in the selection of the theoretical approaches I consider in this paper.

2. Different notions of 'literary work of art' and 'identity' in the philosophy of art

The philosophy of art can be expected to take into account the complexity of the identity question. What constitutes a literary work of art when approached through philosophy? There are different distinctions philosophers make and represent in their approach to artworks. Their theories can be classified according to the distinctions they make. What is of special relevance in this context is a distinction resulting in the division between *unitive* and *dualist* theories of art, made by Wolterstorff (2003: 312–313). It is any "fundamental ontological distinction as that between types and tokens",[1] on the basis of which some theories are unitive, some dualist. According to dualist theories, artworks, at least in some arts, show that distinction, whereas unitive theories do not. It has an effect on the answer to the question I posed, if artworks are seen as universals, which "in the broadest sense" are "those things that are capable of having instances, usually more than one in different places at the same time" (Rohrbaugh 2005: 244), or if they are regarded as particulars. There are several varieties of universals, and there are different views of particulars which I will not consider further here. The fact is that this distinction is connected to the concept of the literary work in a multiple way. For example, it has to do with the aspect of *creating* (cf. Margolis 1987a, Levinson 1980, Wollheim 1982, and especially Haapala 1989). Creating, in turn, is linked to the identity of literary works, and consequently, to the basic question posed in this paper, as we will see.

2.1 Ontology and the identity of literary works

What, then, is a literary work of art? Sometimes the Aristotelian tradition of understanding the nature of the existence of works of art is preferred, sometimes Plato's philosophy. On the other hand, it is also possible to support a view which makes no reference to abstract entities. For the demonstration of the 'literary work', I have chosen theories which proceed from different metaphysical fundamentals, and which represent tools appropriate for my present objective. Let me start by looking at a story which has widely been used within the philosophy of art to illuminate the problem of sameness.

I have in mind Jorge Louis Borges' famous story about "Pierre Menard, autor del Quijote".[2] Here I join the tradition started by Arthur C. Danto (2001/1981) of discussing this story in the context of the philosophy of art to demonstrate the complexity of understanding the *same*. What does 'being the same' then actually mean? Pierre Menard, a philosopher living in the 20th century, aimed to compose *Cervantes*' Don Quijote, or rather some fragments of it, exactly word for word, without copying it mechanically:

> No quería componer otro Quijote — lo cual es fácil — sino el *Quijote*. Inútil agregar que no encaró nunca una transcripción mecánica del original; no se proponía copiarlo. Su admirable ambición era producir unas páginas que coincidieran — palabra por palabra y línea por línea — con las de Miguel de Cervantes. (Borges 2003:47)

Menard's aim, as the quotation shows, was not to compose another work, another *Quijote*. That would have been much too simple. To transcribe the original mechanically was equally excluded. What Menard intended was to produce some pages coinciding exactly with Miguel de Cervantes' pages, and he succeeds, indeed, in producing fragments of Cervantes' *Don Quijote*. His first plan was to realize the project as Miguel de Cervantes (the "be Miguel de Cervantes!" method), but he rejected this as too easy. Instead of acquiring a good knowledge of Spanish and forgetting other parts of European history, etc., he chose another method for fulfilling the task, the method of "writing as Pierre Menard". This meant aiming to write *Quijote* by using the experiences he had had *as himself*. Using this second method, he was able to write these fragments of *Quijote* four hundred years after Cervantes had written his work in its entirety. Menard actually reached his goal perfectly: on the textual level, his Spanish text shows *no* differences from Cervantes' Spanish text.[3] The two seem to be the same in spite of the fact that they were produced by two different authors, Cervantes and Menard. The question is now: Do we have only *one* literary work here? Alternatively, do we have two *different* works because so many factors are different: author, time of writing, culture, language, although the two are formally identical? In other words, is the combining factor — the textual sameness — more decisive for identification than the separating factors?

2.2 One work but two authors: A paradoxical way of defining identity

Nelson Goodman (1976) as the nominalist he is leaves no space for universals in his conceptual approach to literary works of art. For him, there are, basically, only particulars. A literary work, according to Goodman, is a symbol, a '*character*', as the word 'cat' is, only "immensely larger" than that, as Haapala (1989: 108) describes. Goodman defines the criteria for the identity of literary works as follows:

> A literary work … is … the text or script itself. All and only inscriptions and utterances of the text are instances of the work … Both identity of language and syntactic identity within the language are necessary conditions for identity of a literary work. (Goodman 1976: 209)

If we examine Cervantes' and Menard's texts, we will see that Goodman's criteria for identity are met: Both are written in Spanish and they show no deviation from each other in their syntax. According to these criteria, indeed, deviations would be decisive from the point of view of being the same. According to Goodman, even the slightest modification of the text — even an extra punctuation mark — is fatal from the point of view of retaining the identity. Since Menard's text vis-à-vis Cervantes' is free from all changes, Goodman's suggestion is not unexpected. According to Goodman and Elgin (1988: 62), in these two *Quijote* texts we do not have any "separate works with the same text … the supposed two works are actually one". In sum: different authors can write the *same* work. Interestingly enough, Goodman's criteria for identity presuppose the sameness of language.

However, as an examination of some theories of the identity of literary works shows, Goodman's account is highly controversial.

2.3. Two different interpretations, two different works: A more ordinary view of identity

Various scholars like Joseph Margolis, Arto Haapala — and Borges himself — see in that particular work a different work. For them, identity of text cannot be the deciding criterion in the matter of sameness. All three place emphasis on *interpretation,* and consequently on *intentionality*.

For Margolis, who defines artworks as a sort of a category of tokens,[4] as entities which "are rather informally identified as particulars" (1999: 90),[5] Pierre Menard's work is not to be identified with the work of Cervantes. According to Margolis, artworks are '*cultural entities*', and as such they "need" to be interpreted (ibid: 98–99). In his view, works of art are embodied in physical objects but they are not identical with them. These entities are culturally emergent; embodiment which presupposes a cultural context. The nature of works of art can be characterized solely in "terms

of *Intentional*[6] properties" (ibid.: 93). As cultural entities, works of art are "histories, Intentional careers". They are "intrinsically interpretable as such" (ibid: 98) and identifiable as such. As cultural entities, works of art lack a determinate nature, but this is constituted by their interpretive histories. In this sense, artworks are careers. Characterizing himself as a "robust relativist", Margolis shows tolerance towards interpretative variety (see Margolis 1987b: 484–498). Being cultural entities, the contextual influence on the interpretation of works of art cannot be avoided: *by definition*, there is always more than one interpretation for every literary work with Intentional properties.

Nevertheless, according to Margolis, we cannot allow everything. Margolis (ibid.: 98) speaks of "interpretive objectivity" based on sufficient *unicity* of career; an objectivity which is "best served by a relativistic logic" (ibid.). However, this tolerance does not cover the case of Menard. Menard's work simply challenges its interpreters in a different way from Cervantes'. Another work was embedded in the text identical to Cervantes' that Menard wrote, since Menard's work cannot possibly share the "career" of Cervantes' (cf. ibid.: 90–91). Even when Margolis does not clearly specify what kind of role the author has in the "historied continuum of an artwork's career (its unicity, *not* any random or irresponsible interpretation" (ibid.: 91), we are justified in speaking of two works. The work by Pierre Menard was written centuries after Cervantes', and thus it contains semantic features Cervantes' text could not have contained. In Menard's work, one can notice the influence of people who were born after Cervantes' death; the way of thinking simply has changed and the style is different: e.g. "*La verdad histórica, para él, no es lo que sucedió; es lo que juzgamos que sucedió*" and "*También es vívido el contraste de los estilos*" (Borges 2003: 53). Such important philosophers as Nietzsche or Russell can be understood as having influenced Menard's thinking. Thus, his literary work challenges the reader to make essentially *other* interpretations than *Don Quijote* by Cervantes, i.e. *new* interpretations which cannot be fitted in with the interpretative unicity of Cervantes' work. Consequently, it is another work.

Interpretation under the guidance of the author's intention, as an essential criterion for the identity of works of literature, hardly allows Arto Haapala (e.g. 1989: 169), any more than Margolis, to please Goodman and to identify Menard's *Quijote* with Cervantes' *Quijote*. Connecting ontology and interpretation, Haapala (ibid.: 189) introduces the concept of '*core work*' as "the collection of the central properties of the work". The literary work is seen as a type. Haapala (ibid.: 196) who defines the type in the Aristotelian sense and, consequently, as something that can be created and destroyed, states:

> Types are real abstract entities, which exist in their tokens. Once a text is interpreted correctly, there emerges a token in which the literary work of art as a type exists.

As a type the 'core work' is present in different *correct* interpretations (in instances) of a literary work and this presence justifies speaking of the *same* work. A correct interpretation in most cases is, according to Haapala (ibid.: 189), only a '*partial interpretation*' concentrating on certain aspects of the work. What is decisive in regarding Menard's text as a different work is the author's intention, which according to Haapala can be determined. Haapala (ibid.: 207), who regards absolutism as the "best theory of interpretation", writes: "… the criteria for constructing a work, and so for identifying it, are determined by an author in his act of creating a work, and they are objective!" (ibid.: 208–209). Did not Menard, in the end, intend something else, something different, or something more or even less, maybe, than Cervantes? I think he necessarily had to. For this reason, at least, the works are different as far as the approach is intentional.

2.4 To be 'identical' with a mental entity, with a work of art proper

The subjective idealism of Benedetto Croce (1997) deserves to be looked at in some more detail for two reasons. First, Croce's approach to artefacts is quite special and, therefore, interesting from the point of view of translation. Secondly, Croce is often only superficially regarded or mistakenly judged (see, e.g., Levinson 1980: 5 and, to some extent, Sheppard 1987: 22–29).

According to Croce, artworks are something existing only in the mind of the artist. These mental objects, defined as intuition-expressions by Croce, represent 'art proper', which may or may not be *externalised* physically as artefacts. In that sense, 'art proper' thus exists *independently* from artefacts. Croce (1997: 56) says: "When we have captured the internal word … expression has begun and ended: there is no need for anything else". Externalisation is optional unless the artist wants to make his/her intuition-expressions *public.* So, by producing a physical object as an externalisation of intuition-expression, a kind of *reproduction* is made possible. Cervantes wanted to make, and made, his work of 'art proper' public. Could it simply be reproduced by Menard?

In the conceptual system of Croce (ibid.: 8–11), in which 'intuition' and 'expression' are equated as *mutually identical* and so *indivisible,* artefacts thus represent something additional, and are certainly *not* to be equated with works of art, i.e. art proper. To be sure, there is a special relationship between art proper and its externalisation, but how different is it, compared to the indivisibility of intuition and expression? "The indivisibility of the work of art" (ibid.: 21). Croce illustrates through the example of Raphael's Madonna, about which one, erroneously, could think that anyone could have aesthetically visualised it, but Raphael simply happened to be technically able to paint it.[7] A kind of unity of art proper and its externalisation can be read into this example.

What is this externalisation of a work of art? According to Croce (ibid.: 107), aesthetic production includes four stages, the final one being externalisation as a kind of translation of the aesthetic object into a physical phenomenon. Externalisation producing artefacts is a practical activity of the spirit, whereas intuition-expression represents theoretical activities, i.e. *aesthetic* ones. The reproduction goes through the same stages, but in reverse order: The physical sign produced by the externalisation by A, standing for Cervantes, serves as a basis for B, standing for Menard, to recreate the process A underwent. B must try to put himself in the position from which A saw the thing. The same necessity applies to A when A tries to read his own literary text at a later point in time. The recreation process *can* succeed, Croce definitely does not exclude the *theoretical* possibility of producing "in oneself an already produced expression or intuition" (ibid.: 108). There is only one problem in this reproduction; namely, everything else should remain the same. Even psychological and cultural conditions?

Because of the constraint of unchanged conditions, it is hard to say whether Menard would have been able to produce the *Don Quijote* by Cervantes or not, *if* he had chosen the first method of realizing his project, that is, the method of writing as "Cervantes". The time of Menard's writing is quite different, but Croce offers the tool of *historical interpretation* and through this "a way of seeing a work of art (the physical object) as the author saw it in the act of creation" (ibid.: 139–140). If Menard had used this "writing as 'Cervantes' method", which, according to the story, he rejected, he would have had to work hard to reconstruct for himself the circumstances of Cervantes' production. (We could even think that Menard would have been practising a sort of time travelling in order to reach his goal.) I dare to suggest that, according to Croce's approach, Menard, through the first method he rejected in principle, could have written the same work or parts of it as Cervantes. In my view, it might have become possible through an interpretation under ideal circumstances. By claiming this, I am conscious of the conflict between my interpretation and Croce's postulation of the *uniqueness* of works of art. Croce (ibid.: 21–22) regards all kinds of divisions of the work as fatal. I am also aware of the difficulty of proving my claim. We can, however, ignore the problem; Menard chose to write the text as himself and not as Cervantes. But was it the same text?

2.5 A synthesis of views of identity

We have considered identity in the light of four different approaches. We had a look at Goodman's "strict" nominalism, textual identity and artwork as an "abstraction class" (Goodman 1976: 132), "defined by relations of inscriptions" (Haapala 1989: 108). Then I presented Margolis, who — according to Wolterstorff (2003: 312–313) — represents "a complex variant on the more or less standard nominalism", and his

definition of works of art as cultural entities with a *sui generis* nature (Margolis 1999: 84). These were followed by Haapala with his Aristotelian type, and with his emphasis on interpretation giving different criteria for judging identity, and, finally, by Croce seeing 'works of art proper' as mental entities, as "mental particulars" (Rohrbaugh 2005: 243), existing only in the artist's mind. How different actually are the views they represent?

Interpretation linked to intention is a suitable tool for summarising the approaches: what is the relevance of interpretation for determining the identity of literary works? While interpretation is essential for both Margolis and Haapala, it is clearly relevant for Croce too. Goodman disagrees. Let us look at the contrast between Goodman and Haapala.

According to Goodman and Elgin (1988), interpretation should not be taken into consideration at all in defining the identity of works of literature. Arguing for textual identity, they write against the misuse of the Menard story. According to them, the story should not be seen as pleading for the decisive role of interpretation in identifying literary works. They don't agree that "Menard's novel… tells a different story…[and] the work cannot be identical with a text…[and] that Cervantes and Menard produced separate works with the same text" (ibid.: 62). For Goodman and Elgin Menard's work is just an inscription of Cervantes' text: "Any inscription of the text, no matter who or what produced it, bears all the same interpretations as any other" (ibid.). In contrast to Goodman, Haapala assigns ontological significance to intention and interpretation. For him, a work is present only through its correct interpretation.

What are the consequences of these different emphases for the translatability of literary works when translatability is defined as the preservation of the identity of the literary work?

3. 'Translatability' from the perspective of art philosophy

Though I have considered different ontological approaches to the 'literary work of art' and to the sameness of the *Quijote* by the two authors, I have said almost nothing about the possibility of translation of a literary work. Let us now examine whether, according to the art philosophers whose views were introduced here, literary works can be translated. The order in which the approaches are treated in this section will be slightly different from the one used above. The use of the story of Menard will differ too.[8] We move on to another level in the comparison; Cervantes and his authorship will be set aside.

In this section, Menard's role will be different. Instead of being an author, he becomes just the main figure in the story by Borges. The question of sameness is

directed at another pair of texts: Borges' Spanish story "Pierre Menard, autor del Quijote" and the English translation text "Pierre Menard, Author of the Quixote" by James E. Irby. The English text is supposed to be a translation of the original. Is it? Could the identity of the original work by Borges be sustained in Irby's translation?

Goodman and Elgin (1988: 57), debating the relationship of text and work and thereby asking "whether there may be more than one text for a single work" as a question "acutely raised by translations", would not trust the capacity of Irby's translation to sustain Borges' work. Due to the presupposition of textual identity within a language, works by definition cannot be translatable in the sense we regard 'translatability' here. Changing the language unavoidably leads to a change of identity in the Goodman sense, but two different writers may well write the same book. Goodman and Elgin (1988: 58) claim that "there is only one text for each work". Consequently, translations are works in their own right and not identical with the works they translate.

Margolis is more tolerant towards the maintenance of identity. Works are culturally emergent entities and, although their identification is "relative to a culture" (language), they can also be appreciated in a culture other than the one they were produced in. This allows us, according to Haapala (1989: 178), to suppose that Margolis indirectly accepts translation. Further evidence can be read from Margolis' description of the nature of cultural entities: "… the natures of such entities … are open … to all the diversity, variability, transformation…" (Margolis 1999: 98). My question is now: could the English translation be regarded as a transformation of Borges' story? I think Margolis would very likely answer affirmatively, especially since he writes:

> …the individuation and identity of artworks are hardly the same as the individuation and identity of the natural or linguistic entities upon which they depend (and which they incorporate). (ibid.: 89)

Croce's view on translation is not very clear (cf. Wollheim 1982: 71). The re-production of mental intuition-expressions (art proper) is theoretically possible, but translations for Croce, at first glance, are not. According to Croce, intuition-expressions are unified and indivisible: in principle every "division destroys the work" (Croce 1997: 21–22). However, despite speaking of the impossibility of translations, Croce still refers to two kinds of translations, differing in their goal. If the purpose is to translate with semantic accuracy, the translation lacks aesthetic qualities and is "ugly but faithful"; the expression, as Croce (ibid.: 76) in my view confusingly states, may stay the same but is spoiled, and becomes more like a commentary on the original. In the opposite case, the result is aesthetic ("beautiful") but is *another* expression ("but faithless"), if it is an expression at all. Croce, however, prepares a way out of the

dilemma by introducing (at least according to Colin Lyas,[9] the translator of the latest edition of Croce's "Estetica")[10] a concept thought to originate from Wittgenstein: 'family resemblance'. According to Croce, there can be resemblances between works of art "deriving from the historical circumstances in which the various works arose" (ibid.: 81). Consequently, the basis for the "relative possibility of translations" is also secured. This does not mean that the original and the translation are identical in the philosophical sense. These kinds of relations between concepts as identification for example "ill apply" to "family resemblances", as Croce (ibid.) states. Translation is definitely not a reproduction of the original expression; but a *good* translation, as an expression *per se,* comes very close to the original in value. It is the production of an expression resembling the original (ibid.).

How close in value does "Pierre Menard, Author of the Quixote" come to "Pierre Menard, autor del Quijote"?

Haapala's type/token-division and defining identity through the sameness of meaning (cf. core work, partial interpretation) allow literary works to be translated. Haapala himself regards the possibility of translation as one central point in his approach. According to this theory, the same meaning can be embodied in two or more texts written in different languages. Haapala (1989: 115) admits that there are certain problems in the "idea of the meaning of two expressions written in different languages being the same" because of language-specific elements (connotations, etc.). On the other hand, even as a '*good* translation' must be semantically accurate, no "complete convergence" is required. Given that Irby's translation is good (cf. Gracia 2001: 52), and if the reader interprets the translation *correctly*, we can say he or she is reading Borges' Menard, the original: the identity of the original is preserved in the translation. Even when all copies of Borges' original were destroyed, Borges' work could be intentionally identified through the English translation.

