



A look into the translation process



## **ACKNOWLEDGEMENTS**

In the first place, I want to thank my teacher, who has not only given me essential tips and help without which it would have been difficult to manage this work, but also, but not less important, he has left me my own place without overwhelming me in any moment.

I also want to thank my parents for supporting and giving me some helpful advice and my brother for motivating and helping me in this work.

Special thanks to Montserrat Cendra, the writer of the book “Contes màgics de la Mediterrània”, who besides answering my questions, explained me more interesting things about her experience with the literary world.

## **1. INTRODUCTION**

In this work, I have been making a research on a subject that strikes me, not only for its extent, which I must say I have been unable to deepen everything I liked, but also because it seems easy or quick to work out although, in fact, it is all about a minuscule work that implicates lots of different linguistic aspects.

The main reason why I chose this subject is because, as I like it, I plan to study 'Traducció i Interpretació' at the university. Therefore, I thought that at the same time that I was doing this school work, it would help me to start learning things about it.

The purpose of this work has been, basically, since the beginning, to make an overall view of the translation process and see how would it be when taking it to practise. I must admit that I was a bit lost at the beginning because, even though I was motivated, I did not know really how to start. Nevertheless, I started looking for information and fulling my head with all the documentation I was able to find and trying to decide which one I did not want to use for my project.

I began with many questions in my head, such as: What is the world of translation like? Which skills must a translator have? Can I do a good translation? Is it necessary to study a degree in Translation Studies to succeed on it?

To answer these questions I organized my work into two main parts. On the one hand, the theoretical part, which has been basically focused on the process of translation and its problems. On the other hand, the practical part, which has consisted of my own translation of three different tales and their subsequently analysis. Finally, the interview with Montserrat Cendra, author of two of the three tales which I translated, which helped me to see this process in the real world.

I opted to translate tales because, as they are short, I could understand the meaning of the whole text. Otherwise, translating some chapters of whichever novel would not have made any sense. On the one side, I chose "En Pere sense por" because there was the English translation so then I could do the comparison between it and my own translation. On the other side, my teacher recommended me "Contes màgics de la Mediterrània" because he knows the author personally and the tales in her book are original as they are not known by many people.

Finally, I recommend to read the important terminologies (page 50) before my project itself to understand it completely.

## **2. TRANSLATION PROCESS**

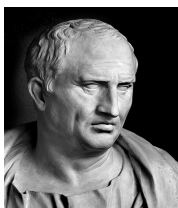
### **2.1 Introduction**

Hartmann (1980), co-author of the standard texts *Dictionary of Language and Linguistics* and the *Dictionary of Lexicography*, states that translation consists of something further than compare different versions of texts and linguistic systems to go through a comprehension of how translation works in totality of the interactive communication, how this communication can take place when there are involved different codes and how the mediating translator manages to bring about communication in the target language.

According to Catford (1965), the founder of the School of Applied Linguistics at the University of Edinburgh, the property of a language is the meaning, therefore, a source language text has a source language meaning and a target language text has a target language meaning. On the other hand, the property of the mind are the concepts, which have no language. So, whereas meaning is showed through language, concepts inhabit in the mind and they are able to be transferred and translated.

### **2.2 Literally or figuratively?**

Consequently, it is clear that translation is not about replacing one word with another. Certainly, deciding whether to translate literally or figuratively is the first problem which appears whenever someone is going to translate a literary work.



Cicero was one of the first to articulate the translator's dilemma:

"If I render word for word, the result will sound uncouth, and if compelled by necessity I alter anything in the order or wording, I shall seem to have departed from the function of a translator."

In the the ancient Rome the principal responsibility of the translator was that the reader in the TL caught the idea of the text so it was enough if they were able to reproduce the essence of the the original work (SL). Then, we see that in this period a certain license in translation was acceptable. However, this belief in the translator's freedom disappears when it comes to Bible translations because the interpretation which translation involves could become blasphemy when translating the scriptures as it might interfere with the word of God.



The invention of the printer was the next turning point. It also shortened a bit the translator's freedom because for the first time there was an attempt to theorise the process of translation.

Etienne Dolet, a French scholar, translator and printer, was the first to try theorising the process of translation. In *How to Translate well from one Language into Another* (1540) he sketches five principles:

- The translator should understand the source language (SL) text and be able to capture its sense
- S/he should be competent in both the SL and target language (TL).
- S/he should not be literal in translation.
- S/he should use common idiomatic language.
- S/he should be able to reproduce the correct tone of the original, by a careful use of words, in the TL text.



