

2. know what means the author has used to satisfy the purpose he intended for.
3. have already determined about the framework and the language styles necessary to transfer the text into his own language.
4. have an idea who his readers will be and what his translation is intended to reach.

According to Foster, it is only the translator who has ideally the permission to determine on whether the unit of the utterance is to be considered 'a word' (as it was applied in the translations of Renaissance and particularly by Luther in his rendering of the Bible into German) or 'the whole work' (in which words, phrases and sentences are subordinated units). Combinations with different proportions and ratios might be ideal provided that the nature of the text to be translated is virtually known and worked out.

In translating poetry, the translator must first catch the inner voice of the poem which represents the individual voice of the poet. In other words, what is heard from the poem excluding the superficial framework of words or phrases must first be caught, otherwise, the rendering would end as a bizarre (P.21)

2.2.2.13 EUGENE NIDA (1959; 1964; 1969; 1975)

In his "Principles of translation as exemplified by Bible translation" (1959), Nida states that definitions for good translation may vary depending on what the purpose of it might be (P.19). Nevertheless, he provides us with a general

definition by stating that, in rendering a text, the intention should be to produce a text in the target language as closely equivalent as possible to the original text in the source language taking into consideration the fact that this equivalence should not only be in the forms but in style and meaning as well. A good translation must never look like a foreign one. Taking into account that identity in equivalence is not possible due to the following factors, the translator must give priority to the meaning if both style and meaning cannot be corresponded with those of the original text. The factors which make copying of style and meaning in the two languages rather impossible are:

- a. Different languages possess different systems of meaning-symbol relationships.
- b. Symbols and their referents are associated arbitrarily and one language may not necessarily have the same association of meanings and symbols as that of the others.
- c. World experiences are categorized differently and are represented by different symbols with different proportions in various languages.

Having acknowledged these facts, one finds that, in rendering texts from one language into another, addition of information, deletion of information and skewing of information are inevitable. A good translation is expected to have been based on the deciphering of semantic units in the source language and corresponded with their equivalents (as closely related as possible) in the other. In other words, the degree of information received from the source

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language must be sought and elegantly represented in the target language (P.27).

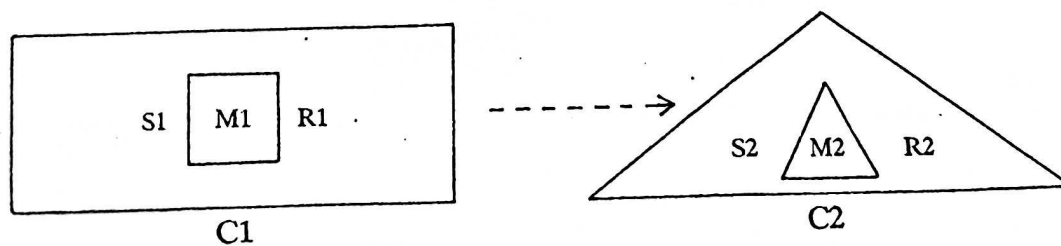
Nida states that 'idiomatic expressions' , 'semantic patterns' and 'grammatical construction's are the problems any translator may come across in rendering of any text, particularly in the translation of the Bible.

According to Nida (1959) , a good translator must be aware of these semantic and grammatical patterns and must be competent enough to translate not only the semantic or grammatical units of the text, but also its discourse as it was interpreted by the people in its own age. In other words, a translator

"... must engage in what is traditionally called exegesis, but not hermeneutics, which is the interpretation of a passage in the terms of its relevance to the present-day world"

(P.15).

Taking it for granted that, generally speaking, translation is a transference of meanings and forms, the following diagram can clearly show the role of the translator (Nida: 1959):



S = Source

R = Receptor/Target

C = Context

M = Meaning

Where S1 intends M1 in regard to R1 Within C1, S2 intends M2 in regard to R2 in C2. Different geometrical shapes indicate the incompatibility of the two cultures. In the source language, the translator acts as a listener, decoding the message and then acting on it; whereas in the target language, the translator acts as a speaker, encoding the message from the product of the transfer phase and speaking or writing it. In this process, identity in forms and meanings is just an ideal and may come true in certain cases, but approximation in meaning is possible and actually appreciated.

Nida claims that this process can be generalized to the rendering of all texts from one language into another.

Nida's 1964 contribution is one step further towards providing more conceptions to the theory as well as a brief but concise review of translation theory in the past.