Finally, for Borges himself, who has expressed analytical and varied thoughts about literary translation in diverse contexts, his Menard-text and Irby's Menard-text *could* be the same work. There are at least no preliminary limitations to this possibility. That is to say, according to Borges, the translatability of texts does not depend on "theoretical but on practical considerations: on whether a translator is able to recreate the text in such a way that it produces a gratifying literary effect" (Kristal 2002: 6). Let us suppose that Irby succeeded in taking some liberties as a translator, perhaps did some cutting and adding, and in this way produced a "faithful translation" which retained the "meanings and effects of the work" (ibid.: 32–33). Borges could even think that Irby's "Menard" was superior to his "Menard", because it could possibly better fulfill certain potentialities his original failed to (see Kristal 2002: 1–35).

4. 'Translatability' of literary works in the light of translation theories

In the context of Translation Studies, the concepts *original, translation* and *identity* are naturally differently embedded and differently valued: their function and status in scholarly discourse among translation theorists is other than in art philosophy. The essential core of these concepts, however, can be expected, basically, to be rather the same in both discourses. Some quite different translation theory approaches will be considered here briefly.[11] Their concepts will be examined against the background of the 'identity' of a literary work.

4.1 Irrelevance of identity: Translation and original, sets of textual practices

Bassnett (1998a: 25), who argues for the cultural turn in Translation Studies, mentions that recent translation discussions show an interest in 'translation' and 'original', most often in connection with issues such as power and authority. She refers to two ways of seeing and focussing on the relationship between these concepts. Traditionally, the original was prioritised, and the translation was seen as its "inferior copy". Later, the translation was seen as a kind of survival of the source text — a "reincarnation". Derrida's (1985) suggestion that translation *becomes* effectively the original suits the cultural situation in which translations are often the only thinkable approach to literary works, Bassnett writes. As these two approaches show, there has been a shift in how scholars looked at the translation; the perspective has moved from a source orientation to a target approach.

Bassnett (1998a: 25–26) also comments on Borges' story of Pierre Menard. Interestingly, she does not distinguish here between 'text' and 'work'. She sees the story as an illustration of "the absurdity of any concepts of sameness between texts", implying an allusion to translation. In her opinion, "Pierre Menard's ridiculous proposition is as foolish as that of a translator who believes that he or she can reproduce an identical equivalent text in another language". Bassnett clearly refers to a translation method based on equivalence thinking. Without specifying the kind of 'equivalence',[12] she probably refers here to a linguistically provable "semantic" accuracy as an absurd goal of translating. Consequently, Bassnett (ibid.: 26–27), referring to Barthes (1977), instead of the traditional way of thinking, suggests another approach to translation: "collusion". As a relativizing approach, "collusion" challenges thinking in binary oppositions like 'original' and 'translation' or 'reader' and 'writer': every original, like all texts, is "a tissue of quotations". She writes: "… how can anything be truly 'original' unless it has been created by someone who has never encountered anyone else's work?" (ibid.: 27). Emphasising the individualistic character of every translation, Bassnett points out that: "Difference is built into

the translation process, both on the levels of the readerly and the writerly" (ibid.). Instead of strict definitions and categorizing, she recommends approaching 'translation' rather as "a set of textual practices with which the writer and reader collude" (ibid.: 39). It is clear that the question of 'original' and 'translation', as considered in this paper, is not a crucial question for Bassnett (see 1998b) as she argues for 'the cultural turn' in Translation Studies.

For Bassnett, the question of the identity between Irby's translation of "Pierre Menard" and Borges' original is probably an absurd question. If I read her correctly, both are to be seen primarily as texts or as textual practices. Authenticity is always a problematic issue, not least in this case: Bassnett (1998a: 28) refers to "the device of the fictitious translation" used by Cervantes in "*Don Quijote*".

4.2 Identity — literariness from original to translation in binary oppositions

The post-colonial/post-modern shift in Translation Studies was preceded by a variety of approaches in which the question of 'original' was rather relevant: the source text was the starting point for many translation scholars. Jiří Levý (1969), a classic theorist on literary translation with Russian Formalist roots, considers the relationship between the original and the translation in some detail. According to him the translation of works of literature can be seen as an *artistic reproduction*. He (Levý 1969: 66) locates literary translations as art between creative art ("schöpfende Kunst") and reproduction.

For Levý (2000 and 1969), translation is, from the teleological point of view, a process of communication; translating as activity is a *decision process*. Translation is simultaneously interpretation and creation. The translator tries to choose between different "possible interpretations of the 'meaning' of the text" and equally aims to find verbal means in the target language for expressing the 'meaning', more or less exactly. This decision-making is also decisive for choosing between fidelity and freedom. Levý defines the decision process as having the structure of a semiotic system with its semantic, syntactic and pragmatic aspects (Levý 2000: 156). He (e.g. 1969: 69) emphasises the relevance of the literary quality of works of art: the specific "literariness" should be transferred. As Gentzler (2001: 84) states, "The Formalist belief that poeticity was a formal quality, something that could be separated out of a work, is crucial to understanding Levý's translation theory". Levý indeed saw that all the central aspects of the literary work could be transferred into another language, and so the ideal translation could have the *same aesthetic value* as the original, the same effect artistically defined as the original. He (1969: 31–32) called the preferable translation "*illusionistisch*": the reader could be reading a translation as if it were the original but still knowing it is not. It seems to me

that there are more arguments for than against claiming that the identity of Borges' Menard could be retained by Irby's translation, especially since Levý warns against translation that leads to a new literary work with a functional identity other than that of the original.

4.3 Translatability as one possible skopos

The functionalist approach to translation of Hans J. Vermeer (Reiß-Vermeer 1984, Vermeer 2000) perhaps could be placed somewhere in the middle on the source-target axis: translation is viewed as a goal-oriented communication (cf. Gentzler 2001: 73). Vermeer cannot see why his *Skopos*-orientation per definition could not be applied to literary translation. According to him, translation has to be looked at as an action, and like any human action, translation, too, has an aim, a skopos, including literary translation. To the objection that "not every *translation* can be assigned a purpose, an intention", i.e. be goal-oriented, Vermeer answers by referring to the "fidelity" to the source text as one possible goal of translation. According to Vermeer, this is often the case with literary translators: they aim for a "maximally faithful imitation of the original". It has been said, further, that defining a skopos for literary texts limits the variety of interpretations. Here again Vermeer's defense is based on the open nature of the skopos range: it also includes the preservation of "the breadth of interpretation of the source text" as one option (Vermeer 2000: 226–227; cf. Schäffner 1998: 238). And what of Irby's translation? Possibly, it is the same work as Borges' original, or at least something of "artistic value". Especially when the translator has aimed to preserve the literariness of the source text, keeping in mind that even 'literariness' is a "context-sensitive" concept, and has been able to translate adequately. (See Amman 1990, Vermeer 1996: 92–98.)

5. Concluding remarks

"Pierre Menard, autor del Quijote" is "Pierre Menard, Author of the Quixote", or maybe not. It would seem that referring to the relationship between a translation and the original as something unproblematic is very short-sighted. Of course, ontological speculations are quite idle when literary translation is approached 'externally', more as literary *production* for a (literary) market. Every market regulates itself at a sufficient level concerning how to refer to entities such as original and translation, delivers its definitions and its disputes. Literary works, which are produced according to certain rules, are sold as translations. However, immediately attention is focused on *literary* production, the relevance of the identity question increases and thereby the need for definitional clarity.[13] The issue is complex.

As we have seen, philosophers of art who accept that literary works can be translated, do so according to different premises for identity. It seems that understanding literary works as universals favours translatability: works can survive translation. Haapala's Aristotelian type allows works to be translated. If the translation is based on a correct interpretation of what the author intended the meaning of his or her work to be, and if it is semantically accurate, it can be identified as the same work as the original. The 'core work' can be embedded in texts written in different languages. Margolis' 'cultural entities' include an embodiment relationship: a literary work is embodied in a text but is not the text, and thus not identifiable with it. 'Robust relativism' leaves room for the changing nature of artworks without risking their 'numerical identity', and so for example "various shortened performances of *Hamlet*" can be included "among the admissible instances" of *Hamlet* (Margolis 1999: 70). That could be the key to the acceptance of translatability by Margolis. Goodman's condition of textual identity, based on nominalism, excludes translation without the loss of identity. Croce with his 'mental particulars' and the criterion of 'unity' principally excludes the possibility of works to be translated and still remain the same literary work. Nevertheless, by arguing for the impossibility of translations he offers a way out of the dilemma: the relative possibility of translation. It becomes real through 'family resemblance', and thus through the rejection of the identity-condition's relevance.

Different aspects, equally, are emphasised when the translation theorists consider 'translatability'. Although the question of 'identity' is not focused on directly, certain conclusions can be drawn from statements made by the scholars. For Bassnett, the concept of 'translatability of a literary work' is not crucial, she focuses on literary texts, non-translated and translated. Levý briefly deals with 'identity'. In an ideal case, to translate a literary work means to translate under the guidance of the preservation of its aesthetic value. Even though Levý does not directly say that the identity of a literary work consists of this kind of 'functional identity', a link between these two can be assumed: the scholar warns of translation that results in a *new* literary work. Finally, we have Vermeer. The skopos of literary translation can be to translate a work under the guidance of the preservation of the "whole" range of possible interpretations embedded in it; a translation when adequately and context-sensitively produced can preserve the literariness of the source text (and possibly the identity).

This conceptual analysis aimed to show the manifold character of some basic concepts in literary translation. Its purpose was to highlight the necessity of contextual embedding and the importance of the explicit formulation of a theoretical framework. A mutual understanding and a genuine exchange of ideas and views, between and within disciplines, presuppose conceptual transparency.

Notes

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1. The type/token division is originally based on Peirce's (1933) distinction of 'type' and 'token' senses of words (Rohrbaugh 2005: 244). Wollheim (1982, 1987) employed the term 'type' by Peirce, and has dealt with the distinction in the philosophy of art, and within the framework of Translation Studies van den Broeck (1978) has considered the type/token question (cf. Gentzler 2001: 97).

2. Borges, Jorge Luis (2003) [1944, 1974]. "Pierre Menard, autor del Quijote". *Ficciones.* Madrid: Allianza Editorial, 41–55.

3. Not any further specification of the concept of 'textual level' is made here in that connection.

4. Margolis (1987a: 254, 258) actually speaks of "tokens-of-a-type"; types are "heuristically introduced" and cannot exist alone: "There are no types that are separable from tokens because there are no tokens except tokens-of-a-type". There is certain ambiguity in Margolis' view of "types" (cf. Haapala 1989: 192–193).

5. Margolis (1987a: 254) uses the concept of 'abstract particulars': "I suggest that the term 'type' … signifies abstract particulars of a kind that can be instantiated".

6. Margolis (1999: 92) describes the concept as follows: "… 'Intentional' I mean 'cultural' … in the straightforward sense of designating something as possessing meaning or significative or semiotic structure, in accord with the collective experience of a particular historical society".

7. Croce (1997: 10) refers to Michelangelo's utterance "one paints with the brain not the hands".

8. The manner in which I will use the story has, to my knowledge, not been employed before.

9. See Croce (1997: 81, Lyas' footnote 5): "An astonishing early appearance of a notion that was thought to have been introduced in the later philosophy of Wittgenstein. Croce, like Wittgenstein, seems to be saying that we cannot always give a definition of something in terms of a set of necessary and sufficient conditions to which all the things of that kind conform".

10. Croce, Benedetto. 1990 [1902]. *Estetica come scienza dell'espressione e linguistica generale.* Milano: Adelphi.

11. I am very well aware of the fragmentary character of my presentation of the translation theorists, but since my purpose is mainly a demonstration I hope it will be acceptable.

12. I refer to the huge variety of ways to understand the concept of equivalence (see Halverson 1997, Stolze 1994: 79–96).

13. The need for some conceptual clarity is especially evident in the context of book reviews. The 'translatability' of literary works seems to be regarded as given: the translation is the same work as the original work. (See Laiho 1999, 2000, 2004, Venuti 1997, van den Broeck 1985.)

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Résumé

Notre contribution se focalise sur la traduisibilité d'un travail littéraire, en partant de la question de savoir si l'identité d'un tel travail littéraire peut être maintenue lorsqu'il y a traduction. Puisque le problème de la traduisibilité, posé ici, relève de la philosophie de l'art, nous discuterons d'abord de la nature de l'original, de la traduction et de l'identité dans le cadre de la philosophie analytique avant de l'aborder dans le cadre de la traductologie. En soulignant la diversité définitoire, nous mettons l'accent sur la double nécessité d'un ancrage contextualisé et d'une explicitation théorique. Un échange direct d'idées et de points de vue, entre disciplines et à l'intérieur de chaque discipline donnée, présuppose la transparence conceptuelle.

"What's in a name?"

On metalinguistic confusion in Translation Studies

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Terminology has often proved to be a problem in scholarly discourse, and Translation Studies is a case in point. Even the name of the discipline has been an issue since James Holmes brought it up in 1972, and the central concept of the time, *equivalence*, despite incessant debate and revaluation in some schools of thought, has in others long since been discarded as an illusion. Basically there are three possibilities open to the scholar wanting to introduce a new technical term:
– As in the case of *norm* (Toury), a word from general language can be used in a specified sense and defined as such. The danger arises that it can be misinterpreted and used differently in other languages (as with Vermeer's *Norm*).
– the invention of completely new terms, as with Justa Holz-Mänttäri's *Botschaftsträger*.
– A word is taken over from a classical dead language, such as Latin or Greek, and given a specific definition for the theory concerned, as was the case with *skopos* in the functionalist approach.
Referring to experience in editing the *Handbuch Translation,* the essay discusses this issue in detail. It also deals with the use of English as a lingua franca in the metadiscourse of Translation Studies.

Keywords: norm, skopos, convention, culture, functional approach, false friends, plurality of approaches, compatible discourse

> 'When *I* use a word,' Humpty Dumpty said in rather a scornful tone,'it means just what I choose it to mean — neither more nor less'.
>
> 'The question is,' said Alice,'whether you *can* make words mean so many different things'.
>
> 'The question is,' said Humpty Dumpty,'which is to be master — that's all'. (Carroll 1872/1994: 100)

This legendary metalinguistic interchange might with hindsight be seen to have assumed a seminal role in anticipating problems of scholarly discourse in general,

and in particular those of the future discipline of Translation Studies during the final decades of the 20th century. In the days when the study of translation was viewed as a branch of either Applied Linguistics or Comparative Literature, concepts, methods and metalanguage were unquestioningly taken over from the "parent discipline" — and even then they were far from unambiguous. But the metalanguage of translation became a matter of real complexity when Translation Studies started to evolve as an independent discipline in its own right.

Even the name of the discipline was a debatable issue when James Holmes proposed it in 1972 (Holmes 1987), and within the German-speaking community it has been a controversial topic since Otto Kade started discussing it in the 1960s and early 1970s (Kade 1968 and 1973; and cf. Pöckl 2004). Central concepts like *equivalence* have become evergreens of scholarly dispute (cf. Snell-Hornby 1986: 13–16, Koller 1995 and Halverson 1997) without producing any mutually endorsed results. At the crux of the problem lies the specific role played by language and languages in Translation Studies. In contrast to natural sciences such as chemistry or biology, where the metalanguage involves standardized terms referring to clearly defined natural phenomena beyond linguistic and cultural differences, the metalanguage of translation discusses complex issues that themselves refer to language — and they hardly favour unambiguous discourse. Above and beyond that the very nature of the discipline means that the discourse is conducted in and through a number of different languages, and with language being both the object of discussion and the means of communication, the risk of non-communication is only increased.

1. How normative are norms?

This problem emerges very clearly if we follow the discussion of the term *norm* as used in Translation Studies over the last few decades. In the English-speaking scientific community the concept of the translational norm is immediately associated with the approach of Gideon Toury, particularly as presented in Toury 1995. Toury's work on norms actually goes back to his contribution to the celebrated colloquium held in Leuven in 1976 (Toury 1978); the paper was reproduced in a revised form in the later book (1995: 4) and, at least in the field of Descriptive Translation Studies, the concept has become enormously influential. This is however less so with scholars working in other fields and in other languages, and if we examine the usage of the term, we soon discover the reason.

As his starting point, Toury takes the social role of the translator, for which norms need to be acquired: he distinguishes between the poles of "relatively absolute *rules*" on the one hand and "pure *idiosyncrasies*" on the other, with

"intersubjective factors commonly designated *norms*" occupying the vast middle ground in between:

> The norms themselves form a graded continuum along the scale: some are stronger, and hence more rule-like, others are weaker, and hence more idiosyncratic. The borderlines between the various types of constraints are thus diffuse. Each of the concepts, including the grading itself, is relative too. (1995: 54)

With time, constraints can change, and what may start off as a mere whim can become normative, if not a rule. Toury then offers a definition:

> Sociologists and social psychologists have long regarded norms as the translation of general values or ideas shared by a community — as to what is right or wrong, adequate and inadequate — into performance instructions appropriate for and applicable to particular situations, specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behavioural dimension. (1995: 54–55)

Hence a norm implies "regularity of behaviour in recurrent situations of the same type" (1995: 55), and is a key concept in the social order. As such it is fully consistent with the *Collins English dictionary* definition of the (social) norm as "an established standard of behaviour shared by members of a social group to which each member is expected to conform".

Toury then applies the concept of norm to the activity of translating, which involves two languages and cultural traditions, and thus two "sets of norm-systems" (1995: 56). In translation behaviour, Toury sees definite regularities: the *initial* norm as the translator's basic choice, to follow either the norms of the source text/culture (determining source-text *adequacy*) or those of the target text/culture (determining target-culture *acceptability*), whereby translation practice usually involves some compromise between the two extremes. Then norms are discussed which are involved during the actual translating event, *preliminary* and *operational* norms. Toury's preliminary norms include translation policy (e.g. a publisher's choice of work for translation), while operational norms direct decisions made during the actual act of translating, and consist of "matricial" norms (e.g. text segmentation or omissions) and "text-linguistic" norms (1995: 58). Finally, norms determine the type and extent of "equivalence" in translation, a term Toury wishes to retain, but as an historical and not a prescriptive concept. Translation norms all depend on the position held by translation in the target culture (Toury 1995: 61). These categories have meanwhile become household terms in Descriptive Translation Studies — but it is more than debatable whether they all concur with the standard *CED* definition of *norm* as "expected behaviour" or rather involve independent *decisions*, *policies* or *strategies*.