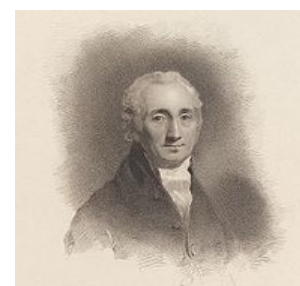
In the 17<sup>th</sup> and 18<sup>th</sup> centuries started the idea of the SL text as 'original' and the translation as secondary so the translator's became the 'slave' to the writer of the original. John Dryden, who was an important critic and poet, outlined three basic methods of translation:

- Metaphrase: Word for word translation.
- Paraphrase: Sense for sense (figurative) translation.
- Imitation: This is basically like adaptation where translator abandons the original text (SL text) and recreates it in the TL.



As a result, we can see that whereas in the 15<sup>th</sup> and 16<sup>th</sup> centuries the translator could take up translation without knowing the SL and could treat it a bit slightly, by the 18<sup>th</sup> century the translator was expected to be an expert in the SL and its culture. In 1791, Alexander Fraser published *The Principles of the Translation*, the first book talking exclusively about translation in English. He stated some principles to systematize the process of translation which neither gives freedom to the translator:

- The translation should recreate the original.
- It should resemble the original in style and manner.
- It should read easily like the original.



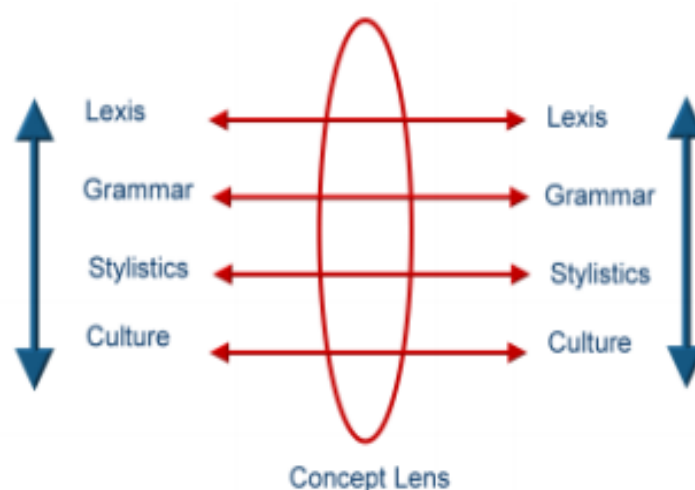
In conclusion, the perception of the translation and the translator has been changing over the years. What is clear is that the autonomy of the translator has been and still is an issue of big concern.

### 2.3 How does this process actually work?

The process of translation can be defined as the activity of translation. The translation process usually is used by a translator as a guide in translating text from the source language into the target language.

In the translation process, there are two sets of parallel linguistic and cultural repertoires. When translation analysis begins, both repertoires are constantly changing to replace lexis, grammar, stylistics, phonology, culture and situation with equivalents which match and to give universal concepts of language properties.

When changing the text from the SL to the TL, all the qualities of text move from one repertoire to the other through the "concept lens" which is also constantly focused on changing concepts induced by marked qualities in the context of the SL repertoire in order to match qualities in the TL. The final translation is the result of this action-reflex mechanism which can be represented by the following model:



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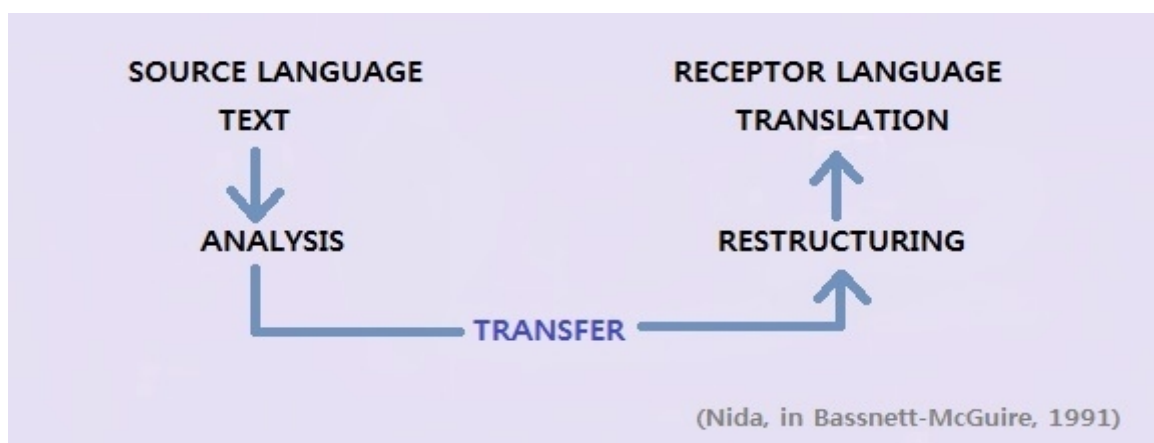
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<sup>1</sup> This image was taken from an essay written in [www.ualberta.ca](http://www.ualberta.ca) by Ali Darwish.