The students need to get familiar with these views. To familiarize the students of translation with Nida's (1964) views, a summary of Nida's argumentation will follow:

Nida tries to begin his argumentation with making comments on Jakobson's (1959) model. Jakobson (see Jakobson for more details) divides translation into three categories:

- a. intralingual
- b. interlingual
- c. intersemiotic

Intralingual is translating from one form into another within the same language; interlingual is the translating of one form into another form between two different languages; and intersemiotic is the transmutation of forms to symbols or symbols to symbols. According to Nida, the main problem with this categorization is that language has been considered only as a code, whereas

language is a network of communicative events (p.3). when a translator engages in translating from one language into another, he goes beyond the superficial structures and their correspondences in the two languages or even their styles (as it is the goal of intralingual translation). The translator tries to describe the whole message taking into consideration all associations attributed to it. Thus, meaning in association with its communicative role plays a more significant role than mere structural transference (P.9).

Nida enumerates the traditional approaches to meaning as follow:

a. Centripetal concept

It seeks the core of meaning of a form and ignores the peripheral ones.

Centrifugal concept

b. It seeks meaning in its distributive environment. In other words, it looks to the area of meaning.

c. Lineal concept

It seeks meaning through a logical or historical line of decency.

Nida (1964) rejects all of these concepts and argues that they are inadequate because:

1. No core meaning of any form exists. A form may be the representation of different meanings.

2. Meanings may cover both central and peripheral semantic areas.

3. A linear tracing of meaning is irrelevant to the synchronic analysis of linguistic relations.

Nida, aware of these shortcomings, argues that, in rendering a text from one language into another language, the translator, besides having adequate competency in the source as well as the target languages; and being fluent in oral rendering in the same contexts, must know the subject matter well; must be conscious of the participant's roles; must have a thorough understanding of the codes used; must know the styles and the techniques of writing in the target language and must also have a command on what the author's message has been for the readers in the source language (PP. 120-145).

The translator must regularly and constantly rearrange his forms and make adjustments. In each instance, he must look for the author's message and adjust his rendering to the target language form and meaning requirements. Having done so, the outcome would be a translation credited for its stylistic and semantic appropriateness and its proper carrying of 'communication load' (P.226).

The translator's ultimate goal should be to reproduce the source language messages in the target language. Additions, alterations and retrenchments may become necessary under certain circumstances if they prove to be effective to the ease of the translated text (for the types of additions, subtractions, and alterations, see P.35).

Nida advocates the use of footnotes to fulfil at least two functions:

- a. to provide supplementary information

- b. to notify corrections on the original's discrepancies
(pp.237-39)

The translating procedures, as depicted by Nida (1964), are as follow:

1. technical

- a. analysis of the source and target languages
- b. a thorough study of the source language text before making attempts translate it.
- c. making judgments of the semantic and syntactic approximations.

(pp.241-45)

2. organizational

Constant reevaluation of the attempt made; contrasting it with the existing available translations of the same text done by other translators, and checking the text's communicative effectiveness by asking the target language readers to evaluate its accuracy and effectiveness and studying their reactions.

(PP.246-47)

Nida's "Language structure and translation" (1975) is a more elaborated version of his previous models. He questions some assumptions and argues that in no two utterances, even within the same language, similar units have identical meanings. In no two languages, one can find exact correspondences to

signify the relationships between related words. Synonymity is an ideal and in no language one can find two words with different forms but identical meanings. Having taken these facts into consideration, Nida argues that communication, in its endocentric or exocentric form, is a matter of relativity, and thus, no communication can be perfect (P.5).

Nida (1975) believes that a proper treatment of language requires a close contemplation and a careful survey of its functions in the community where it is employed with respect to the reciprocal cultural operations. When one speaks of the meaning of an utterance, the whole situation including the linguistic context and the non-linguistic world factors must be studied to determine its meaning. Expressions may simply imply endocentric meanings or they might convey exocentric meanings depending on whether a denotative or a denotative plus a figurative meaning is intended for (pp. 6-13).

Nida consolidates his 1969 views by stating that the role of the translator is to go constantly through the process of analysis, transferring and restructuring. In other words, the translator first contemplates on the foreign text, analyzes it, and then restructures it to become more compatible with the target language. In analyzing the foreign text, the translator has to take all semantic aspects of a units, denotative and connotative meanings and the grammatical relationships into consideration (P.30). Nida mentions a good example where the following Biblical sentence can have at least five different peripheral meanings:

JOHN... PREACHED THE BAPTISM OF
REPENTANCE UNTO THE FORGIVENESS OF
SINS.