Let us now look at comparable definitions, categorizations and comments on the norms from the German functional school. The importance of the notion of *norm* in the *skopos* theory is shown in Vermeer's basic definition of culture as "the totality of norms, conventions and opinions which determine the behaviour of the members of a society" (cf. Snell-Hornby 2006: 55).[1] The distinction between *norm*, *convention* and *rule* is discussed by Christiane Nord (1991). Her *norm* takes a position between a *rule* — as a regulation set up by a legislative power (e.g. traffic rules) — and a *convention* as defined in Searle 1969 as being regular behaviour following specific expectations:

> Conventions are not explicitly formulated, nor are they binding. They are based on common knowledge and on the expectation of what others expect you to expect them (etc.) to do in a certain situation. Therefore, they are only valid for the group that shares this knowledge. (Nord 1991: 96)

For Reiß and Vermeer (1984), on the other hand, rules (not mentioned separately) and norms seem to merge: "Normen sind Vorschriften für rekurrentes Verhalten (Handeln) in Situationstypen. Normen sind kulturspezifisch" (1984: 97) (Norms are regulations for recurrent behaviour (action) in types of situations. Norms are culture-specific). We do however find a comparison of norms (in their sense) and conventions, though not under the heading of translation theory, but as part of their discussion of text-types (genres):

> Wir ziehen den Terminus "Konvention" dem in manchen Publikationen verwendeten Terminus "Norm" vor, weil er einen weiter gefassten Begriff zu bezeichnen scheint und dadurch dem Umstand Rechnung getragen wird, dass sich der Begriff der Norm hier zu stark der Charakter einer 'Vorschrift' verbindet, deren Nichtbefolgung Sanktionen nach sich zieht. Konventionen können anscheinend leichter durch andere Konventionen ersetzt werden als Normen durch Normen. (1984: 178–179)
>
> [We prefer the term "convention" to the term "norm" as used in a number of publications, because it seems to describe a broader concept, taking into account that the diverse phenomena have evolved with time, whereas the concept of norm is too strongly associated with the character of a regulation that involves sanctions if disobeyed. Conventions can apparently be more easily replaced by other conventions than norms can be by norms.]

There then follows a detailed account of *Textsortenkonventionen* (text-type conventions) in a purely descriptive sense, and as part of text theory, not of translation behaviour.

Let us now see what these two conceptual frameworks have in common and where they diverge. Toury's threefold division, or rather the cline with the two

extremes of *rule* and *idiosyncrasy* with *norm* occupying the middle ground, was based on Coseriu's linguistic cline of *system, norm* and *text/discourse* (cf. Toury 1980: 23, and see Coseriu 1970), although Toury's concept was intended to refer to literary translation (cf. Toury 1980: 52 ff.). The seemingly similar division in the German functional approach refers to neither language nor literature, but is essentially sociocultural. Nord distinguishes between *rule, norm* and *convention*, taking over Toury's definition of norm and resorting to the speech-act theory for her definition of convention. For Vermeer the distinction between *rule* and *norm* is blurred, and because the (German) concept of *Norm* is seen as being too prescriptive, the *skopos* theory prefers the term *Konvention* (for describing text-types or genres, not the act of translation). It is also relevant that Toury's *idiosyncrasy* involves individual choice, while Nord's *Konvention* indicates expected group behaviour.

As regards Toury's translational norms, we see interesting parallels with the German tradition. His "initial norms" echo Schleiermacher's famous maxim modified via Venuti (1995) as *foreignization* vs. *domestication* (whereby however Toury permits a compromise). The "preliminary norms" as "translation policy" are not seen as norms at all in the German functional school but form part of the translation brief or *skopos*, whereas the operational norms are discussed as "translation strategies", e.g. involving "text-type conventions" (comparable to Toury's text-linguistic norms). Such basic similarities in content, for which both approaches have their own subtly different terminology, may indicate why it is possible (e.g. in classes on the *skopos* theory) to cover the ground marked out by Toury without mentioning his norms at all. Beyond this basic common ground, however, the terminology on both sides remains fuzzy, if not confusing. Toury retains the term *equivalence*, but not in a prescriptive sense; Vermeer explicitly rejects it, replacing it by *intertextual coherence* or *Fidelität*, which is not however identical with English "faithfulness" or "fidelity" (cf. Snell-Hornby 2006: 154) — and he uses the terms "acceptability" and "adequacy", the latter also being used in Reiß and Vermeer as *Adäquatheit* (1984: 139), but again in a slightly different sense. And most deceptive of all, while both favour the "norm" terminology, Vermeer's *Norm* proves more "normative" than the *norm* propagated by Toury. Thus in the German functional approach the term *Konvention* gained ground, whereas Toury's *norms* (though not always standard usage) have become common currency in Descriptive Translation Studies, and at the end of the day they easily take the prize as Humpty's "master".

2. New coinage — or new lease of life?

If it is the purpose of "technical" (here in the sense of "subject-specific") terms to be clear and unambiguous, we can truthfully say that much of the terminology

of Translation Studies has not fulfilled its aim. This is often due to the fact that a term — as we saw with *norm* — has been taken from everyday general language, but its apparent counterpart in another language turns out to be a false friend, and the closer the two words are in form, the falser they may prove to be in content (see too Snell-Hornby 1986/1988 on *Äquivalenz* vs. *equivalence* and the "illusion of equivalence"). Even if the term is defined as precisely as with Toury's *norms* or Vermeer's *Normen*, the danger arises that it can be misinterpreted and used differently in other contexts and languages.

For the scholar wanting to introduce a new technical term, there are other options than using general language words or metaphors (with all the connotations and culture-specific associations that may further complicate the issue). One is the invention of completely new terms. This was the case with Justa Holz-Mänttäri, who in the early 1980s developed her own theory of translatorial action and with it coined new terms, mainly compounds of general-language German words, with their own specific function within that theory (Holz-Mänttäri 1984). Challenging the then dominant view that translation is only a linguistic transfer involving a purely verbal text, she maintained that the translator rather produces a message that may be communicated by means of both verbal and nonverbal elements (such as instructions for use, which frequently include sketches and diagrams), which in its entirety she called a *Botschaftsträger*, literally the "bearer" or "conveyor" of the message. It has now become widely accepted in Translation Studies that a text can consist of both verbal and nonverbal elements (cf. Snell-Hornby 2006: 79–84), but with the linguistic concept of text still dominant for translation scholars at the time, the idea was then a novelty. Similarly, Holz-Mänttäri was one of the first scholars to reject the concept of translation as mere transcoding or substitution, viewing it rather as professional text-production involving cooperation among experts (such as layout designer, marketing department, legal adviser and translator) and embedded in a *Handlungsgefüge* or "complex of actions" (cf. Snell-Hornby 2006: 59).

Holz-Mänttäri's theory was based on her own practical experience as a translator, and from today's perspective it appears entirely plausible — insofar as it is understood at all. The problem lies not only in her exotic terminology, but in virtually every aspect of the language she uses. Her 1984 book was originally submitted as a thesis for the Finnish doctorate, and she used the style then required in German to qualify as being "scholarly": beyond that, this was a deliberate effort on her part to create a metalanguage that would help make the study of translation more precise and scientific, in the hope of raising the low social status of the translator to that of a professional expert. There are however problems here. As established by Michael Clyne in his study of English and German scholarly texts (1991), German academic writings tend to be digressive, asymmetrical, deductive and author-oriented: it is up to the reader to take the trouble (and to equip him/

herself with the knowledge) to understand them. English scholarly texts on the other hand tend to be linear, symmetrical, inductive and reader-oriented: it is the author's responsibility to make him/herself understood. Holz-Mänttäri wrote (and was required to write) in the former tradition, and the combination of hypotactic sentence structures and novel terminology makes her work difficult to understand even for German native speakers, and it led to what in the English-speaking community has been dismissed as "jargon" (cf. Newmark 1991).

Another option in creating new terminology is to take over a word from a classical dead language such as Latin and Greek, and give it a special definition for the theory concerned. Such is the case with *skopos*, and all in all this seems to have been the choice least open to terminological confusion. An important consideration is that it can be taken over for texts in any language, without the need for translation (as was the case with Holz-Mänttäri's terminology) and without the danger of false friends or varying usage (as with *norm* or *equivalence*). The fact that the *skopos* theory itself has not found broad acceptance within the English-speaking scientific community (cf. Halverson 1997, Sturge 1999 and the discussion in Snell-Hornby 2006: 152–155) might well be due to the fact that most of the basic literature is in German. The asymmetrical, digressive style (cf. Reiß and Vermeer 1984, but also in English versions, e.g. Vermeer 1995), may be an additional factor, though it is worth pointing out that Toury also writes in such a manner, while using the English language. However, what Lefevere and Bassnett describe as "his somewhat more than hermetic style" (1990: 5) seems to have been no impediment to the international reception of Toury's works — what has proved to be more important is that they were written in English and were thus read world-wide.

Despite many suppositions to the contrary, the use of English as a global lingua franca for scholarly exchange tends to increase metalinguistic problems rather than reduce them. As we have seen above, cognate terms are freely used as though they were equivalent, but often with subtle differences in meaning and association, which only invite misunderstanding. The phenomenon of terms used in different ways by different scholars and schools of thought is of course not limited to Translation Studies, but it is further complicated by the diverse linguistic origin of those terms — and the illusion that they are identical when transcoded into English. Further examples beyond those cited above abound, and they include broadly used words such as *text, culture* and *system* (cf. Snell-Hornby 2006: 49 and 2006: 173), but also subject-specific terms such as *fidelity* (cf. Snell-Hornby 2006: 154) and even *function* (cf. Toury 1995: 12). Furthermore, the English texts resulting from monolingual discussions among scholars from different language backgrounds, even those with a good command of English, are by no means the same as those produced by native speakers — and hence often do not provide a comparable basis for communication. Added to the traditional differences in

academic style and usage discussed above are the inevitable linguistic interferences (tense, aspect, focus, cohesion) that go beyond style or terminology. The result is a further proliferation of "Englishes", here not in the sociolinguistic sense of welcome language varieties, but rather as factors of confusion (according to the background and language proficiency of the scholar concerned) in an academic discourse, which should aim at being unambiguous. This is a problem not limited to Translation Studies only, but certainly one which deserves more attention than it is given at the moment. In such a discourse native speakers of English (or those working in English Departments) have a clear and unfair advantage. Beyond that it is only a logical step for a discourse conducted in English to concentrate on linguistic problems of English (in contrast to whatever other working language(s) the scholar may have) and to use English texts as examples, concentrating on cultural phenomena of the English-speaking (or globalized) world. Hence there is a clear tendency for the English language to be used not only as a means of communication, but also as part of the problem under discussion, whereby once again Anglo-American discourse takes a dominant position over that of other languages and cultures. A solution would be more proficiency in foreign languages, particularly among Anglo-Americans, as in the form of passive multilingualism, encouraging greater sensitivity to other languages and cultures (cf. Finkenstaedt and Schröder 1992 and Snell-Hornby 2006: 174).

3. *Handbuch Translation*

With the emergence of Translation Studies as an independent discipline developing its own metalanguage and areas of interest, there naturally arose the need to explain and classify these by means of reference books and encyclopedias. The time seemed ripe during the mid-1990s, when particularly in the German-speaking area scholarly publications proliferated, but were written in a style not accessible to students, teachers or practitioners (professional translators and interpreters). The widening distance between theory and practice was only too obvious, and there was clearly a need for a reference book to help bridge the gap. Hence the idea arose to produce the *Handbuch Translation* (Snell-Hornby et al. 1998), which set out from the start to be a compact, one-volume handbook in the basic sense of the word, with the aim of being user-friendly, clearly structured, affordable for students and practitioners and written in language comprehensible for them. At the same time it was to cover as far as possible all the topics and debates in the discipline which were relevant for the envisaged users: authors for the various contributions came from both academe and professional practice, the criterion for approaching them being their expertise in the field concerned.

Thus the scope and readership of the *Handbuch* were clearly defined from the outset (as is described in the Preface), and by working with a German publisher and using German as the language of publication (articles written in other languages were translated), it is evident that the main market for the book was anticipated in the German-speaking area. It was however made clear to the contributors that for such a market the digressive, author-oriented style of classical German scholarship was unsuitable, and they were asked to provide compact, lucid accounts, illustrated — where suitable — by examples from practical experience. From the metalinguistic viewpoint, the basic terminology remained an important issue. This concerned firstly the title itself: *Translation* is in German the generic term for both translation and interpreting, as precisely defined in Kade 1968 and developed during the 1980s in the functional approach of the *skopos* theorists (cf. Reiß and Vermeer 1984), along with such derivations as *Translator*, *translatorisch* and *Translat*, the latter meaning both the (written) product of translating and the (spoken) product of interpreting (for which there is as yet no term in English). Hence the title indicates a departure from the linguistically oriented approach to translation of the 1970s, which centred round the never-ending debate on equivalence, a concept rejected by all four editors as the topic for a separate contribution. Rather than starting out from concepts and terms arranged in alphabetical order, the editors opted for a macrostructure based on thematic aspects — professional practice and training, for example, specific areas of translation and interpretation, including news translation, software localization and community interpreting. This approach views translation as an activity related to and dependent on the world around, and not as mere transcoding from L1 to L2 or vice versa. Thus instead of such headings as "Equivalence" and "Adequacy", we have "Technical Writing and Translation", "Translation of Documents", "Metaphor" or "Court Interpreting". The result is a structured collection of articles reflecting the panorama of Translation and Interpreting Studies and Practice during the last years of the 20th century — a panorama which of course is changing with time, creating the need for periodic revision.

Just how the perspective, along with the metalanguage and basic terminology, can vary from one language and culture to another emerges from a few comments in the *Target* review of the *Handbuch Translation*, in particular the observation: "What the reader will not find are entries on key translational concepts, such as equivalence, adequacy and correspondence, and the demarcations between them" (Krein-Kühle 2000: 365), and the reviewer's conclusion that:

> … if a *Handbuch* is a *speculum* of the reality of a discipline, then this *Handbuch* certainly mirrors fairly accurately the present situation where there is an urgent need for Translation Studies to define its central object of study and to clarify,

> objectify and dynamize its basic concepts. This it will have to do if it is to survive as a discipline in its own right and to provide insights into translational phenomena. (2000: 366)

This last demand, already familiar (as discussed above) from the linguistic translation theory of some decades ago, might have been realizable if Translation Studies involved only one school of thought and one dominant language which provided unambiguous basic concepts. That Translation Studies was able to emerge at all as a discipline in its own right was however not due to a single theoretical dogma or its metalinguistic uniformity, but on the contrary to the plurality of approaches, languages and cultures, making themselves felt in the study and the activity of translation. The *Handbuch Translation* (which in English would be *Handbook of translation and interpretation*) represents a functional approach, as is implied in the title, by the language of publication and by the macrostructure, and although other approaches are of course involved in the discussion, the metalanguage aimed at consistency and clarity within the basic conception, which, as Lefevere and Bassnett put it (1990: 4), had already "taken the 'cultural turn'" of the 1980s.

4. Conclusion

A plurality of approaches and languages need not however lead to the metalinguistic confusion we have been describing here, and neither does a single dogma guarantee unified discourse. Scholarly interchange, at least in disciplines outside the natural sciences, would be fossilized if all terms and concepts were standardized to the point of uniformity. What is important however, particularly in Translation Studies, is a *compatible* discourse which cultivates an awareness of differences in usage and where terms are clearly defined within the language and the school of thought for which they apply.

The material presented in this paper seems to lead to some logical conclusions that might provide food for thought. First, in an age of rapid communication across cultures, discourse can only profit by using language that is lucid and reader-oriented rather than distant, convoluted and "scholarly". Secondly, basic concepts and terms need to be clearly and unambiguously defined in their specific usage within the approach concerned; words taken from everyday language should be used with caution, particularly when these have culture-specific associations and are transcoded literally into other languages. Thirdly, if the above is borne in mind, there is no real argument against a compatible metalinguistic discourse in several languages — except of course the individual scholar's ignorance of the languages used. A remedy for the latter would be a reading knowledge of languages beyond one's active working language(s) and one's mother tongue — a demand

that does not seem unreasonable for anyone working in the field of translation. This might help to counteract the dangers involved in using a single dominant language, which would ultimately defeat the very purpose of Translation Studies.

Note

1. Vermeer's definition of culture runs as follows: "… die Gesamtheit der Normen, Konventionen und Meinungen, nach denen sich das Verhalten der Mitglieder einer Gesellschaft richtet, und die Gesamtheit der Resultate aus diesem Verhalten (also z.B. der architektonischen Bauten, der universitären Einrichtungen usw. usw.)" (1989: 9). The English translations of German quotes in this article are mine.

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Résumé

Le présent article vise à analyser le problème de la terminologie de la traductologie. Le nom même de la discipline « translation studies » proposé par James Holmes en 1972 a déjà provoqué un débat tout comme le concept-clé de l'époque, c'est-à-dire « l'équivalence ». Celle-ci est le sujet d'interminables discussions et réévaluations dans certaines écoles de pensée et a été abandonnée comme illusion dans d'autres. Cette contribution discutera des trois principales possibilités pour introduire de nouveaux termes techniques dans le débat scientifique utilisant comme exemples des termes de la traductologie descriptive (p.ex. les « normes » introduites par Toury, terme provenant de la langue générale, défini et utilisé dans un sens spécifique qui se distingue d'ailleurs de la définition des « normes » dans la théorie fonctionnaliste de Vermeer) ; la théorie de l'action traductionnelle de Holz-Mänttäri (qui a forgé de nouveaux termes comme par ex. le « Botschaftsträger ») et la théorie du *skopos* (dont le nom a été importé du grec par Vermeer). Partant de l'expérience de l'auteur en tant qu'éditeur du manuel de traductologie *Handbuch Translation*, l'article discutera en détail les problèmes qu'implique chacune de ses possibilités et se penchera aussi sur le rôle problématique de l'anglais comme *lingua franca* dans le métadiscours de la traductologie.

In defence of fuzziness

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In Translation Studies the definitions of the concepts *native speaker* and *mother tongue* have been uncritically adopted from linguistics and are regarded as defined and clarified as far as their meaning is concerned, despite the fact that neither linguistics nor translation theory can offer an objective and water-tight definition of the terms. A similar desire for univocal terms can also be detected in the claims for the need of one, universally accepted term for the same phenomenon where various competing terms already exist and are in use.

Although some linguists have already expressed their doubts in the justification of some of the fundamental linguistic concepts, as Rajogopalan has observed, a lot of them are still happy working with such discreet entities thus making linguistics perhaps the most "19th century" of the academic disciplines taught in universities today. Unfortunately, this could also be stated for some currents in Translation Studies, despite the fact that translation research can and should provide the most suitable field where such axiomatic truths are challenged. The article questions this desire for the univocal and argues that it is high time we all learn to live with more fuzzy definitions.

Keywords: acceptable term, fuzziness, mother tongue, native speaker, univocality

1. Terminology and power

"No non-native speaker is ever going to tell me how to call something in English" — this comment came up in a recent discussion about certain terminological issues concerning English translations of geographical names used for different parts of Slovenia. The conversation was initiated with an aim of standardising the terminology used in a translation course taught by different teachers. It seemed a trivial enough problem at first: Slovenia as a country is divided in several regional administrative units, some of which have retained in Slovene the names of often much larger mediaeval or Austro-Hungarian districts (e.g. 'Štajerska', 'Koroška',

etc.). Although there exist English translations for some of those old terms (e.g. 'Štajerska' corresponds to 'Styria'), the tendency in Slovenia is not to use them when referring to contemporary administrative units to avoid confusion with the older terms which denoted much larger territories (e.g. the Austro-Hungarian Styria is nowadays divided between Slovenia and Austria), and to use Slovene terms instead (e.g. 'the Štajerska region'). The above-mentioned colleague, who is a native speaker of English, was familiar with all the arguments found in theoretical works on Slovene toponyms in English, but nevertheless insisted on using the old term 'Styria' for the contemporary Slovene administrative unit, her final argument being that if opinions differ she is going to "reserve the right to [her] own preferences as an educated native speaker".