## 2.4 Basic steps to follow

This process consists of three steps: analysing, transferring and restructuring texts of the source language.

1. **Analysis:** The translator analyses about grammatical relationship and meaning of the word. He/She must decide the basic communicative form of the text. ( If it communicates content, it is the informative type; if it contains artistic content, it is the expressive type; and if it is of persuasive nature it is the operative type)
2. **Transfer:** The translator analyses material of source language and target language that is transferred base on the mind of translator.
3. **Restructuring:** The material that he/she has analysed is transferred to receptor text, and then it is reconstructed to end up with a final message that is suitable in receptor language.



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As it is stated above, translation is a cumulative process. If the translator has experience, has good language skills in both language demanded for the translation, knows how the translation process works...etc, the faster the action-reflex movement will be.

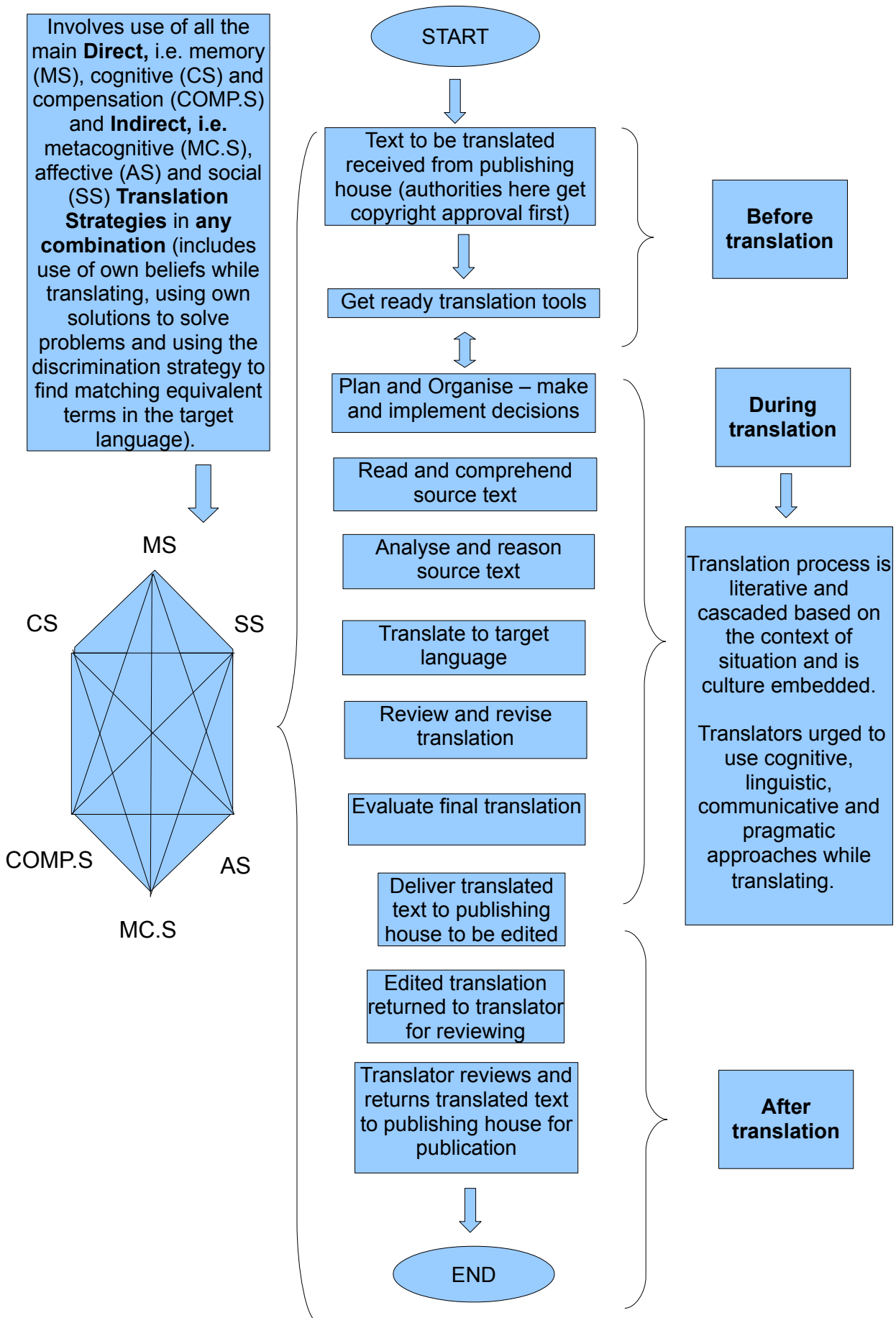
## 2.5 Is there a translation model?