This story offers an intriguing introduction to the discussion of Translation Studies (TS) terminology, because it is not so much about some particular geographical name and could easily be transferred to any other terminological debate; it is also interesting not for the confusion that every inconsistency in the use of a particular term creates, but for another reason too. It seems to reveal that very often a discussion about terminological issues is in fact a discussion about power relations — the power of some institution (e.g. of a particular academic institution, authoritative scholar, traditional use, common use etc.) to impose the "right" term, and the power of an individual (a native speaker?) to use the language in his/her own way. Who is right and who is wrong — or is the question wrong in itself?

2. Mother tongue

Before approaching the question of how (and if it is at all possible) to impose one particular terminological solution on users, let us focus on the second argument underlying the assumption that a correct terminological solution can only be supplied by 'educated native speakers' of a language. This authoritative assumption stems from the traditional linguistic definitions of the concepts *mother tongue* and *native speaker* (e.g. see Bloomfield [1927] 1970: 151) that were uncritically transferred to Translation Studies. In the majority of traditional translatological texts the authority of the native speaker was made even more central: a native speaker was not only the one who could find the best terminological solution, s/he was also the only one who could adequately translate into his/her mother tongue. But if we want to define more precisely where this authority and superiority of intuition stems from, we encounter many confusing and shifting perspectives.

First, neither term is univocal. For example, the term 'mother tongue' can be simply understood literally to denote the language of one's mother, used in her

everyday communication with her child. The term 'first language' (e.g. see Crystal 1994: 368), which avoids inaccuracy when the mother is not the first carer of the child and denotes the language(s) the child learns first, can also be used in this sense. It can also denote the language a person uses at home when communicating with his/her family (an alternative term would be 'home language') or else the language that becomes dominant in a particular environment or situation (also 'dominant language').

The first confusion emerges if the child's mother tongue and home language is not also its dominant language, which is often the case in multilingual or multidialectal societies. The second confusion is created by the fact that connotative meanings of the term are often contradictory and vary according to the intended usage of the word (see e.g. Pokorn 2005: 1–23; Skutnabb-Kangas and Phillipson 1989: 450–477; Phillipson 1992: 39): the criterion of competence (i.e. the language one knows best) and the criterion of functionality (the language one uses most), for example, could be used to discriminate against indigenous minorities. The members of a linguistic minority are quite often more proficient in the language of the majority and also use the language of their environment more often. The criterion of identification, internal and external (i.e. the language one identifies with vs. the language with which one is identified as a native speaker by others), probably most often creates tensions, especially in the case of the post-colonial independent development of the languages of colonisers: for example, native speakers of a peripheral English-speaking community, i.e. speakers of one variety of English developed in former British colonies (e.g. Indian English) are often denied the status of native speakers of English by native speakers of a core variety (e.g. British native speakers) (see Paikeday 1985). Ignoring these very common occurrences, the authoritative claims in terminology and traditional TS literature, however, seem to imply that the term 'mother tongue' always denotes not only the language one learns from one's mother, but also the speaker's dominant and home language, i.e. not only the first language according to the time of acquisition, but the first with respect to its importance and the speaker's ability to master its linguistic and communicative aspects.

3. Native speaker

The concept *native speaker*, like *mother tongue*, is also ambiguous. It is defined according to different criteria with no objective definition of the concept which would cover all potential native speakers. The first definition describes a native speaker as someone who acquired L1 during childhood in an L1-speaking family

or environment (see e.g. Bussmann 1996: 320). In this case the status of L1 native speaker is assigned to those who were born in a family where L1 is spoken. The concept is defined in terms of mode of acquisition rather than of level of proficiency — which means that this criterion does not guarantee that native speakers are also proficient users of the language. Of course, in the majority of cases when the child is born not only in the country where L1 is spoken but also in an L1 family or community and lives in that community all his/her life, then the definition of origin is enough to guarantee the quality of the language used. However, language competence and proficiency might be questionable when the child is born in the country where L1 is spoken but changes its domicile and moves to a foreign linguistic community, never using L1 again, especially if its parents start using the language of the new community at home. The definition is further complicated by the fact that it allows a speaker to have more than one mother tongue, and it is difficult to define the linguistic environment of children who come from linguistically mixed marriages and grow up using two languages. If one of the parents uses L1 and the other L2, and if the child moves from the country where L1 is spoken to the L2 country, is the child then a native speaker of L1, of L2 or both?

The second definition describes a native speaker as someone who uses the language creatively. Although creativity has always been one of the signs of the proficient use of language, some non-natives achieve exceptional results in their foreign language: for example, Joseph Conrad and Vladimir Nabokov were never granted the status of English native speakers by the English-speaking community but their works were nevertheless accepted as classic works of English literature. There are also some more contemporary examples: the Czech-born Milan Kundera, who in 2001 received the Goncourt Prize for his novel *L'Immortalité* written in French, and the Belgian André Lefevere, who despite retaining a distinct accent in English, successfully published his theoretical works in English, translated from French, Dutch, Latin and German into English and managed, according to his American colleagues at the University of Texas, to maintain the style in all the languages into which he translated (Faulkner 2000). This ability of foreigners to master written language and to attain this skill later in life is particularly interesting for Translation Studies, since it proves that spoken and written competences are not necessarily symmetrical and that a strong accent does not represent an impediment for the successful written transfer of a text.

The third definition describes a native speaker (in this case, of English) as someone who has the capacity to produce fluent, spontaneous discourse in English and intuitively distinguishes between correct and incorrect forms of the language (see e.g. Crystal 1992: 50). This definition, in which the mode of acquisition is judged less important than the level of proficiency attained, is most common in

linguistics and Translation Studies. But linguistic proficiency, automatic feeling, spontaneity and intuition, so often used with the term "native speaker", are very hard to define and even harder to measure, especially because, as with creativity discussed above, a certain degree of spontaneity and intuition can be found even among beginners.

The definition as it relates to proficiency and competence also gives rise to a number of further questions concerning the abilities of the native speaker. For example: Is the "native speaker" also infallible, can s/he always intuitively distinguish between the correct and incorrect, acceptable and unacceptable forms in a particular language? Is the native speaker an omniscient arbiter who has access to the correct usage of the language, and consequently is s/he the one who will undoubtedly create linguistically impeccable translations and find "the right" terms in the target language (TL)? For quite a number of linguists and translation theoreticians this seems to be the case — the native speaker, most probably under the influence of transformational generative grammar, is often defined as the representative ideal speaker/listener of a linguistic community, someone who has the most reliable, even infallible, intuitions regarding the language and whose judgements about the way the language is used can therefore be trusted.

Some recent research, however, strongly challenges the claim that the element of origin, stressed by the *native speaker*, is indeed such an important factor for making a distinction between well-formed and deviant forms. It is argued that all speakers born in a particular linguistic community do not have highly developed knowledge of the language, even though this language might be the only one they use, and that therefore nationality and ethnicity are not the same as language ability, since they do not guarantee that the speaker is also competent in that particular language (Rampton 1990: 100; Pokorn 2005).

Although there are differences between native and non-native production of texts, it seems impossible to generalize. Some studies thus show that collocation errors and the flaws in idiomatic phrasing are typical of the non-native speakers' writings. Late starters also seem less able to achieve native competence in such subtle areas as culturally appropriate topic choice and other conversational strategies (see Long 1990: 273), they also often fail to comply with native norms in the domain of discourse syntax and semantics (Ioup et al. 1994: 91). On the other hand, studies have demonstrated that some L2 users are nevertheless indistinguishable from native speakers in syntax and even phonology (see Cook 1999: 191). Furthermore, Coppieters' experiment of 1987 suggesting that near-native speakers of French could not develop interpretative intuitions comparable to those of the native speakers (Coppieters 1987: 566–568) has been re-examined, showing that ultimate attainment by non-natives can in fact coincide with that of natives

(Birdsong 1992: 739), although of course only in the case of "exceptional learners". Similarly Davies' replications of the studies by Ross (1979) and by Eisenstein and Bodman (1986) show that in both grammaticality judgements and pragmatic selections individual non-native speakers are sometimes indistinguishable from native speakers (Davies 2003: 186–194). In TS, research has shown that non-native translators can create translations that are regarded as native by educated native speakers of the target language (Pokorn 2005). Although those studies document the achievements of a few exceptional learners who through education and training become native speakers of the target language (see Davies 2003: 192), they nevertheless challenge the traditional assumptions concerning the innate and unattainable abilities of all native speakers.

Like the notion of *mother tongue*, the concept *native speaker* thus remains vague and unclarified. Almost all definitions of the term exclude marginal cases, e.g. they do not take into account immigrants, children of immigrants and speakers of peripheral varieties of a particular language, which seems to strengthen the claim that these definitions are often ethnocentric and political. In particular, the assumed intuitive capacity of every native speaker to distinguish between the acceptable and deviant forms of a particular language proves problematic and questionable. Some speakers, despite the fact that they were born and grew up in a monoglot community of speakers of a particular language do not master the standard code of the language, while it seems that some foreign speakers can come close to, if not even merge with, the group of native speakers of a particular language. Although it is commonly assumed that this is possible if the child moves to a new country in early childhood, we still do not know when the sensitive period for acquiring a particular language occurs, i.e. at which age a person should be exposed to a foreign language in order to attain a fluency and competence comparable to that of native speakers. Having a language as one's first language is a decided advantage in achieving competence in it; however, it seems that native speakership is often also a question of education, individual aptitude and extralinguistic factors.

4. Translating into a non-mother tongue?

Despite these limitations and the fuzziness of the concepts, numerous translation scholars have adopted these terms as objectively defined. Being taken for granted and central to many traditional theoretical writings, the terms also underlie some of the most persistent axiomatic conviction: that every translator should be a native speaker of the TL and should therefore work only into his/her mother tongue

in order to achieve acceptable results. The desire to define the term objectively has thus in this case proved to be counterproductive and even detrimental for the development of the field. The claim that every educated native speaker has some special abilities and therefore also rights in using a particular language or in choosing the right term also proves to be unsubstantiated since, on the one hand, it is difficult to define who belongs to the group of native speakers, and on the other, the mere fact that one is born in a particular linguistic community or that one uses a particular language does not guarantee proficiency in that language.

Recently in TS a similar desire for univocal terms was detected in the claims for the need of one, universally accepted, term for the same phenomenon where various competing terms already exist and are in use. For example, some efforts have been made to choose the most acceptable term from among a plethora of different expressions describing the practice involved when translators work out of their native language; these include the following: 'translation into a non-mother tongue' (e.g. Pokorn 2005), 'translation into the second language' (e.g. Campbell 1998), 'inverse translation' (e.g. Beeby 1996), 'service translation' (e.g. Newmark 1988: 3), 'translation into the non-primary language' (e.g. Grosman et al. 2000), 'reverse translation', 'translation A-B' (e.g. Kelly et al. 2003, Way 2005). Competing expressions appear to disturb some scholars because of the confusion they seem to create — but when these expressions are looked at more closely it becomes obvious that in some cases different expressions stress different circumstances of such translational practice: the term 'second language' in Campbell's book was most probably used in order to stress the focus on an immigrant community that is to a greater or lesser degree immersed into a new linguistic community; the expression 'translation into a non-mother tongue' is used when the focus is both on those translators who live in a new linguistic community (i.e. translating into their second language) and on those who never left the source-language culture (i.e. translating into their foreign tongue). The choice of one term over the other very often also reflects emotional or deeply personal factors: for example, the wording 'translation into the non-primary language' was used by Erich Prunč to draw attention to the fact that being a member of a linguistic minority his mother tongue was not also his dominant language — the term non-primary language was thus used instead in order not to confuse the issue. Moreover, as Prunč, Kelly and others observe, some of the above terms convey ideological and emotional presuppositions, suggesting that translation out of one's first language is somehow deviant, not 'direct' (Prunč 2003: 82–85; Kelly et al. 2003: 33–41).

Roman Jakobson pointed out that a term does not always reflect the user's horizon of understanding. For example we still use the Ptolemaic imagery of "sunrise" and "sunset" without rejecting the Copernican model, i.e. we talk about the

rising and setting sun and at the same time do not believe any longer that the sun travels around the earth (Jakobson 1959). Moreover, the language we use, unfortunately, cannot change society (e.g., the use of the inclusive language has not radically changed the position of women in the western world). It does, however, very often appear to express the regard we hold for the Other. So the answer to the question: "Which is better: 'the Štajerska region' or 'Styria', 'inverse translation' or 'translation into a non-mother tongue'?" remains open, since it inevitably reflects the user's attitudes, which are subjective, relative and therefore unimposable.

5. Conceptual diversity: An added value

To conclude, the examples of *mother tongue* and *native speaker* show that the meaning of the terms is elusive, that the signifieds playfully escape the grasp of signifiers; although we keep trying to name, our desire for dominance and univocality inevitably fails in the last instance and capitulates to the plurality, elusiveness, equivocality and fuzziness of language (cf. Derrida 1989). As Rajogopalan has observed, many linguists are still happy working with such discreet entities as language *x*, a monolingual speaker of language *x*, etc., that no longer correspond even remotely to anything concrete to be encountered on the face of this earth, and added that linguistics is perhaps the most "19th century" of the academic disciplines taught in universities today (Rajogopalan 1999: 204). Unfortunately, this could also be said of some translation theories. It is time we all learn to live with more fuzzy definitions.

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Résumé

La traductologie a adopté, sans critique, les définitions de *locuteur natif* et de *langue maternelle,* formulées en linguistique. Elle les considère ainsi de sens exact et transparent alors que ni la linguistique ni les théories en traduction n'en offrent de définitions objectives et incontestables. Il y a un attrait similaire pour des termes prétendument univoques et universellement acceptés qui désigneraient des phénomènes pourtant déjà chacun dénommé par plusieurs termes concurrents. Selon Rajogopalan, malgré les doutes de quelques linguistes sur les justifications avancées pour certaines notions fondamentales en linguistique, nombre d'entre eux se contentent encore de ces unités discrètes, faisant dès lors de la linguistique une des disciplines les plus « 19ème s. », enseignées aujourd'hui dans les universités.

Malheureusement, cela s'applique également à quelques tendances en traductologie qui pourrait et devrait pourtant être le domaine le plus apte à remettre en cause de telles vérités axiomatiques. Notre article interroge ce désir d'univocité et plaide pour une acceptation concertée de définitions plus indéterminées.

The metalanguage of localization

Theory and practice

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In recent years localization has become a popular concept in both translation practice and theory. It has developed a language of its own, which, however, still seems to be little known among translation scholars. What is more, being primarily an industry-based discourse, the terms related to localization are very fluid, which makes theorizing about it difficult. Therefore, the aim of this article is, first of all, to explain the basic terms of the metalanguage of localization, as they are used by both localization practitioners and scholars, and, secondly, to make this metalanguage more consistent by proposing some general definitions that cover the basic concepts in localization. This, in turn, should, on the one hand, facilitate scholar-to-practitioner communication and vice versa and, on the other, should result in concept standardization for training purposes. In the conclusions I link the present discussion of the metalanguage of localization to a more general debate on metalanguage(s) in Translation Studies and propose that in the future we might witness the emergence of a new discipline called Localization Studies.

Keywords: globalization, glocalization, internationalization, localization, text distribution, translation

1. Introduction

The localization industry has been growing very rapidly in the past fifteen years or so. At the beginning it mainly attracted the attention of IT specialists and translation practitioners who perceived this sector of the economy as a lucrative business. But as the phenomenon grew in popularity, it also became a new research area for a number of translation scholars who began to theorize on the very concept of localization. Like any new phenomenon, the development of the localization industry gave rise to a range of new terms devised to name the new concepts associated with the industry. However, the metalanguage of localization still seems

to be some secret code understood only by those who have dealt with localization either as practitioners or theoreticians. Terms such as *delta*, *simship*, *MLVs*, *SLVs*, or *fuzzy matches* sound very obscure to many translation scholars. Therefore, the primary purpose of this article is to make this metalanguage more familiar to all those interested in Translation Studies and, by the same token, perhaps inspire further research in the area. However, as it turns out, the terms are not always clear-cut and their definitions are far from uniform. There are a number of inconsistencies and discrepancies in the use of some of the key terms related to localization. Therefore, the second aim of this article is to review some of the definitions of the major concepts (as regards both the theory and practice of localization) and pinpoint the main differences. However, what needs to be borne in mind is the fact that localization is first and foremost an industry-based discourse in which terms move and quickly change. What is more, individual companies often have their own localization terminology and discourses, different from the ones used by their competitors, which makes the matter very complicated for all those who wish to theorize about localization. Therefore, in the present article I will attempt to come up with some general definitions, based on the existing ones, in order to create — as far as possible — a more uniform metalanguage of localization, since — as noted by Chesterman — "[I]f we had an agreed term, or set of terms, which professional translators could use as well as scholars, life would be easier" (2005: 18). Chesterman's comment referred to the names for translation strategies, but I think it can be applied to any area of translation practice or research. In conclusion, I will try to link the present discussion on the metalangauge of localization to the discussion on the metalanguage of Translation Studies in general.

2. Localization: Practical considerations

2.1 The birth of a new industry and its evolution

In order to understand terms related to localization as well as the concepts behind them it seems necessary to know some facts about the software localization industry itself. What follows, therefore, is an overview of the development of the industry as well as its main concepts.

Throughout the 1980s desktop computers started to become more and more popular among regular users, i.e. ones who had no background in IT. US-based computer companies began to expand their operations and go international. Along with the change of users of computer hardware and software a need arose to modify the functions and features of the products in such a way that they would fulfill the needs and requirements of local consumers, one of them being the ability of

the computers to process local language. For example, in 1985 the Spanish government issued a decree to the effect that all keyboards sold in Spain should have the *ñ* key (Esselink 2003: 4).

In order to respond to these requirements major computer firms began to establish divisions within their organizations that dealt with adapting software products to the needs of their respective local markets. However, as their businesses were expanding to more and more local markets across the globe, such divisions had to grow as well and more and more staff had to be recruited. Such new employees were facing a very steep learning curve; if they were translators, they had to acquire substantial IT knowledge, and if they were engineers, they had to become sensitive to linguistic issues. What is more, the companies were constantly subject to the business fluctuations characteristic of the IT industry in general (i.e. busy seasons right before product release, very quiet periods after the release). Given all these considerations, it soon became very unprofitable for the companies to maintain huge, and ever-growing localization departments within their organizations, and they started to outsource their localization services.

The growing demand for the outsourced localization services has led to an increase in localization service providers, usually translation agencies that have added the new services to their portfolios. These providers quickly became large organizations (following a number of mergers and acquisitions — see below) offering their services worldwide in a wide range of languages (hence their name: *multiple language vendors — MLVs*) as well as project management and engineering services. By providing their services online the companies have become truly global and thus have been subject to the same market forces as other companies operating globally, especially in terms of mergers and acquisitions. For example, in 2001, Berlitz GlobalNET acquired Leapnet (specializing in cross-cultural marketing strategies), which had earlier acquired YAR communications. Also in 2001 SDL International acquired Transparent Language (or rather its machine translation division) and purchased the localization business of Sykes Technologies (Freivalds 2001: 10). The year 2002, on the other hand, saw one of the greatest mergers in the history of localization to date, when Bowne Global Solutions acquired Berlitz GlobalNET to become the biggest localization service provider at the time. In 2005 Bowne Global Solutions was in turn acquired by Lionbridge Technologies, which has become "the new king of the globalization services hill" (Yunker 2005). Also in 2005 SDL International acquired Trados to become the biggest supplier of translation memory and terminology management solutions.

MLVs usually take on large multilanguage projects but in order to meet the demand for a large number of target languages they often outsource work to the so-called *single language vendors — SLVs*, i.e. local translation agencies that usually provide translation (localization) into one target language (for a case study in-

volving the services of both MLVs and SLVs, see Thibodeau 2000). However, it should be noted that MLVs also outsource to other MLVs, for example to those with specialized in-house language divisions, e.g. Slavic languages, Scandinavian languages, etc.

Since its beginnings in the early 1990s the software localization business has been growing steadily and has attracted ever more capital. Common Sense Advisory, a research and consulting firm specializing in business globalization, internationalization, translation and localization estimates that in 2005 the value of outsourced language services was US$ 8.8 billion worldwide, and that it is expected to grow to over US$9 billion in 2007. What is more, the firm predicts that the value of the industry may exceed US$ 12.5 billion in 2010! (www.commonsenseadvisory.com).

The localization industry seems to be well-established and supported by a number of professional organizations, the major one being the *Localization Industry Standards Association* (LISA, www.lisa.org), a private, non-profit association founded in 1990 in Switzerland. LISA has over 500 members, including corporations, private and public institutions and trade organizations, and its mission is "promoting the localization and internationalization industry and providing a mechanism and services to enable companies to exchange and share information on the development of processes, tools, technologies and business models connected with localization, internationalization and related topics".

Accordingly, LISA is a platform for companies, individuals and organizations involved in the GILT industry (see below) to exchange their ideas and experiences, especially during LISA Forums organized four times a year. Also, LISA collects, processes and distributes information that is relevant for those interested in the industry, as well as promotes localization services to potential clients and stakeholders. In addition, the organization establishes and disseminates best practice guidelines as well as localization standards in order to ensure consistent high quality of localization service providers.

Other significant organizations supporting the localization industry include Localization World, the Localization Institute, the Globalization and Localization Association (GALA) and the Localisation Research Centre (LRC). *Localization World* (www.localizationworld.com) is a conference and networking organization aimed at establishing a transparent network for the exchange of information between clients and service suppliers in the language, translation and technologies market. Localization World is dedicated to organizing a number of annual conferences: every spring in Europe and every fall in North America. As of 2006 Localization World organizes an annual conference every winter in Asia.

The *Localization Institute* (www.localizationinstitute.com), which supports the activities of Localization World, was established in 1996 to provide quality training

opportunities to people involved in the rapidly growing localization industry. The Institute is involved both in organizing public events and in providing consulting services to individual companies to help them reduce the time and cost of delivering localized products to the market.

The *Globalization and Localization Association* (GALA, www.gala-global.org) is a non-profit, international industry organization created by 15 localization companies from 12 countries on four continents. The composition of GALA reflects the composition of the localization industry itself, which is made of thousands of companies around the world, engaged in the localization business. GALA provides its members with a platform for discussion as well as creation of innovative solutions and promotion of the industry.

And finally, the *Localisation Research Centre* (LRC, www.localisation.ie) is the educational, information and research center created in 1995 at University College Dublin and is the result of a merger between the Centre for Language Engineering at the University of Limerick and the Localisation Resources Centre at University College Dublin. Its major activities include research and development in the area of localization, evaluation of localization tools, education and training in localization as well as consulting services. The Centre also publishes its own journal, *Localisation focus*.

2.2 The new working environment

In the localization industry time is of the essence, as in this highly competitive market software and hardware products quickly become obsolete and have to be constantly updated. What is more, most software companies launch their products in a number of languages (usually over 60, but sometimes as many as 170) at the same time, a process known as *simultaneous shipment* or *simship*, which is sometimes also referred to as *simultaneous release* (e.g. Sprung 2000: xviii). This is because "it goes against the profit rationale of companies to have the localized versions appearing after the product launch in the original language. Instantaneous access to information in the original language generates demand for simultaneous access in the translated language" (Cronin 2003: 15). The point has also been clearly emphasized by Sprung who argues that:

> In the not-too-distant past, consumers abroad felt like a younger sibling receiving a hand-me-down: their brethren in the US would enjoy version 4, while they had to sit by patiently with version 3. The Web has changed that for good: since the world knows the instant a new product or version is available, the goal is to come as close as possible to *simultaneous release* of foreign-language versions of a product. (2000: xviii, original emphasis)

The products are most often first developed in English and only then localized into the respective languages. The languages are sometimes divided according to their market importance into three or four tiers. Most software companies usually start by having their products localized into *FIGS* (French, Italian, German, Spanish) as well as Japanese. The goal of software manufactures is to keep the time lag between the launch of a product in the home market and its launching in the first-tier markets as small as possible. Among localization engineers "the time gap between the appearance of a product in its lead market and of localized versions" (Fry 2003: 42) is referred to as a *delta*. This should be kept as small as possible to avoid revenue loss. However it should be noted that there exists another definition according to which a delta is "[t]he portion of a file that changes between two versions" (ibid.). Given the prevalence of the first definition of delta in the literature on localization, this is the one adopted in this article.

In order to make the delta small or, even more so, to ensure simship, not only are good coordination and *project management* necessary, but also the application of a *CAT* (*computer-aided translation*) tool, which usually includes *translation memory* (*TM*) as well as *machine translation* (*MT*), both of which are discussed below.

When applying TM tools the translator may use previous translations stored in the database, significantly reducing translation time, which is essential, given the tight deadlines. The tools are very useful in the case of repetitive translations and while working on large projects, especially when a number of translators are involved, as TM helps ensure consistency, by ensuring that all the translators have access to the same database.

Efficient use of TM depends, for example, on the quality of the original translation stored in the database (since any errors it may include will be repeated in subsequent translations), the alignments (i.e. how long the identified segments are), and methods of updating the source text. Nonetheless, even in the case of 100% matches (i.e. *full matches*), the target text has to be edited in order to account for changes of context or to adapt the texts to local market requirements (in linguistic terms, among other things). For instance, in an automotive text, the phrase 'look under the hood' (US English) would have to be replaced with 'look under the bonnet' in the UK (Fry 2003: 24–25). Most TM systems also allow for the so-called *fuzzy matches*, i.e. matches of the previous and the new source sentences that are not 100% identical (Fry 2003: 24–25).

As already pointed out, TM tools, provided they are properly handled, can significantly improve translation work, especially in terms of speed and consistency. It should however be stressed that TM is not applicable to all translations, as it can be used in projects that include a large number of repetitions (e.g. software or Web localization).

MT, on the other hand, which is often confused with TM, has been clearly defined by Fry:

> This much misunderstood technology [i.e. machine translation] differs from translation memory in that it actually performs linguistic analysis on the texts submitted to it. Whereas translation memories are in theory language-dependent, machine translation systems break down the source text into its constituent parts before translating them and reassemble them in the relevant target language. (Fry 2003: 25)

In other words, TM systems are used to support translators, whereas MT systems are aimed at replacing them, however it seems that for the time being total replacement of human translators by machines is not feasible. The view is supported by Fry who argues that MT "has not fulfilled the naïve expectations of some of its founders, who mentally consigned human translators to the scrap heap many years ago" (Fry 2003: 24; see also Hutchins and Somers 1992).

The reason why human translators will not be superceded by machines any time soon is because the output produced by machine translation is very often of low quality. This is primarily due to the fact that machines cannot handle ambiguities or understand long, complex sentences. Nevertheless, machine translation can be quite useful in the case of technical texts written in a clear, unambiguous language (preferably internationalized; see below; for a case study see Lockwood 2000). Also, the quality of output depends on the size and quality of lexicons which are available to the tool (Fry 2003: 25–26).

For the time being, MT tools are primarily used for "gisting" or "for your information" purposes (by non-translators), whereas translators can benefit from them in terms of productivity gains (speed and efficiency) provided that they do some post-editing work to "polish" the translation (ibid.). Also, MT is useful in the case of large projects involving huge quantities of text which have to be translated within very short deadlines, especially if it can be combined with TM (see above; for the relevant case study see Lange and Bennett 2000). As pointed out by Cronin:

> … the development of machine translation and the movement towards automation in localization are in part a response to the volume demands placed on translators. Informationalism in a multilingual world generates enormous pressures … to translate vast quantities of information in an increasingly short period. (Cronin 2003: 61)

Although the truth is that both TM and MT tools make translation work more efficient, they cause translators to get involved in tedious tasks such as post-editing or revision of material translated using MT:

> … the perception is that rather than technology freeing up translators to engage in the more exciting or creative aspects of the translation, the translators find themselves firmly situated at the 'machine' end of the human/machine continuum. (Cronin 2003: 117)

Cronin extends the argument even further and calls translators in the new millennium "translational cyborgs", "who can no longer be conceived of independently of the technologies with which they interact" (Cronin 2003: 112). He claims that "it is not simply a question of translators dealing with material from technical and scientific disciplines; it is that their very identity is being altered by an externalization of translation functions" (ibid.).

O'Hagan and Ashworth, on the other hand, call technology-savvy translators *teletranslators*, who "need a wide range of knowledge and skills to be literate in the digital environment" and who "in addition to translating … the conventional Message in the conventional mode, … will increasingly be involved in translating such digital contents as software, web pages, and multimedia" (O'Hagan and Ashworth 2002: 29). Moreover, they predict that in the future a new breed of professionals will emerge called *translation engineers* (ibid.: 49), who in addition to being bilingual and bicultural will be required to be familiar with HTML or programming languages such as C++ or Java. Such specialists are often also referred to as *localizers*.

Esselink, however, seems not to subscribe to this view, as in his opinion the times when translators were required to do engineering work as well are over: "Throughout the 1990s, the localization industry tried to turn translators into semi-engineers". But now it expects them to focus on their primary activity which is translation: "We have come full circle: authors author and translators translate" (Esselink 2003: 7).

But even if Esselink is right in that translators will not be required to be IT experts, they still have to possess above-average computer skills just to use all the tools that make their work easier and faster.

2.3 The GILT industry

The localization industry is often referred to as the GILT industry (which stands for *Globalization Internationalization Localization Translation*). Given the fact that the definitions of the terms are not always straightforward and often at variance with their dictionary definitions or generally accepted understanding, they are discussed below in greater detail.

2.3.1 *Globalization*

Globalization (often abbreviated to *G11N*, which stands for the first and the last letter of the word and the number of letters between them) seems to be the most problematic of the four terms, as 'globalization' in the context of the GILT industry does not seem to overlap with the popular concept of globalization understood as "the general process of worldwide economic, political, technological and social integration" (Fry 2003: 42).

But even if we reject the notion of globalization so understood, the situation is still far from clear-cut, as in the literature on the GILT industry a number of different definitions of globalization can be identified. For example Fry argues that globalization is "[t]he process of making all the necessary technical, financial, managerial, personnel, marketing and other enterprise decisions to facilitate localization" (Fry 2003: 42). She says that if such decisions are made in advance, then product localization is likely to be half as expensive and take half as much time, compared with a situation where no such decisions have been taken.

Esselink, on the other hand, provides two different definitions of the term: (1) "[globalization] is the process by which a company breaks free of the home markets to pursue business opportunities wherever their customers may be located" (Esselink 1998: 3) and (2) "[a] term used to cover both internationalization and localization" (ibid.). Although the definitions are not mutually exclusive, they do seem to signify different things.

In yet another article, Cadieux and Esselink — apparently aware of all the confusion engendered by the plethora of definitions of globalization — suggest that "our industry [i.e. the GILT industry] should follow the general meaning the word globalization already has in other domains" (2004: 3) (cf. above). They substantiate their claim by saying that "[t]he globalization of a thing — be it a social program, a marketing strategy, a web site, or a software product — is simply about spreading a thing to several different countries, and making it applicable and useable in those countries" (ibid.). They also suggest the following formula for globalization: Globalization = Internationalization + N * Localization (cf. above), as they argue that in the process of localization a product is adapted not to one, but to N locales (Cadieux and Esselink 2004: 3). (See below for definitions of internationalization, localization and a locale.)

I am of an opinion that since the definitions for existing terms should not be unnecessarily multiplied, it seems reasonable to adhere to the meaning of globalization that is already well-known and well-established in other domains (by the same token, subscribing to Cadieux's and Esselink's view) and would like to suggest that globalization should be understood as a situation where a company goes global and markets its products in a number of different countries.

2.3.2 *Internationalization*

Like globalization, internationalization is a term whose definition in the context of the GILT industry varies from the one offered by most dictionaries, i.e. "to make international" (e.g. http://dictionary.reference.com/) (which definition to a great extent coincides with the one for globalization — see above).

In the GILT industry, on the other hand, internationalization (often abbreviated to *I18N*), sometimes also called *enablement*, is usually defined as "[t]he process of ensuring at a technical/design level that a product can be easily localized" (Fry 2003: 43), which means that locale-specific features such as translatable strings, date and time formats, etc., are separated from the software code and international natural language character sets are supported.[1] Also, any hard-to-localize elements such as language-specific wordplay are eliminated (cf. Esselink 2003: 4).

At this point it is essential to mention the concept of a *locale* defined as "coinciding linguistic and cultural options: not just a language, but usually a particular variety of a language, plus local conventions regarding currency, date, [etc.]" (Pym 2004: 2). So a locale is more of a "virtual location", which is named by language-country pairs, e.g. French-Canada and French-France are two different locales (Cadieux and Esselink 2004: 2).

Internationalized products are most likely to be developed in English and for ease of subsequent translation, phraseology, syntax or discourse are simplified (for a case study on controlled authoring at Caterpillar see Lockwood 2000). But it should be noted that the development of an internationalized product is just an intermediate stage on the way to localization. This means that due to internationalization any subsequent localization/translation is much easier to carry out. As noted by O'Hagan and Ashworth, internationalization "places concern for translation right at the outset of globalization planning — a clear contrast with the traditional attitude towards translation as an afterthought and an isolated activity" (2002: 70; see also Thibodeau 2000 for the relevant case study).

There is yet another definition of *internationalization* that may be found in the software industry, i.e. it can also mean the use of a single design for a given product by a company in all its international markets. It usually involves using English as a lingua franca as well as North American cultural conventions with the product. However this meaning of the term is now less and less common (O'Hagan and Ashworth 2002: 70).

Summing up the foregoing discussion on internationalization, the following general definition of internationalization may be proposed: this is a process whereby a product is designed in such a way (both in technical and linguistic terms) as to facilitate any subsequent localization.

2.3.3 *Localization*

In the context of the GILT industry localization (abbreviated as *L10N*) is often defined as "[t]he process of adapting and translating a software application into another language in order to make it linguistically and culturally appropriate for a particular local market" (Esselink 1998: 2). Sometimes it is also referred to as a "marriage of language and technology", since it "revolves around combining language and technology to produce a product that can cross cultural and language barriers" (Esselink 2003: 4). In other words, a localized product has the 'look and feel' of a locally made product.

In a localization project three sets of issues are usually dealt with: *linguistic* (translation of natural language strings), *content and cultural* (modifications are done to graphics, shortcut keys, icons, page layout, elements that are specific to a given locale, including date conventions, e.g. 3/7/2004 or 7/3/2004 for the 7th of March 2004, units of time, e.g. UPT, GMT, conventions in expressing decimal separators, e.g. $4,5 vs. $4.5), and *technical* (e.g. changes in the software code or product design) (e.g. Fry 2003: 16; Pym 2004: 2; O'Hagan and Ashworth 2002: 71).

Although it is true that localization is first and foremost associated with software and other digital products (e.g. websites, computer games), it must be pointed out that in the literature on the topic the concept of localization expands beyond digital media to include other products as well. For example, cars produced for the UK market by a US-based company with the steering wheel on the right may be said to have been localized (Fry 2003: 13). Similarly, McDonald's sandwiches sold in Poland under the name of *WieśMac* and *WieprzMac* are localizations of original sandwiches as they take into account the tastes and preferences of Polish consumers and so are the English breakfast sold in the UK or *Oreo* milkshake marketed in the US (cf. Watson 1997).

In my recent research project I have argued that regional (Polish in the case at hand) versions of internationally distributed magazines such as *Newsweek* or *Cosmopolitan* are also examples of localization, as both the linguistic and extralinguistic features of the products have been modified in such a way so as to best appeal to the local (Polish) readers of the magazines. What is more, I have argued that the component parts of the GILT industry may as well be applied to the adaptation of international magazines (for a detailed study see Paskal 2005). The same could be said of other (multi)media products, such as video and computer games, websites or mobile telephones, to name just a few.

Therefore, in broader terms localization is defined as "the process of modifying products or services to account for differences in distinct markets" (LISA definition) and also as "a process to facilitate globalization by addressing linguistic and cultural barriers specific to the Receiver who does not share the same linguistic

and cultural backgrounds as the Sender" (O'Hagan and Ashworth 2002: 66–67). An even broader definition has been proposed by Sprung. In his view, "localization is … the adaptation of *any* good or service to a target market" (2000: xviii).

Given all of the above considerations, my proposed definition of localization is as follows: Localization is the process of adapting products that are part of global distribution networks to the linguistic and cultural requirements of a given locale.

2.3.4 *Translation*

The last item in the GILT acronym is translation, which should not need further explanation. However, it is essential to emphasize that when analyzed from the perspective of a workflow model, translation is clearly a part of localization. For example, apart from translation, a workflow model proposed by Esselink (1998: 259) includes such stages as analysis of received material, scheduling and budgeting, preparation of localization kit, processing updates, post-mortem with client, etc. The point is also emphasized by Pym, who argues that "when the two [i.e. translation and localization] fall together in a business model, translation *is* just a part of localization, since localization encompasses the broader range of processes" (2004: 4, original emphasis). It should however be stressed that this part is a very significant one. For example, when it comes to localization spending, translation (which is outsourced by some 80% of clients) is the largest expenditure (48% of the total budget) (Fry 2003: 20).

A contrasting view to the one presented above has been voiced by Cronin who argues that "old dualities [in translation] re-emerge as new polarities. 'Literary' versus 'technical' translation now appears as 'translation' and 'localization'" (2003: 63). This approach, however, seems to be too simplified, as there is no denying the fact that, on the one hand, not all translations that are not localizations are literary translations, and on the other, not all technical translations are localizations. It therefore seems more reasonable to assume that in the context of the GILT industry translation is just a part of localization.

3. Localization: Theoretical considerations

So far localization has been discussed from the practical point of view. It has to be admitted that to date localization has attracted mainly the attention of practitioners, but it is also becoming a growing area of research of translation scholars. What follows is an overview of the main theoretical conceptualizations of localization with particular emphasis placed on the metalanguage applied by the theoreticians.

The theoretical approaches to localization can be broadly divided into ones that perceive translation as part of localization and ones that see localization as part of translation. My own approach to localization perceived as *glocalization* tries to reconcile the two theoretical frameworks.

3.1 Translation as part of localization

When it comes to treating translation as part of localization, two approaches can be mentioned, i.e. modification of Package and Content proposed by O'Hagan and Ashworth (2002) and localization as text distribution suggested by Pym (2004). The two approaches are presented below.