Although the image above summarizes the process, it is obvious that such process requires a great deal of important knowledges to succeed on it.

Here is shown, in general terms, how a translator should go on with his/her work.

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2 Diagram realized by Eugene Nida, published in 'Translation Studies' written by Susan Bassnett-McGuire in 1991.



<sup>3</sup> Researcher's proposed translation model posted in [www.translationjournal.net](http://www.translationjournal.net) in the paper 'A Competent Translator And Effective Knowledge Transfer' written by Dr. Kulwindr Kaur from the University of Malaya.



### **3. TRANSLATION TECHNIQUES**

Vinay and Darbelnet's book *Stylistique comparée du français et de l'anglais* (SCFA) (1958) was the first classification of translation techniques that had a clear methodological intention. (You can consult SCFA's translation techniques in the table of Annex 1). However, other theorists, such as Newmark, Delisle, Nida and Taber, Catford, House, Baker... have taken part in translation techniques.

#### **3.1 Direct Translation Techniques**

Direct Translation Techniques are used when structural and conceptual elements of the source language can be transposed into the target language. According to Vinay and Darbelnet, this can only be possible if both languages are very near to each other.

- **Borrowing.** To take a word or expression straight from another language. It can be pure (without any change), e.g., to use the English word lobby in a Spanish text, or it can be naturalized (to fit the spelling rules in the target language), e.g., gol, fútbol, líder, mitin. Pure borrowing corresponds to SCFA's borrowing. Naturalized borrowing corresponds to Newmark's naturalization technique.

- **Literal translation.** To translate a word or an expression word for word, e.g., 'They are as like as two peas' as 'Se parecen como dos guisantes', or, 'She is reading' as 'Ella está leyendo'. In contrast to the SCFA definition, it does not mean translating one word for another. The translation of the English word 'ink' as 'encre' in French is not a literal translation but an established equivalent. This corresponds to Nida's formal equivalent; when form coincides with function and meaning, as in the second example. It is the same as SCFA's literal translation.

- **Calque.** A calque or loan translation is a word or a phrase borrowed from another language and translated literally word-for-word. We can often see them in specialized or internationalized fields such as quality assurance (aseguramiento de calidad (S), assurance qualité (F) taken from English). An unsuccessful calque can be extremely unnatural, and can cause unwanted humour, often interpreted as indicating the lack of expertise of the translator in the target language. We can see it more clearly, for example, with the character 'Snow White' which becomes 'Blanche Neige' in French because the

normal word configuration in English of 'white snow' would be transferred as 'neige blanche'. This corresponds to SCFA's acceptance.

### **3.2 Oblique Translation Techniques**

Oblique Translation Techniques are used when the structural or conceptual elements of the source language can not be directly translated without altering meaning or disturbing the grammatical and stylistics elements of the target language.

- **Transposition.** To change a grammatical category, e.g., 'He will soon be back' translated into Spanish as 'No tardará en venir', changing the adverb soon for the verb tardar, instead of keeping the adverb and writing: Estará de vuelta pronto; 'Without the slightest hesitation' translated into Spanish as 'Sin vacilar en lo más mínimo' changing the noun 'hesitation' for the verb 'vacilar', instead of keeping the noun and writing: Sin la mínima vacilación; 'Your hands are cold' translated into Spanish as 'Tienes las manos frías' changing the possessive pronoun 'your' for the definite article 'las', instead of keeping the pronoun and writing: Tus manos están frías.

-Crossed transposition. When two terms take on each other's category, something that occurs frequently between adverbs and adjectives, e.g., 'The cake was excessively sweet' translated into Spanish as 'El pastel estaba dulcemente excesivo'.

- **Modulation.** To change the point of view, focus or cognitive category in relation to the ST; it can be lexical or structural, e.g., to translate as 'you are going to have a child', instead of, 'you are going to be a father'. This coincides with SCFA's acceptance.

- **Adaptation.** To replace a ST cultural element with one from the target culture, e.g., to change baseball, for fútbol in a translation into Spanish. This corresponds to SCFA's adaptation and Margot's cultural equivalent.

- **Equivalence.** The process is creative, but not always easy. The idea of equivalence can be simultaneously simple and complex in Translation Studies. Vinay and Darbelnet explain equivalence as something almost inherently cultural, using the example of someone expressing pain. In English the term "ouch!" is used, while in French, a literal rendering of the sound would be of no use to the reader. Instead, the equivalent of "ouch!" in French is "aïe!". Both words would immediately indicate to readers that there is some level of pain

involved. Equivalence also relates to idiomatic expressions, so translating literally would leave a reader confused.