3.1.1 *Transforming Content and Package*

In their book, O'Hagan and Ashworth (2002: 67) define 'Content' (capitalized) as "the words and linguistic structures of the Message", whereas 'Package' is "any other non-textual elements and the container (medium) in which the Content is delivered".

O'Hagan and Ashworth argue that in the age of globalization and digitization, and especially given the popularity of the Internet, the nature of TMC (Translation-mediated Communication) seems to have changed significantly, as TMC is more and more often affected by CMT (Computer-mediated Communication): "With the advent of the Internet … the basis of TMC is beginning to shift to digital-based communication" (O'Hagan and Ashworth 2002: 9). Consequently, the nature of the Message subject to translation as well as the actual translation process are changing as well. In a digitized world more and more products are in a digital form, be they websites, software, online product documentation or multimedia products. While in 'traditional' translation the translator was primarily preoccupied with the content of a given Message, today "the Translator re-shapes the content and the package to fit into the target language and cultural context as expected by the Receiver" (ibid.: 6), a process the authors call the 'culturalization' of the Message (ibid.: 66). In other words:

> This process can be considered as an adaptation rather than a translation, as is localization, which is a process to adapt the Message to the context of the Receiver environment. Furthermore, adaptation is meant to recreate the Message, to give it the look and feel of the equivalent local product. This has made it necessary for both Content and Package to be transformed. (O'Hagan and Ashworth 2002: 67)

So in this context translation (which traditionally was concerned with transforming the Content while leaving the Package practically intact) is considered to be a part of localization (adaptation), which is a broader process involving the

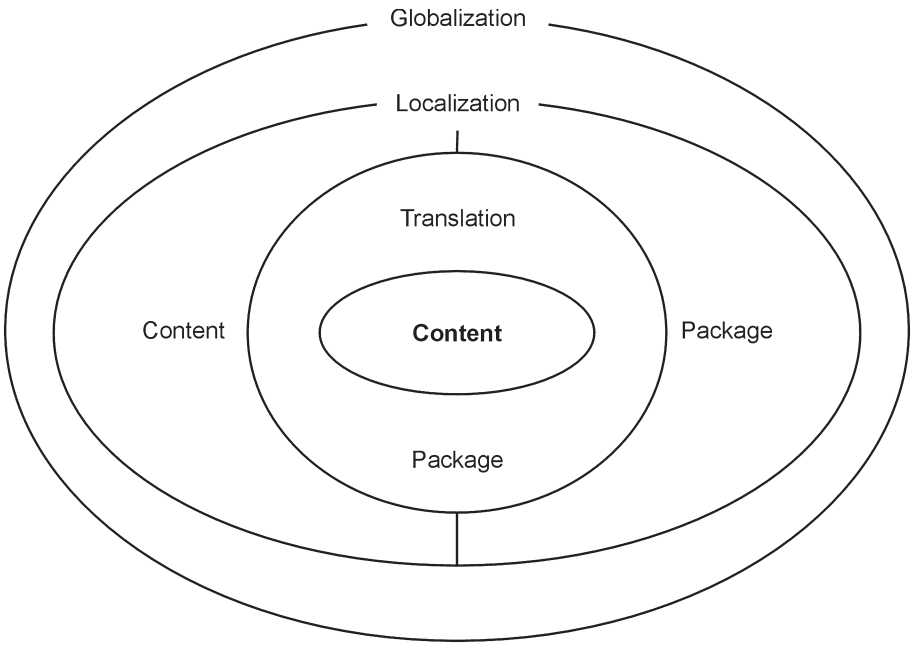

Figure 1. Globalization, Localization and Translation with Content and Package conversions (based on O'Hagan and Ashworth 2002: 69)

transformation of both Content and Package so that they best correspond to the local linguistic and cultural conventions. Figure 1 shows the relations between globalization, localization and translation.

According to the figure, translation is part of localization which in turn is part of globalization. On the one hand, translation is a core of both globalization and localization, but on the other it largely depends on localization. The diagram also shows that translation is more concerned with the Content than with the Package of the Message, whereas localization attaches equal importance to Content and Package.

3.1.2 *Localization as text distribution*

While O'Hagan and Ashworth's framework referred to localization as product, Pym's approach sees localization more as a process, whereby it can be determined "what came from where and for what reason, and where, why and to whom the localization is to go" (Pym 2004: 23). The two approaches to localization are complementary: the former one is textual and refers to 'localization as representation', whereas the latter is non-textual as it refers to 'localization as response' (ibid.).

Pym argues that texts, which are understood, to some degree, as corresponding to Holz-Mänttäri's *Botschaftsträger* (message-bearers), Hofmann's and Mehnert's

information objects, or Lockwood's *information elements*, are always in movement, i.e. they "are material objects that are constantly being distributed in time and space, just as material subjects (people) are" (Pym 2004: 5). What is meant here is the actual 'material kind of distribution', which has a similar meaning to 'distribution' used in marketing, and is related to the term 'dissemination' as referred to in early deconstruction (e.g. Derrida 1972). In the case of text distribution, the logics "concern where the texts go, and only then the words in the text" (Pym 2004: 12).

However the sets of movements through time and space underlying distribution are not always visible. Sometimes 'the material basis of distribution' can even be denied. For example, it could be argued that when an English-language software product is localized in Spanish, it is true that there has been contact between the English and Spanish cultures, but the original product has not necessarily moved, as it may still operate in the English-language cultural system. Since there was no actual displacement, what we see is just passive adaptation instead of active distribution: "As in traditional translation theory, the source stays still while the translation acts as a mere token representing it" (ibid.: 5).

This view, Pym argues, is based on an idealist notion of cultural systems, which are defined simply in terms of presence or absence: if a text gets into the system, "it magically stays there for a long time so that its presence affects all other texts in the system" (ibid.). This notion, Pym claims, is feasible in the case of Saussurean natural-language systems, literary canons or more traditional forms of translation, but does not really hold in the context of rapid product cycles such as in the case of the localization industry, publishing houses or any kind of marketing of cultural products. He argues that "a localized text is not called on to represent any previous text; it is instead part of *one and the same process of constant material distribution*, which starts in one culture and may continue in many others" (Pym 2004: 5, original emphasis).

Pym compares distribution to a firework display, "where texts reach a fleeting form in geography and history, then fade away" (ibid.: 6). To establish and maintain distribution (first, within the source-language locale), effort is constantly needed in the form of physical distribution chains, publicity, and updating. If these actions are not performed, distribution diminishes and the text eventually loses its function. Distribution can be extended across a linguistic and cultural barrier to include a new locale, where more effort needs to be invested in order to adapt the text to that locale. But before and after the barrier is crossed the general principle of distribution remains the same: "[P]eople work so that the distribution of texts can be maintained, extended, or possibly diminished. This … is a general notion that can be applied to texts of all kinds" (ibid.).

On top of that, it should be noted that "localization and translation depend on distribution" as they can be perceived as a set of responses to what has been distributed or is to be distributed (Pym 2004: 14). However, the reverse is not true:

> … the dependence of localization on distribution is remarkably one-way. Although localization depends on distribution, distribution does *not* depend on localization … if there were no localization, there could still be distribution; but if no text were ever going to move, there would be no reason even to think about localization as a purposeful activity… (ibid.: 15, original emphasis)

So it does not matter whether localization takes place before or after the actual movement of a text, "the concept of distribution *precedes* the concept of localization" (ibid., original emphasis).

Another way to look at localization is from the perspective of resistance to distribution which often takes the form of "the planetary propagation of central values" (Pym 2004: 112). In this context, localization is seen as a response to globalization as well as a force that promotes cultural variety and, by the same token, hinders the emergence of a global culture. In other words, "rather than propagation of the self, there would seem to be quite tremendous cultural forces that simply impede the propagation of the other" (ibid.).

3.2 Localization as part of translation

In the above section localization was analyzed in terms of whole products, of which translation is just a part. However, localization could also be viewed to be part of translation when analyzed in terms of texts only (in the conventional sense of the word, i.e. not in the sense assigned to it by Pym, who principally uses the term 'text' to signify a 'product' — see above). In the latter case, however, some argue that localization is just *a new fancy name for old phenomena* (cf. Pym 2004: xv, 2003; Cronin 2003: 63). If we assume that localization is about adapting a text so that it accounts for the local (i.e. target culture's) linguistic and cultural norms and conventions, then it seems that the idea is well-established in both translation studies and practice (cf. Nida's dynamic equivalence, Nord's instrumental translation, House's covert translation or Venuti's domestication).

If, however, we adopted such an approach, it could be argued that adding a new term (i.e. localization) to this already rich repertoire of terms used to signify broadly understood adaptation is unnecessary, as it only obscures the picture by multiplying the existing terms. However, in my opinion, this is by no means the case, as none of the above-mentioned terms could be used fully interchangeably with *localization*. As already mentioned, in my view, we can talk of *localization* only in the context of wider processes of *globalization*, even if we apply the former

concept to texts only. This means that such texts should preferably be part of localized products that are in turn part of global distribution networks. (For a detailed discussion of my proposed classification of localizing vs. globalizing procedures on the basis of the existing translation procedures along the exoticism-assimilation continuum see Paskal 2008.)

3.3 Glocalization

As I have already noted, localization should always be discussed in the context of globalization. According to some scholars (e.g. Wallerstein 1974; Rizter 1993), globalization (in general sense, not in the context of the GILT industry, discussed above) is believed to involve (cultural) homogeneity and impose sameness, whereas others tend to think of it more in terms of cultural heterogeneity (e.g. Appadurai 1990; Hannerz 1990). The two opposing approaches to globalization seem to have been reconciled, at least to some extent, in the concept of *glocalization* introduced into theoretical discussions of globalization by Robertson, who claims that "the concept of globalisation has involved the simultaneity and the inter-penetration of what are conventionally called the global and the local …" (1994 [2003]: 37), and that "the concepts of the global and the local can, and should, be synthesized, that they are complicitous" (Robertson and White 2003: 15).

According to *The Oxford dictionary of new words,* glocalization is derived from the term *glocal*, which is formed by telescoping 'global' and 'local'. The idea of *glocalization* is based on the Japanese concept of *dochaku*, which originally was a farming method involving the adaptation of agricultural techniques to local conditions, but later was used to refer to the idea of 'global localization', applied in Japanese business in the 1980s, which consisted of adapting the global outlook to local conditions. Later on, the idea of glocalization spread around the globe and, according to the *Dictionary*, became "one of the main marketing buzzwords of the beginning of the nineties" when multinational corporations started to tailor global products to local needs and tastes in order to account for differences in local consumer demand (Robertson 1994 [2003]: 35).

Moreover, Robertson (e.g. 1994 [2003]) argues that "what is often called local resistance against globalization is a reflexive form of glocalization", since "people consciously attempt to localize homogenizing forces". It therefore seems reasonable to apply the concept of *glocalization* to our discussion of the GILT industry, as on the one hand, we are witnessing some homogenizing processes in the form of product *globalization* and *internationalization* (see above) that would seem to impose sameness, and on the other, there are localizing processes in the form of product *localization*, whereby the products are adapted in such a way, both

linguistically (*translation*) and culturally so that they have the 'look and feel' of a locally made product. However, it must be emphasized that no matter how local a given product will look, it will still retain a number of features of the original, global product (e.g. Microsoft's *Windows* has some distinctive features across all of its localized versions that make it easily recognizable irrespective of the language into which it has been localized). It could therefore be argued that such products are in fact *glocalized*.

4. Conclusions

In an article entitled "Bananas — on names and definitions in Translation Studies" (Chesterman et al. 2003) four translation scholars presented their contrasting views concerning the importance of names and definitions in Translation Studies. Chesterman, for example, claims that

> … arguments about definitions are simply not useful, beyond a certain point. Definitions are a question of convention, of agreement: we agree to use certain labels to refer to given phenomena in order to be able to communicate about them. Definitions are tools, means; not ends in themselves. (ibid.: 197)

Dam, on the other hand, stresses the importance of reaching an agreement on the definitions of certain terms, but notes that 'once-and-for-all' agreements are highly improbable, as "definitions are bound to change over time, as new insights are reached, or realities change. In other words, definitions are — by definition — dynamic in nature" (ibid.: 199).

The latter claim seems to be particularly true in the case of definitions related to localization. As mentioned in the Introduction to this article, discourse on localization is primarily industry-based discourse, which is then used by the Academia. However, such discourses usually belong to individual companies (i.e. various terms exist to describe the same phenomena or the same terms are used differently by various companies) and, given the fact that the localization industry develops very fast, they are particularly fluid and likely to change very quickly. Therefore, it seems to be of utmost importance to establish some sort of common ground or point of reference for all those researchers wishing to approach localization from a theoretical standpoint.

Bearing this in mind, in this article I have tried to present all the various concepts related to the metalanguage of localization along with their definitions and in the case of any conflicting definitions I have tried to determine which of the definitions is the most prevailing one. What is more, given the growing interest in localization, among both translation scholars and students writing their theses on

localization, I would like to suggest that the main terms associated with the concept of localization be listed in new editions of Translation Studies glossaries and encyclopedias as, to my knowledge, none of the major publications of that type features such terms.

Moreover, in the article I have argued that localization should be seen as a response to globalization and should always be considered in the context of the wider globalizing processes. What is more, I have also proposed that 'localization' might as well be in fact perceived as 'glocalization', as it always involves both local and global features.

In the above-mentioned discussion on names and definitions in Translation Studies Schjoldager argues that "the choice of name for our object of study and its various subcategories has significant signal value — both for research, professional and training reasons" and that "[s]cholars need a shared conceptual framework to structure the field and for orientation purposes" (Chesterman et al. 2003: 198), to which view I fully subscribe. So, in the article, I have also tried to better define the object of our study as well as structure the relevant conceptual field.

To this end, I have argued that — save for a case where we look at localization as a domesticating strategy (albeit with a number of limitations) — localization is a much broader concept than translation, as it involves modifying not only the Content of a product, but also its Package (in O'Hagan's and Ashworth's terms). Whereas the former process is usually performed by translators, the latter one is not necessarily so. Therefore, if we assume that Translation Studies should deal with everything translators do (cf. Engberg in Chesterman et al. 2003: 199), then if we analyze localized products in terms of modifying Package and Content (see Paskal 2005), then the scope of such an analysis goes far beyond the scope of traditional Translation Studies. Of course, like any other discipline, Translation Studies too can embrace new research areas; however, the question remains: how much may such research depart from the core of the discipline, i.e. translating.

So, what is the future of research on localization, given the fact that so much of it revolves around technology nowadays? Will it be embraced like, for example, audiovisual translation (e.g. Gottlieb 1994) by Translation Studies, or maybe, like interpreting (e.g. Roy 1993 [2002]), it will form a discipline of its own which will be called Localization Studies?

Note

1. It should, however, be noted that Microsoft, for example, uses 'enablement' to denote the lowest level of internationalization, which clearly demonstrates that localization discourses may vary from company to company, thus engendering a great deal of confusion for localization researchers.

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Résumé

Ces dernières années, la localisation est devenue un concept courant en rapport avec la traduction, à propos de la théorie comme à propos des pratiques. Elle a développé son propre langage qui semble demeurer néanmoins peu connu des traductologues. En outre, initialement liés au discours de l'industrie, les termes se rapportant à la localisation sont plutôt vagues, rendant sa théorisation plus difficile. D'où l'objectif de cet article, d'abord et avant tout, d'expliquer les termes de base du métalangage de la localisation, tels qu'utilisés et par les professionnels et par les chercheurs du domaine, puis de proposer quelques définitions générales portant sur les concepts clés, afin de rendre ce métalangage plus cohérent. Cela devrait d'une part faciliter la communication entre praticiens et chercheurs, et d'autre part aboutir à une normalisation à des fins de formation. En conclusion, nous rapprochons cette discussion du débat plus vaste sur le(s) métalangage(s) en traductologie. Il se pourrait qu'à l'avenir nous soyons témoin de l'émergence d'une nouvelle discipline propre à la localisation.

The metalanguage of translation

A Chinese perspective[1]

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This paper provides a brief introduction to the metalanguage of translation in China. It also gives an account of the recent domestic anxiety about the uncritical acceptance of Western metalanguages and the discontinuity of traditional metadiscourses. The author contends that mutual understanding between scholars from different academic backgrounds will contribute to a new global academic order that accommodates and incorporates local knowledge of different cultures and marginal metalanguages of various academic communities.

Keywords: metalanguage, translation, Chinese perspective, paradigm shifts

The metalanguage of translation reflects not only the terminological concerns of Translation Studies as an autonomous discipline but also the ideological tendencies of researchers and influences of socio-historical factors. In this sense, it can be examined as one of the socio-historical indicators of a given culture, which contributes to a fuller understanding of the changes and developments in Translation Studies. Since a comprehensive account of the development of the metalanguage of translation in China throughout history proves to be an impossible task, this paper provides a brief introduction to major lines of approach to translation as a basis for further discussions on the pressing issues encountered by Chinese scholars.

1. Before the mid-1980s

Before the mid-1980s, the metalanguage of translation in China can be regarded as the metalanguage of *practitioners* because the majority of the writers on translation were translators.

The early authors from Buddhist backgrounds, being translators of Buddhist sutras or organizers and participators of translation projects, began to write about translation in the first half of the third century. For these authors, how to fully and truthfully convey the meaning of the Buddhist scriptures and how to make translated versions appealing to the target readers proved to be two tough nuts to crack. Naturally, a division of opinion resulted in controversies over the 'refinement (in Chinese *Pinyin*: *wen*)' and 'plainness (*zhi*)'[2] of the translated version: one school of thought endorsed the target-oriented translation approach and the other, the source-oriented approach. The earliest presentation of the ideas held by the source-oriented 'plainness' school can be found in the "Preface to the *Dhammapada*" authored by Zhi Qian[3] in 224 AD. More than one hundred years later, an eminent monk by the name of Dao'an (312/314–385) on the side of the 'plainness' school suggested in his "Preface to *Anthology of the Mahaprajnaparamita Sutra*" that a translator should handle the source text carefully because there were 'five misrepresentations (*wu shiben*)' and 'three difficulties (*san buyi*)' concerning the translation of Buddhist scriptures (Chen 1996: 18–19). Emphasizing the sacredness of the Buddhist sutras and the difficulties in achieving a full understanding and effective conveyance of the meaning, he regarded reader-friendly syntactic adjustments, stylistic changes, and condensations and omissions as translationally irresponsible practices, which would misrepresent the original text. Kumarajiva (344–413), an immigrant translator of Buddhist scriptures, approached Sanskrit-Chinese translation from another angle:

> But when a Sanskrit text is translated into Chinese, the linguistic embellishments of the text are missing. Though the general meaning may be understood, the style is quite different from that of the original. This is like serving chewed rice for people, which is not only tasteless but also disgusting. (qtd. in Chen 1996: 26)

Kumarajiva is the first person in Chinese history to raise the translational problem of the reproduction of the original style and flavor. He took the side of the target-oriented 'refinement' school in discussion, but adopted a moderate stance in translation practice. To reconcile the conflicting views, a monk by the name of Huiyuan (334–416) proposed a notion of the 'medium (*jue-zhong*)'. He argued that a translation "must retain the intended meaning of the original" and "must not let the pursuit of linguistic refinement impair the conveyance of meaning" (qtd. in Chen 1996: 27–28). His midway approach did put an end to the controversies over 'refinement' and 'plainness'. Besides concerns about translation methodology, Yancong, a monk translator who had served as the emperor's religious consultant, wrote about the 'eight requirements (*ba bei*)' (Chen 1996: 37) for an eligible translator of Buddhist sutras, which covered topics such as professional qualifications and personal and professional ethics.