- **Compensation.** An item of information, or a stylistic effect from the ST that cannot be reproduced in the same place in the TT is introduced elsewhere in the TT, e.g., the French translation of I was seeking thee, Flathead. used the archaic thee, instead of you, to express respect, but none of the equivalent French pronoun forms (tu, te, toi) have an archaic equivalent, so the translator expressed the same feeling by using the vocative, O, in another part of the sentence: En vérité, c'est bien toi que je cherche, O Tête-Plate.

### 3.3. Other Procedures

These seven basic procedures are complemented by other procedures. Some of them are classified as opposing pairs.

- **Concentration vs. Dissolution.** Concentration expresses a signified from the SL with fewer signifiers in the TL. Dissolution expresses a signified from the SL with more signifiers in the TL, e.g., archery is a dissolution of the French tir à l'arc.

- **Amplification vs. Economy** (similar to notions of concentration and dissolution) amplification involves an application of a longer form in the TL in order to cover syntactic or lexical gaps; economy is considered to be its opposite, e.g., 'He talked himself out of a job' (say the wrong thing, or talk so much that you become a nuisance, and thus lose your position) and 'Il a perdu sa chance pour avoir trop parlé'. The opposite procedure is economy, e.g., 'Nous ne pourrions plus vendre si nous sommes trop exigeants' and 'We'll price ourselves out of the market' (to raise a price and drive someone or something out of the marketplace).

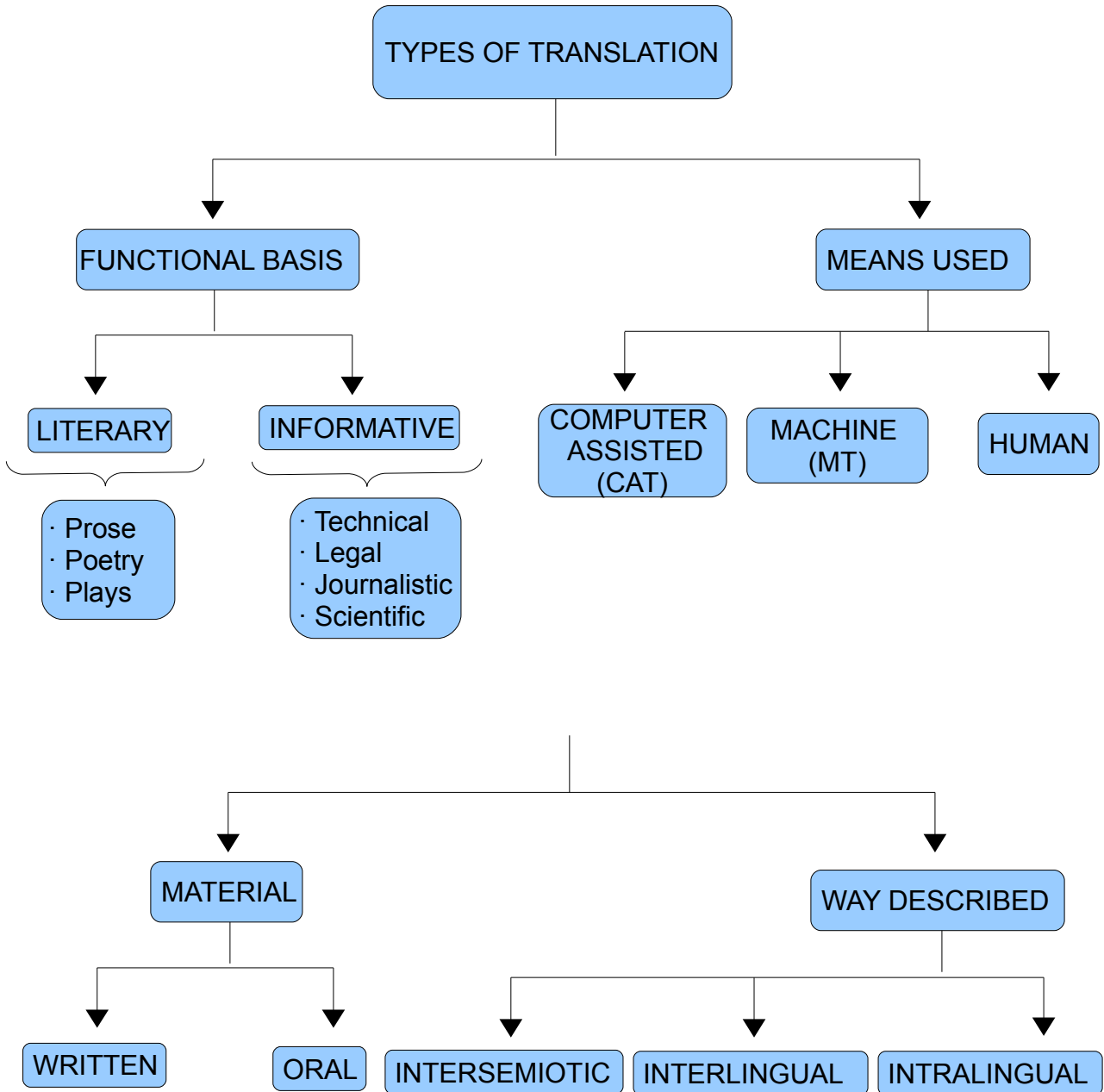
- **Reinforcement vs. Condensation.** These are variations of amplification and economy that are characteristic of French and English, e.g., English prepositions or conjunctions that need to be reinforced in French by a noun or a verb: 'Shall I phone for a cab?' and 'Voulez-vous que je téléphone pour faire venir une voiture?', condensation would be its opposite as we can see in this example: 'Entrée de la gare' and 'To the station' the verb plus the preposition in French is condensed in a preposition in English.

- **Amplification.** To introduce details that are not formulated in the ST: information, explicative paraphrasing, e.g., when translating from Arabic (to Spanish ) to add the Muslim month of fasting to the noun Ramadan. This includes SCFA's explicitation, Delisle's addition, Margot's legitimate and illegitimate paraphrase, Newmark's explicative paraphrase and Delisle's periphrasis and paraphrase. Footnotes are a type of amplification. Amplification is in opposition to reduction.
- **Description.** To replace a term or expression with a description of its form or/and function, e.g., to translate the Italian panettone as traditional Italian cake eaten on New Year's Eve.
- **Discursive creation.** To establish a temporary equivalence that is totally unpredictable out of context, e.g., the Spanish translation of the film Rumble fish as La ley de la calle. This coincides with Delisle's proposal.
- **Established equivalent.** To use a term or expression recognized (by dictionaries or language in use) as an equivalent in the TL, e.g., to translate the English expression They are as like as two peas as Se parecen como dos gotas de agua in Spanish. This corresponds to SCFA's equivalence and literal translation.
- **Generalization.** To use a more general or neutral term, e.g., to translate the French guichet, fenêtre or devanture, as window in English. This coincides with SCFA's acceptance. It is in opposition to particularization.
- **Linguistic amplification.** To add linguistic elements. This is often used in consecutive interpreting and dubbing, e.g., to translate the English expression 'No way' into Spanish as 'De ninguna de las maneras' instead of using an expression with the same number of words, 'En absoluto'. It is in opposition to linguistic compression.
- **Linguistic compression.** To synthesize linguistic elements in the TT. This is often used in simultaneous interpreting and in sub-titling, e.g., to translate the English question 'Yes, so what?' With '¿Y?', in Spanish, instead of using a phrase with the same number of words, ¿Sí, y qué?. It is in opposition to linguistic amplification.

- **Particularization.** To use a more precise or concrete term, e.g., to translate 'window' in English as 'guichet' in French. This coincides with SCFA's acceptance. It is in opposition to generalization.
  
- **Reduction.** To suppress a ST information item in the TT, e.g., the month of fasting in opposition to Ramadan when translating into Arabic. This includes SCFA's and 01.Meta 47/4.Partie 1 510 11/21/02, 2:16 PM Delisle's implicitation Delisle's concision, and Vázquez Ayora's omission. It is in opposition to amplification.
  
- **Substitution** (linguistic, paralinguistic). To change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa, e.g., to translate the Arab gesture of putting your hand on your heart as Thank you. It is used above all in interpreting.
  
- **Variation.** To change linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographical dialect, etc., e.g., to introduce or change dialectal indicators for characters when translating for the theatre, changes in tone when adapting novels for children, etc

## 4. TYPES OF TRANSLATION

Due to the continuing evolvement of the professional translation industry there are now certain terms used to define specialist translations.



Roman Jakobson, in his essay “On Linguistic Aspects of Translation”, ended distinguishing three forms of translation:

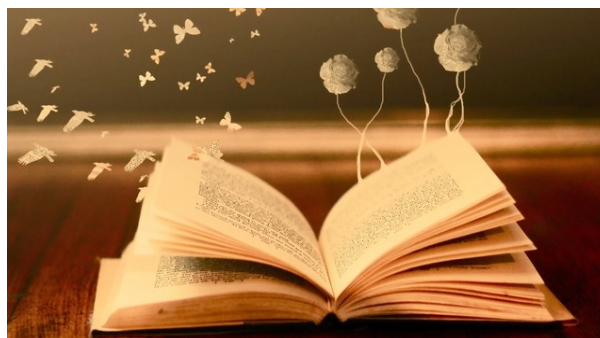
- Interlingual translation: Translation from one language into another or reinterpretation of the message in another linguistic code.
- Intralingual translation: Translation within a language which would involve explaining it in words of the same language.
- Intersemiotic translation: Translation from one linguistic system to another which means the transference of meaning from a verbal to a non-verbal system or from one medium to another.