Between the late sixteenth century and the late nineteenth century, the writings on translation reflected political and ideological agendas rather than linguistic or methodological concerns. Almost all of the influential authors who wrote about translation during this period had been government officials. It follows that they took non-literary (i.e. technical, academic, or philosophical) translation as a practical means of strengthening defence capabilities or opening up new horizons. Being conscious of the decline of the empire, Xu Guangqi (1562–1633) believed that "If we wish to surpass other countries, we must learn from others; to learn from others, translations are needed" (Chen 1996: 64); being anxious about the county's closedness, Li Zhizao (1565–1630) took translation as an effective way "to keep doors and windows open" (Chen 1996: 68) and Yang Tingyun (1557–1627) tried to call people's attention to the insufficient number of translators. In order to attract an unwilling audience, Wang Zheng (1571–1644) stressed that translations should be "reader-friendly" (Chen 1996: 79) and could be put to practical use; in order to handle serious national defense problems, Feng Guifen (1809–1874), the first person in Chinese history who had made a proposal for setting up a Translation Bureau, suggested that China's primary task was to become a dominant country by learning from others through translation. At the end of the nineteenth century, Kang Youwei (1858–1927), an activist in the process of China's social transformation from feudalism to capitalism, wrote about the necessity of training translators or interpreters for diplomatic purposes.

From the early twentieth century to the mid-1980s, the majority of the authors of the writings on translation were humanities scholars, literary translators, or professional writers. This period saw the 1911 Revolution (i.e. the *Xinhai* Revolution) that toppled the Qing Dynasty and marked the starting point of China's journey into modernity, the May Fourth Movement (1919) and the New Culture Revolution that promoted new social and intellectual values and the substitution of Vernacular Chinese for Classical Chinese, the founding of the People's Republic of China in 1949, the Cultural Revolution that exercised strict political control and restricted freedom of speech, and China's reform and opening-up in 1978. As a result, a large number of authors who wrote on translation during this period have a keen sense of politics. Some authors (e.g. Lin Shu [1852–1924], Liang Qichao [1873–1929], Zhou Guisheng [1873–1938]) strongly believed in the efficacy of translation as a means of intellectual enlightenment and making the country stronger while others (e.g. Gao Fengqian [1870–1936], Lu Xun [1881–1936], Hu Shi [1891–1962]) regarded translation as a program of moral and cultural development. And it must be noted that a number of authors (e.g. Lu Xun, Hu Shi, Zheng Zhenduo [1898–1958], Qu Qiubai [1899–1935]) took translation as an effective means of promoting Vernacular Chinese as the official written language

and facilitating the construction and popular acceptance of China's modern vernacular literature. Besides political agendas, the most important topics between the early twentieth century and the mid-1980s were how to judge the quality of a translation and how to translate properly. Yan Fu (1854–1921), a pioneering translator of Western thought and one of the key figures in Chinese Translation Studies, is best remembered for his three-character translation principle[4] — "faithfulness, expressiveness, and elegance (*xin-da-ya*)", whose influence on translation practice and academic studies lasted into the 1990s. For many years, Chinese scholars had repeatedly turned to Yan's principle in the hope of establishing a widely accepted standard for translation. Between the early twentieth century and 1950, there were a variety of discussions among literary translators about literal versus free translation or the preservation of the aesthetic appeal of literary texts in translation. In 1951, Fu Lei, an established literary translator, wrote in the preface to his revised Chinese version to *Le Père Goriot*, "As far as effect is concerned, translations should be like reproductions of paintings, which seek a similarity in spirit rather than in form" (qtd. in Chen 1996: 394). Because his major concern was literary translation, with Chinese as the target language, he reiterated his viewpoint in 1963 and wrote about the readability of the translated versions, the musicality of literary texts, and the preservation of the rhythm and tempo of the original. In the same year, Qian Zhongshu, an established writer and scholar, who participated in the translation project which led to the publication of the four-volume *Selected works of Mao Tse-Tung* (i.e. Mao Zedong), brought up a new notion of 'transformation (*hua*)' in his essay entitled "On Lin Shu's translations". He argued that 'transformation' is achieved if a literary translation retains the flavor and style of the original and is pleasant to read. In his opinion, a good translation serves as an intermediator or introducer while a bad one serves as an estranger or alienator. Obviously, he approached translation from a communication perspective.

Since public printing of translations in mainland China was terminated during the Cultural Revolution (1966–1976), translators and scholars stopped theorizing about translation until the reform and opening-up in 1978.

It turned out that Chinese writings on the metalanguage of translation before the mid-1980s were either empirical assumptions or methodological remarks because most authors based their writings on their own translation-related experiences.

2. From the mid-1980s onwards

From the mid-1980s onwards, the metalanguage of translation seems to have become the focus of attention for researchers in the field of Translation Studies. This

may be attributed to the institutionalization of the Faculty Appraisal System in Chinese colleges, universities, and educational institutions: for a member of the teaching or research faculty, the number and quality of academic publications will be of vital importance during an appraisal period.

Between the mid-1980s and the mid-1990s, handicapped by their knowledge structure, limited exposure to Western academic literature, and uncritical acceptance of Eurocentric standards for academic discourse, Chinese scholars had been engaged in applying linguistic theories to translation issues and writing profusely on Nida's notions of dynamic equivalence and formal equivalence and Newmark's concepts of communicative translation and semantic translation. This period saw the publication of several well-received translations or adaptations of Nida's, Catford's and Steiner's books and a large number of introductory essays on the theories of Nida, Catford and Newmark as well as articles devoted to the applications of Western linguistic theories to translation issues. By translating, borrowing and discussing ideas of Western origin, theoretical Translation Studies in China had found something to model itself on and had gained ground within the local academy. According to Yang Zijian (Yang and Liu 1999), academic concerns for the metalanguage of translation came to the fore in China in 1988 and 1989. Based on the 12 articles on the metalanguage of translation that appeared in the 1999 anthology co-edited by Yang and Liu, which included 54 major articles on Translation Studies published between 1983 and 1992, it can be seen that before 1992, scholars cared primarily about the legitimacy of Translation Studies as an autonomous discipline and the number of introductory articles on Western academic literature on Translation Studies did not seem to upset them. This theoretical trend has changed Chinese scholars' viewpoints about the disciplinary status of Translation Studies. During this period, Chinese translation scholars had little motivation to examine translation in larger contexts or to digest non-linguistic views while their Western colleagues were already busy looking for new research possibilities and trying to carry out socio-historical or socio-cultural studies by turning to theories such as deconstructionism, polysystem, and post-colonialism.

Since 1995, the number of published articles on Translation Studies has been increasing steadily. As the result of better access to Western academic literature on Translation Studies since the mid-1990s and a national agenda for internationalization, some established scholars in China have shown a strong preference for the publications of Theo Hermans, André Lefevere, Douglas Robinson, Gideon Toury and Lawrence Venuti. These Chinese scholars believe that only familiarity with updated Western academic literature can pave a path towards the mainstream recognition of local research within the global academy. At the same time, academic attention to the metalanguage of translation has remained in the limelight.

Admittedly, local academic research of this period was characterized by a lack of originality and the overwhelming number of quotations from Western authors. Towards the end of the 1990s, some Chinese scholars' enthusiasm for Western theories provoked a certain degree of anxiety within Chinese translation circles. Some translator-scholars and a number of established translators began to voice their discontent with the overdose of quotations of Western metadiscourse cited by academic essays. At the turn of the twentieth century, disagreements culminated in debates.

From the late 1990s to the early 2000s, debates about the metadiscourse of Translation Studies in China centered on three questions:

1. Is it necessary and feasible for Chinese scholars to develop their own metalanguage of translation with indigenous characteristics?
2. Is it true that Chinese scholars must embrace Western metalanguages because they have lagged far behind their Western colleagues in theoretical pursuits?
3. Is it legitimate for the metaphysical concerns to dominate in the field of Translation Studies?

In a sense, the first question betrays the identity anxiety of a Nation-State in a globalized world. The second question demands that Chinese scholars conduct a self-evaluation about their theoretical heritage and their own studies. The third question is actually about the legitimacy of Translation Studies as a theoretically established discipline.

Chinese scholars' positions on the first two questions are manifested in several representative articles with conflicting viewpoints published at the turn of the twentieth century by the *Chinese translators journal* (*Zhongguo Fanyi*), the journal of the Translators' Association of China. One of these articles, which was published in serial form and entitled "Thoughts on research of translatology in China" (Wang 1999), requires special attention. The author contended that there was a *gap* between Western and Chinese Translation Studies because the disciplinary autonomy of Translation Studies in China had remained a controversial issue and that there were two major obstacles — limited access to Western academic literature and insufficient exposure to the findings in related disciplines. This article advocated that theorists' authority in Translation Studies should be respected and dismissed traditional Chinese Translation Studies by arguing that they had nothing new to offer in comparison with Western academic literature on translation. The author tried to persuade the reader that only Western metadiscourses such as Venuti's exposition of foreignizing and domesticating approaches to translation, Even-Zohar's Polysystem theory, Toury's theory of norms, and Vermeer's Skopos theory are worthy of further investigation.

These views were regarded as offensive by an ensuing article — "Some problems in the theoretical study of translation" (Hu 1999) — though it did not name the previous one as its target of criticism. Stressing that traditional Translation Studies in China were heavily holistic, hermeneutic, empirical, philological, and unsystematic, Hu argued that though *Chineseness* may not be the objective of theoretical studies in China, it may be "one of the natural byproducts of a successful theory" (Hu 1999: 2). Hu identified Wang's comment concerning the earlier appearance of certain ideas or concepts in Western thoughts with a misplaced accusation of "plagiarism" against traditional Chinese Translation Studies (Hu 1999: 3). He argued that traditional Translation Studies in China were different from Western ones and were just as original. Hu also went to great lengths to prove that it is natural and unavoidable for local academic research to have its own characteristics. As to the status of theoretical studies, Hu's emphasis was on curbing the proliferation of technical terms and guarding against superficial research. In addition, Hu proclaimed that "... Chinese Translation Studies have crossed the national border and walked into the world, which is of historical significance" (Hu 1999: 5). In a way, underlying Hu's reaction to Wang's views and his emphasis on the importance of present-day Chinese Translation Studies, there is the tricky problem of preserving national identity in a global age.

The above-mentioned articles provoked many argumentative essays in their wake.[5] Taking a different perspective, Zhu Chunshen, a Hong Kong-based scholar, contended that Chinese characteristics would form "the natural point of departure" rather than "the final destination" (Zhu 2000: 5) of Translation Studies in China. The formation of a theory, according to Zhu (2000: 6), can be indicated by the presence of integral features that are commonly understood to have contributed to the validity of a theory, such as the rigor of its terminology, the rationality of its discourse, the objectivity of its argumentation, the soundness of its analytical methodology, and the consistency of its explanatory power. Chinese scholars can certainly get a more sensible self-evaluation from this point of view. But what about traditional studies that do not fit into the concept of *theory* in the modern sense? Does this mean that Chinese scholars will have to shake off their unscientific and unmodernized tradition all together, or, as Martha Cheung suggested several years later (Cheung 2004), that they must commit to double standards as a means of preserving classical or earlier thoughts of local origin?

Zhu must have perceived a note of self-appointed authority in Hu's article because he commented that mainstream Chinese scholars involved in Translation Studies tended to consider their research as the 'orthodoxy' in the study of Chinese-related translation. And it was in this way that academic issues were bound up with non-academic concerns that were irrelevant to the truth-seeking 'research

for research's sake'. Also, Zhu pointed out that such a mindset manifested itself in a persistent inclination to advocate an 'in-house' unity of thinking and to establish a collective identity with 'Chinese characteristics', so as to brace its time-honored tradition for the intrusions of *foreign* theories of translation (Zhu 2000: 7). This is true to a certain extent, but Zhu had overestimated the clout of the scholars in favor of an *in-house* unity against the intrusions of *foreign* theories. In fact, an increasing number of scholars have been trying to keep balance between the indigenous heritage and international resources. This tendency was fully represented in a 2001 article in the *Chinese translators journal*, which contended that "… a Chinese paradigm of Translation Studies must be established by examining local experiences against the international setting of Translation Studies" (Fu 2001: 10–11).

Chinese scholars' positions on the third question concerning the supremacy of metaphysical concerns in the field of Translation Studies are best exemplified by a series of articles published in 2001 by the *Shanghai journal of translators for science and technology* (*Shanghai Keji Fanyi*), a major professional journal which changed its name to the *Shanghai journal of translators* (*Shanghai Fanyi*) in 2004. Different answers to this question took the distinctiveness of local experiences and the prevalence of Western standards as their arguments in spite of the fact that a number of scholars did seek to maintain a balance. Again, the local/global or national/international dichotomy seems to be the center of controversy.

3. Behind the paradigm shifts

Since its appearance in 1962 in Thomas Kuhn's *The structure of scientific revolution*, the concept of 'paradigm shift' has proved appealing to scholars in many fields in the humanities and social sciences. Borrowing Kuhn's term, changes in standards for the validity and soundness of local research can be regarded as *paradigmatic*. The paradigm shift between the mid-1980s and the mid-1990s saw an academic agenda of injecting scientific sprit into the *unscientific* traditional Translation Studies in China and securing its autonomy as a scientific discipline. During this period, few Chinese scholars had questioned the well-accepted highest priority — to back up local research with scholarly metadiscourses of Western origin. Since the mid-1990s, some established scholars have been diligently advocating the importance of familiarity with Western metalanguages in the name of 'paradigm shift' or 'mindset transformation' while others have been worrying about the uncritical acceptance of Euro-driven theoretical paradigms. In fact, two major problems must be addressed about the paradigm shifts willingly embraced by many Chinese translation scholars: How to deal with the power dynamics of this globalized

world? How to look at local knowledge, from what perspective and against what background?

The binary opposition of the local versus global or the national versus international poses a central problem for almost all the study fields of the humanities and social sciences in China. The problem began to surface right after the reform and opening-up in 1978 and became acute since the late 1990s when symptoms of globalization were no longer to be waved aside.

Actually, anxiety for national or cultural identity is by no means new. Throughout its feudal history of 2000 years, Chinese culture had almost always been prepared to transform cultural elements of foreign origin rather than letting itself be transformed. For instance, 800 years of Buddhist scripture translation had not led to a thorough understanding of Indian Buddhism but to the complete localization of Buddhism marked by the creation of Chinese Zen, a sect of Chinese Buddhism which took shape during the Tang Dynasty (618–907). In ancient China, controversies over the social legitimacy and the intellectual superiority of Buddhism, Confucianism, and Taoism had been repeatedly started and were finally silenced by the combination of the three into Song-Ming Neo-Confucianism (or: Rational Philosophy of the Song and Ming Dynasties). It must be noted that this paradigmatic transformation of philosophical significance was characterized by a high degree of open-mindedness and had drawn on earlier knowledge. But things were quite different when China set its mind on galloping towards modernity in the early twentieth century. In the New Culture Movement of the 1920s, large-scale introduction of Western ideas triggered heated debates revealing the polar positions of cultural conservatism and radicalism, the former of which cherished everything traditional while the latter disdained everything respected by the former. It was good for the latter to win out because it succeeded in promoting new values and creating a modernized vernacular. But traditional values and earlier knowledge were indiscriminately looked down upon as burdens or trash by some influential scholars of the time. China definitely suffered as a result of this radicalism of throwing out the baby with the bath water although the same initially helped the country steeped in history and tradition move faster. Before China could seriously rethink its cultural choices, it was being constantly disturbed and distracted by social and political changes and disorders until 1978. Since the reform and opening-up in 1978, China has witnessed a new surge of enthusiasm for Western ideas, values, products, and academic metalanguages or metadiscourses, etc. It was only in the mid-1990s that Chinese scholars began to critically reexamine the Western dominance in academic fields.

It must be pointed out that this global age requires us to reexamine paradigm shifts against a larger context. Paradigm shifts within the academy of different

parts of the world share common features, but on the other hand they do show regional differences. And just as a Singaporean scholar has remarked, paradigm shifts in Asian countries are more *situational* than their knowledge-driven Anglo-American counterparts (Wang 2004). The point is that paradigm shifts in the West are mainly spontaneous methodological changes resulting from changing forms of the production, dissemination, accumulation and management of knowledge because the academy of the dominant cultures has taken knowledge production and dissemination in hand. But this is not the case with China. Paradigm shifts in China are roughly reactions or responses to a transforming society spurred on by political and economic developments. In this sense, paradigm shifts in China are largely derivative, lacking both the spontaneity and the initiative that characterize their Western counterparts. Being compelled to shed its former knowledge accumulation and turn to acquire mainstream academic discourses as the international academy sees fit, China's academic research experienced a willing break with the past from the mid-1980s until the mid-1990s. Out of disrespect for traditional knowledge, some Chinese scholars even went so far as to dismiss traditional studies as unscientific and primitive. Later, when a number of scholars began to rethink the former rashness that induced discontinuity of the indigenous cultural tradition, they went to another extreme and proclaimed that Western metalanguages or metadiscourses were useless and unfruitful for local reality.

What makes matters more complicated is that contrary to people's assumption of a homogeneously stable tradition, the tradition of a culture is a constantly changing heterogeneous historical entity. Alienated from indigenous culture and from their cultural identity because of their highly Westernized academic backgrounds, some contemporary Chinese scholars have provided incorrect or misleading information about the Chinese language, historical facts, and textual interpretations. Frankly, various cultural misinterpretations and misrepresentations of Chinese translation history with missing links or missing moments may be found in different academic publications.[6] This cultural alienation or estrangement is far more dangerous for mainland Chinese scholars than the much-lamented 'marginalization' in the global academy. To remain unrecognized is bad, but to become homeless or unremembered is worst of all.

Besides, there is a question of the management of knowledge. The aforementioned two major changes in Chinese scholars' attitudes to Western academic literature are historical indicators of Chinese scholars' personal knowledge structure and exposure to Western publications. The preceding preference for linguistics-oriented metalanguages of translation resulted from the nationwide promotion of linguistic studies in the 1980s. The reason for the division of opinion within Chinese translation circles, which produced debates at the turn of the twentieth

century, is that some translation scholars have relatively Westernized academic backgrounds and better access to updated Western academic literature on Translations Studies while others do not. Certainly Chinese scholars must not let personal limitations of their knowledge structure become sources of debates. It is senseless to quarrel over things one does not know well. Mutual understanding is a prerequisite to dialogue.