These three forms are the way in which translation types are described but we determine the type of translation depending on the predominant communicative function. Consequently, we can distinguish between literary and informative translation in functional basis, between written and oral translation (or interpretation) in the material and Machine translation (MT), Computer-assisted translation (CAT) and Human translation in the means used.

- Literary translation: It deals with literary texts as works of fiction or poetry whose main function is to make an emotional or creative impression to the reader. Their communicative value depends, foremost, on their artistic quality and the translator’s primary task is to reproduce this quality in translation.

As literature has got so many genres, literary translations may be subdivided in the same way because each genre needs specific arrangement and uses specific artistic means to impress the reader. Translators of *prose*, *poetry* or *plays* have their own problems. Each of these forms of literary activities consist of a number of subgenres and the translator may specialize in one or some of them according to his talents and experience.

The particular tasks inherent in the translation of literary works of each genre are more literary than linguistic. The great challenge to the translator is to combine the maximum equivalence and the high literary merit.



- Informative translation: It renders into the target language non-literary texts, whose main purpose is to transmit a certain amount of ideas, to inform the reader.

A number of subdivisions can also be suggested for informative translations. Here we may highlight translations of *scientific and technical* texts, of newspaper materials, of official papers and some other types of texts such as public speeches, political and propaganda materials, advertisements, etc.

*Technical* translation: the main goal is to identify the situation described in the original. The great challenge to the translator is the predominance of the referential function. He/she must dominate the technical terms and have a sufficient understanding of the subject in order to be able to give an adequate description of the situation even if this is not fully achieved in the original. Some types of texts can be more identified by the difference in their *functional characteristics* in the two languages rather than by their positive distinctive features. For example, English *newspaper* reports differ a lot from their Ukrainian counterparts due to the frequent use of colloquial, slang and vulgar elements, various paraphrases, etc.



Apart from technical and newspaper materials it may be suitable to identify translation of *official diplomatic* papers as a separate type of informative translation. These texts make a category of their own because of the specific requirements to the quality of their translations. Such translations are important documents every word of which must be carefully chosen as a matter of principle. That makes the translator very particular about every little meaningful element of the original which he scrupulously reproduces in his translation. This scrupulous imitation of the original results sometimes in the translator more easily mistaking in literality than risking to omit even an insignificant element of the original contents.

*Journalistic* (or publicist) texts dealing with social or political matters are sometimes identified among other informative materials because they may feature elements more commonly used in literary texts (metaphors, similes and other stylistic devices) which might influence the translator's strategy. However, they are more often regarded as a kind of newspaper materials.

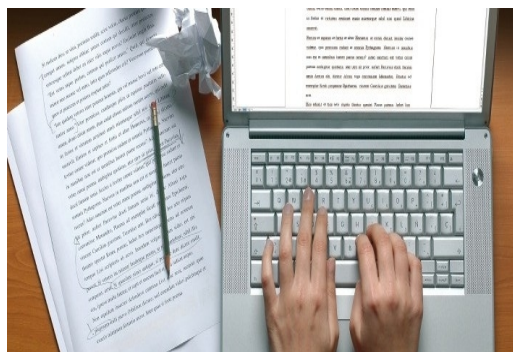




However, if the source text is of some length, its translation can be determined as literary or informative only as an approximation. That is because a literary text may include some parts of purely informative kind. On the contrary, informative translation may embrace some elements aimed at achieving an artistic effect.

In the material aspect, we distinguish:

- Written translation: the source text is in written form, as in the target text. Because of the conditions in which the process takes place, it is continuous. The receptor of the translation can read it as many times as the translator may need or like and the same goes for the final product, he/she can re-read the translation, compare it to the original, make the necessary corrections or start his work all over again.



- Oral translation: the interpreter listens to the oral presentation of the original and translates it as an oral message in TL. The receptor of the translation hears it but there are also some intermediate types because sometimes the interpreter rendering his translation may have the text of the original in front of him/her and translate it “at sight”. According to the conditions in which the process takes place, it is momentary.