4. Local knowledge as a complementary supplement

There are scholars complaining that Translation Studies in present-day China lacks originality and a critical eye, which are indispensable for healthy development of the discipline. Actually, drawing on Western metalanguages of translation does not mean the degeneration of local studies into mere echoes of the original ideas of others. And the purpose of introducing international colleagues' findings is to facilitate dialogue between different ideas but not to promote the monologue of the dominant discourses. Equally important is that Chinese scholars must not shut themselves up in order to protect the academic discourses of traditional studies. For healthier development of Translation Studies as a discipline, Chinese scholars will have to restructure their knowledge for an inside view of the well-accepted metalanguages of translation in the West and better involvement in discussions among international colleagues. Chinese scholars cannot afford to adopt an isolationist strategy to defend themselves against the dominance of Western metalanguages because discursive cultural nationalism can only induce the 'narrowing down' of a recently broadened horizon, which will do more harm than good to Chinese Translation Studies. Above all, there is a crucial question to be addressed: What should Chinese scholars do with Western metalanguages and local knowledge?

Borrowing Bakhtin's notion of 'heteroglossia', some Chinese scholars concerned with the humanities have argued that a new metalanguage suitable for local reality will be constructed after a period of transition permitting the co-existence of Western metalanguages and indigenous academic discourses. This seemingly inviting suggestion has confronted Chinese scholars with a dilemma: On the one hand, to promote the legitimate usage of indigenous academic discourses, the global academy is expected to grant recognition to marginal academic discourses in spite of their cultural heterogeneity. It is well known that the dominant language of scholarship and academic literature is English and the mainstream metalanguages are those of Western origin. Therefore, manuscripts in marginal languages or presenting heterogeneous paradigms have no chance of being published in major international journals or to be accepted by Western publishers. When a

contribution from a Third World scholar is rejected, the contributor will receive typical comments such as "the theoretical frame needs to be strengthened", "the case study requires further development", and "there are too many high-quality papers to be considered". A contributor with a marginal academic background just has to make compromises instead of wishing to be accepted as an exception. On the other hand, Chinese scholars must avoid any uncritical appropriation of Western metalanguages. Fruitful applications of a theory ask for reconsideration of contextual changes and cultural specificity or diversity so that contextual, cultural or ideological modifications can be suggested from a critical perspective. But an uncritical appropriation of a metalanguage disregards contextual changes and the cultural specificity or diversity of local experiences, which may generate false statements or misrepresentations of both Western metalanguages and local knowledge.

Nowadays, a multitude of Chinese scholars have been wishing for local research to become visible to international colleagues. For them, it is crucial to achieve dialogue with global academia. In fact, dialogue can be achieved either by talking about common topics in different discourses or by talking about different topics in similar discourses. Obviously, talking about different topics in similar discourses is much easier, smoother, and receiver-friendlier. In this sense, it is more feasible for Chinese scholars to facilitate dialogues with their Western peers by becoming familiar with Western metalanguages and using them as theoretical frames or foundations for academic writings or presentations. But at the same time, Chinese scholars must have their own judgments and be mindful of the local cultural and social context.

In order to make local research serve as a complementary supplement to the mainstream metalanguages of Western origin, Chinese scholars must bear the following points in mind:

Firstly, the sustainability of a culture requires the continuity of local knowledge concerned with the humanities and social sciences, which in turn determines that old and new paradigms are relevant or overlapping in a sense. For various approaches in the humanities and social sciences, paradigmatic relevance or overlapping is much closer to the truth than the paradigmatic mutation in the hard sciences suggested by Kuhn. Therefore, disrespect for local knowledge, former paradigms, or traditional discourses is inadvisable. And meanwhile, fascination with theoretical labels such as the 'cultural turn', 'descriptive studies', 'manipulation', 'postcolonialism' and 'poststructuralism/Deconstructionism' should not make a scholar lose sight of the reality of his or her own culture.

Secondly, uncritical applications of Western metalanguages to local experiences can at times be misleading or misplaced in consideration of the cultural specificity or complexity of local knowledge. It is easy to name a few elements in

the Chinese tradition that travel along different paths from their Western counterparts: Classical Chinese literary criticism adopts an elusive and unanalytical metadiscourse (cf. Yang and Liu 1999: 441); classical Chinese literature has a strong tradition of aiming at a larger, receptive readership and writing for mixed purposes of tugging on the readers' emotional strings and manifesting the author's political concerns or ambitions, which runs against the Western concept of a more self-expressive writer (cf. Benjamin 2000: 15); Chinese-styled academic writing is usually perceived as indirect, implicit and obscure in comparison with its more direct, explicit and clear American counterpart (cf. Gao and Ting-Toomey 1998). Since traditional Chinese language does not suffer strains from tenses, prepositions, single and plural forms of a noun and whatever else Western analytical languages have while the Chinese language does not, grammar proves to be no problem in classical Chinese poems and a poet can bend his or her sentences as s/he sees fit. Ancient Chinese readers and scholars never worried about ambiguities from pure grammatical considerations because they had learned to read a classical poem with reference to a larger context — the author's personal life, the social background, etc. But a desire for modernity and international recognition has toppled the traditional way of poetic reading: Some established scholars began to offer pure grammatical readings of poems and write on ambiguities of classical Chinese poems. In 2001, a professor of English language and literature at the Sun Yat-sen University tried to justify his belief in untranslatability by using the title of a poem composed by Li Bai (or: Li Po), a famous poet of the Tang Dynasty. He argued that there were five different readings of the poem's title and supported his point by a meticulous part-of-speech analysis. But the analysis proves to be a Wersternized misreading. Any scholar or student devoted to studies of classical Chinese language and literature will be amused by such attempts at 'creative misreading' and will be able to point out the unreasonableness of several readings among the five. I am not trying to speak against the Westernized reading method, but I do believe that theoretical heights will be compromised if they can only trigger speculative impulses in scholars to turn the simple into the complicated and that the aim of poststructural thoughts is not to indiscriminately justify or legitimize all judgments and readings but to support reasonable ones.

5. Conclusion

It is urgent for Chinese scholars to set up better local channels for knowledge dissemination and inheritance before heading towards centripetal participation in mainstream activities of knowledge production in the global academy. Perhaps

the most effective way to achieve understanding between Chinese scholars and their international colleagues is that Chinese scholars must respect local knowledge and their own cultural heritage while at the same time, being inclusive and open-minded so as to learn from Western metalanguages. Mutual understanding between scholars from different academic backgrounds will contribute to a new global academic order that accommodates and incorporates local knowledge of different cultures and marginal metalanguages of different academic communities. This is a learning experience for both the global academy and the local ones, which will play a significant role in the production, distribution and advancement of disciplinary and interdisciplinary knowledge in the field of Translation Studies.

Notes

1. All the quotations from Chinese authors mentioned in this paper are my translations. And, all Chinese names are romanized in *Pinyin* according to the name order in China — with the surname followed by the given name.

2. Not only has Lefevere (1998) reversed the explanations for '*wen* (i.e. elegant)' and '*zhi* (i.e. simple)' in his article entitled "Chinese and Western thinking on translation", but he has also shifted between the former Wade-Giles system of romanization and the present Pinyin system for transliteration of Chinese terms.

3. Zhi Qian is a descendant of *Yuezhi* (Wade-Giles romanization: *Yüeh-chih*) immigrants. The surname *Zhi* refers to *Yuezhi*. Usually, Buddhist monks in China take two-character religious names, whose two characters should not be spelled separately because they must stay together to be meaningful. Also, it is incorrect to capitalize the first character or use the first character as the surname of the monk. In fact, the names of established monk translators (e.g. Kumarajiva, Xuanzang, Yancong) in ancient China have been misspelled several times in academic publications (cf. Hung and Pollard 1998; Lin 2002).

4. Yan Fu's words can be translated as follows:

> There are three difficulties in translation: faithfulness, expressiveness, and elegance. It is extremely difficult to accomplish faithfulness. But a faithful yet inexpressive translation can get nowhere…
> …
> The *Book of changes* said, "Be careful with words so as to be an honest person". Confucius proclaimed that "Nothing more than expressive words are needed". He also asserted that "Plain words can never spread far and wide". These are norms and guidelines to be followed by writings as well as translations. Therefore, elegance must be heeded in addition to faithfulness and expressiveness… (qtd. in Chen 1996: 119, 120)

5. Focusing on topics such as whether Translation Studies in China shall or must have Chinese characteristics, whether it is legitimate for the metaphysical concerns to dominate, and whether Chinese scholars shall embrace new paradigms of Western origin, a large number of academic essays have been published by the *Chinese translators journal* since 1999.

6. More details and examples have been incorporated in my postdoctoral research report *Reflections on translation and Translation Studies in present-day China*, East China Normal University, March, 2006.

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Résumé

Nous nous proposons d'introduire au métalangage de la traduction en Chine où s'est exprimée récemment une certaine appréhension vis-à-vis de l'acceptation non critique des métalangages occidentaux et de la discontinuité de nos métadiscours traditionnels. Nous soutenons que l'intercompréhension entre chercheurs de divers horizons peut contribuer à un nouvel ordre international savant qui concilierait et incorporerait connaissances spécifiques de différentes cultures et métalangages périphériques de différentes communautés de chercheurs.

Translation terminology and its offshoots

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We have today a number of versions in different languages of *Terminologie de la traduction / Translation terminology*, originally compiled in four languages by Jean Delisle, Hannelore Lee-Jahnke and Monique C. Cormier (1999). To assess how these versions were prepared, nine editors have been contacted by e-mail and asked to respond to a series of questions: How did they proceed to select the terms, to write their definitions, to insert the examples? In a paradoxical way, the answers do not seem to reflect a clear and thorough methodology. The meta-language of translation is far from enjoying consensus and the way to reach an agreement is all but simple.

Keywords: adaptation, definitions, examples, method, terminological purpose

1. A project in many different languages

In 1999, *Translation terminology*, edited by Jean Delisle, Hannelore Lee-Jahnke and Monique C. Cormier, assisted by 15 collaborators, was published. The book appeared in four languages (English, French, German and Spanish) under the auspices of FIT (*Fédération internationale des traducteurs*) and CIUTI (*Conférence internationale permanente d'instituts universitaires de traducteurs et interprètes*). Its main aim was "to make a practical contribution to the teaching of translation by defining a carefully selected set of terminology that is commonly used in training translators" (p. 108), the editors being "very much aware that it would be impossible to maintain complete parallelism among the conceptual networks of the four languages" (p. 109). Aims and procedures are explicitly given in the four introductions (pp. 2–6, 108–112, 214–218, 324–328). A few reviews of the book have appeared in different Journals (Tatilon 2000; Sánchez 2000; Cammaert 2001, Gambier 2001).

A number of further versions of the book in various languages have been reported: in 2001 (Finnish), 2002 (Arabic and Italian), 2003 (Galician, Dutch and Russian), 2004 (Chinese and Polish), 2005 (Korean, Romanian and Turkish), and 2006 (Afrikaans, Albanian, Bulgarian, Greek, Japanese, Brazilian Portuguese and Thai).

Some of those have actually been published (see list of references). In an attempt to find out how the different versions have been completed or are still in the process (in Afrikaans, Albanian, Greek, Korean, Thai), we have interviewed nine editors by e-mail. Five more were contacted but did not reply. A synopsis of the answers is given below. When there is a specific piece of information, or comments relevant to it, the language is given in abbreviation (Af: Afrikaans; Alb: Albanian; Ar: Arabic; Kor: Korean; Gr: Greek; It: Italian; Pol: Polish; Th: Thai; and Tc: Turkish).

Four main issues are dealt with: the objectives and motivation of the project, the way the work has been or is being done, the selection of terms and examples, and the type of final output.

2. Motivation and objectives

While two scholars were asked to prepare the terminology in their languages (It, Pol), most of the editors had a pedagogical purpose: they felt that teachers and students need a coherent vocabulary to consolidate what is being taught and learnt. It was regarded as a step forwards, a best practice for teachers (Thai). Everybody admitted that no translation terminology of this kind had been compiled so far and claimed that it is high time to make such a list available. Besides this practical aim, a strong concern was to achieve more consistency and uniformity in publications on translation (Afr, Alb, Ar, Pol, Kor), at least in the context of training, but also within the translation community at large. Putting some order into the terminology of translation as it is used today is a way to acknowledge that there are gaps, but sometimes also an abundance of terms, and maybe too often individual approaches (depending on the tradition the individuals have been trained in) (It, Gr), a discrepancy between the terms used by teachers with different backgrounds (languages, literature, linguistics) (Tc). Translation didactics and research would need a more normative terminology, irrespective of specific language pairs, in order to achieve more efficient communication and better visibility.

These explicit objectives have implications for the working process, undertaken by the translators/editors.

3. Working process

What was the version that served as a source text?

All the interviewees mentioned one main source for their lists but also added one or two additional languages (+), which reflect the various traditions in Translation Studies:

- English for Afr (+ Dutch), Kor (+ French, since many Korean terms originate from the French) for Thai. English was chosen because it is a primary working language and partly also because many academic papers on translation are being written and published in English.
- French: Alb, Ar (+ English and Spanish), It (+ German, English, and sometimes Spanish), Pol.
- German and English: Gr (the two languages the editor has been trained in) (+ sometimes French, because of the needs of translators and teachers who were trained in the French tradition).

Using other languages is very often considered as a way to check definitions and select equivalents.

And what about the working method?

Some of the editors worked on their own, testing their efforts on their students (Alb, Pol). Others have been working with a team or network of collaborators (teachers and PhD students, with different working languages): Afr, Ar, Kor — in particular with Japanese and Chinese, It (the editor had two research assistants who were translators and teachers. She also consulted a number of colleagues), Tc (with feedback from colleagues).

We also asked those who completed and published the work if they were able to distribute their terminology and discuss it with teachers of translation. Most of them gave a positive answer, having used, for instance, seminars of continuing education for teachers and style requirements for writing theses (Ar), academic meetings in Poland, or feedback from different universities (It). The Thai version, which is part of the National Language Policy project, is based on examples collected in a corpus of translation documents. It will be tested for reliability and validity before it is published. The first Turkish edition, now on the market, is expecting contributions from translators in training, teachers, scholars and graduates, so the current edition would probably be revised sooner or later.

4. Selection of terms and examples

What were the criteria for determining the selection of terms?

Afr, It and Kor based their work on the Delisle et al. list — which did not prevent them from making a few omissions and additions. Kor closely follows its source texts even when there are no direct corresponding concepts in Korean. Some of the terms are not directly translatable, or remain devoid of examples. A decision was made to let the readers know that certain terms and concepts exist

Some editors (Alb, Ar, Kor, Pol, Thai) insisted that no terms had been added that were not present in the original, even though they did notice some terms that are used in the classroom (e.g. "readability", "co-author", "localization"). This is again in contradiction with the explicit aim of the work. We find it even harder to understand that omissions were made because certain entries in Delisle et al. describe non-existing concepts in the language in question (e.g. "adjectif de relation", "aspect", "mot plein" in the Arabic version).

Afr, Gr, It and Tc clearly admitted the addition of terms (e.g. "translation shifts", "domestication", "foreignization") in line with developments in TS, or in an attempt to clarify some concepts such as "over-" and "undertranslation", or to take into consideration some differences vis-à-vis the four languages of the original.

A crucial question concerned the criteria for definitions. In other words, how language-related or language-determined would a definition be?

As for term selection, we have here two different claims: either the editors (Afr, Alb, Ar, Gr, Pol) translated the definition given in Delisle et al., with a few clarifications, especially in cases of a semantic change of a term, or they adjusted the definition (Kor, It) because the structure of their language is different, or because a distinction like the one present in the original does not exist in it (e.g. "sens" and "meaning", used interchangeably in Korea; word-for-word translation referring to translation without change in word order in English, unacceptable for the Korean/English or Korean/French translators since grammatical and syntactic characteristics of the languages do not allow for such word-for-word rendering — which is not the case for Korean/Japanese. We must admit that these two types of claims (literal translation and complete adaptation) are rather extreme and, indeed, due to lack of statistics for the individual languages, it is difficult to draw conclusions about the dominance of any strategy.

What about the examples? Were they taken as such from the original or have new examples been introduced?

In most cases, the editors translated the example given by Delisle et al. (e.g. Alb), but examples were also added when it was deemed relevant to offer more language-related cases (e.g. Kor). Some of the original examples were replaced (e.g. It, Pol, Thai). For Ar and Gr, the examples given are quite different from the original ones, partly because they were collected from a corpus of texts in those languages and partly because of the structural differences between those languages and the ones used in Delisle et al.

5. Translation/adaptation

Was there any degree of adaptation to a "national" translation tradition and/or to a specific theory?

In general, the answer is no. However, it is impossible to completely suppress one's background and type of education (for instance, the two Albanians have been trained in ESIT within the so-called Paris School), or the tradition and vitality of one's own language (e.g. Ar, Alb). Most of the interviewees recognized that their traditions, if they had any, were strongly influenced by European/Western-oriented traditions (Afr, Kor). However, a couple of principles have been followed here and there to select the most widely used terms and to include as many examples as possible, for instance in Kor and Tc.

Finally, how would the translators name their work, a translation or an adaptation?

The question was asked with no definition of the two concepts. Thus, the differences in the answers surely reflect the different interpretations given to both of them. In general, translation is seen as closer to literal and line by line rendering while adaptation allows a certain freedom to add, omit and change elements of the original.

Apart from Alb, which keeps the structures, the examples and the presentation of the original, all the editors have hesitated, combining translation (of the concepts and the terms) and adaptation (of equivalences, definitions, examples, if needed): Afr, Ar, Gr, It, Pol. Only the Thai and Turkish editors expressed another point of view: the former because for him, adaptation and editing are parts of translation, while the latter clearly claimed that the project was a total adaptation — compiling a list of terms taught in Turkey and choosing equivalents according to the possibilities of the Turkish language, thus enriching the terminology of translation in Tc (adding terms, pinpointing the necessity of coining new terms, etc.).

6. Conclusion

Three final remarks can be made here:

1. As the answers were not substantiated enough, it is difficult to correlate the different claims of the same translator. The feeling is that sometimes the aims and working process, the criteria for selecting terms and examples are contradictory, or that there is a gap between the objectives and the final output. Nevertheless, the hesitation between translation and adaptation reveals how

unclear the two concepts are, even after the completion of a terminology of translation intended for training purposes.

2. Only time will show the relevance of what has been achieved, in particular if the terms are used in the classroom, if the terminology changes the linguistic habits of the students (Ar), if the book is fairly well distributed in Universities other than the original one (It). However, the Polish version has already had a second edition (2006), only two years after it was first published. This is an encouraging sign that harmonisation, if not uniformity, is possible between different institutions in charge of training would-be translators.
3. Strangely enough, none of the interviewees has referred to other terminologies or dictionaries available today in Translation Studies (e.g. Baker 1998, Shuttleworh and Cowie 1997). Either they did not know about them, or else they knew them but chose to ignore them.

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Résumé

Il existe actuellement différentes versions étrangères de la *Terminologie de la traduction*, édité déjà en quatre langues, en 1999 par Delisle et al. Pour comprendre comment ces versions ont été réalisées, nous avons interrogé par courriel neuf éditeurs. Comment les termes ont-ils été sélectionnés, les définitions rédigées, les exemples choisis ? De façon paradoxale, les réponses ne manifestent guère des procédures claires et méthodiques. Le métalangage de la traduction apparaît ainsi encore assez éloigné de tout consensus et les manières d'y parvenir encore loin d'être simples.

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