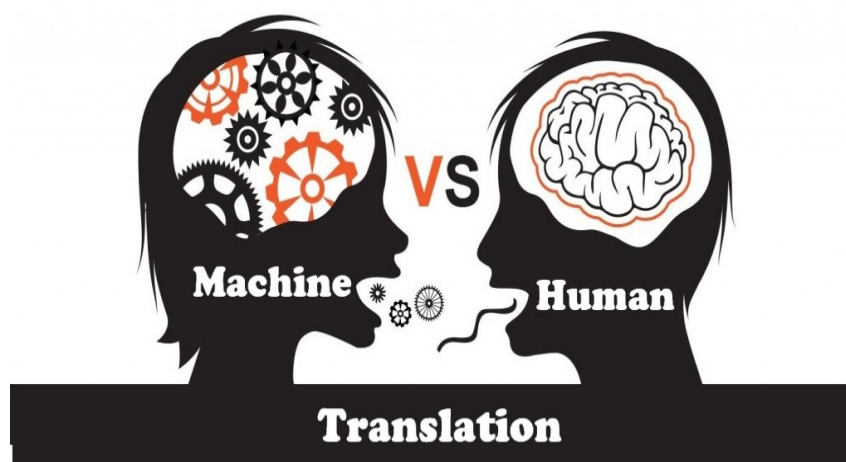


Focusing on the means used to achieve the translation we can difference between:

- Machine translation (MT): as currently practised, is a procedure whereby, in principle, a computer program, once activated, analyses a source text and produces a target text, without further human intervention.

In reality, however, most machine translation does involve human intervention: pre-editing and post-editing . In machine translation, the human translator supports the machine. To date, machine translation (a major goal of natural-language processing) has met with limited success.

- Computer-assisted translation (CAT): (also called computer-aided translation), is a form of translation where a human translator creates a target text with the assistance of a computer program. Note that in computer-assisted translation, the machine supports an actual, human translator. Computer-assisted translation can include standard dictionary and grammar software; however, the term is normally used to refer to a range of specialized programs available for the translator, including translation memory, terminology management and alignment programs.
- Human Translation: The very essence of using human translation is to bring a context to the content. A human translator can bring relevance to the TT by writing exact human translation which is more meaningful and easily relatable compared to the machine. Human translators have the ability to creatively write the content and present it into the TT. Moreover, there is the subject matter expert. Today many translation agencies use only subject matter experts for translation than just language translators and this is only achievable when you use human translation. The complexities and challenges of language and culture are constantly evolving as they are very dynamic. Only a human can understand these challenges and bring in the subject expertise and cultural awareness.



## **5. PROBLEMS OF TRANSLATION**

Here we are going to see some of the problems that the language's ambiguity can lead us to.

### **5.1 Ambiguity of the process of translation**

If words had only one meaning the process of translation would be much more easier, but it is obvious that most of the words have more than one meaning. Ambiguity is in contrast with definition, and normally refers to an unclear choice between standard definitions (as given by a dictionary), or else understood as common knowledge. When a word has more than one meaning, it is said to be lexically ambiguous and when a phrase or sentence can have more than one structure it is said to be structurally ambiguous.

#### **5.1.1 Factors Leading to English Ambiguity**

It should be admitted that many factors might lead to English ambiguity. Modern linguists tend to believe that English ambiguity is embodied in four aspects in terms of linguistics. i.e., phonology, lexicology, syntax and pragmatics.

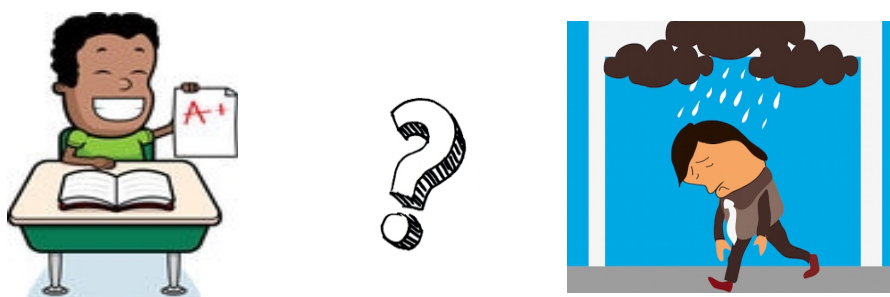
- Phonological Factor

It refers to the juncture, one of the phonological terminologies, the transition from one sound to another in speech. When someone speaks, one phoneme slips to another, in this moment different combinations are produced, resulting to different meanings.

For example: My younger brother had a / greidei /

We can hear the sentence in two different ways:

- (a) My younger brother had a grade A.
- (b) My younger brother had a grey day.



During the communication, although the ambiguity caused by different junctures is not easily eliminated, appropriate stop can be used to make clear what the speaker wants to express.

- Lexical Factors

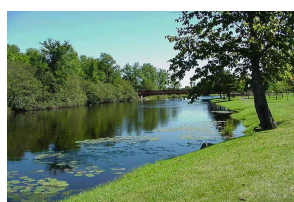
(1) Polysemy

When a word which has more than one meaning appears in a sentence, ambiguity tends to happen. It is also called polysemy, which may exist in nouns, verbs, adjectives etc.

For example: (A) I went to the *bank*.

**bank** (a) land sloping up along side of a river or canal

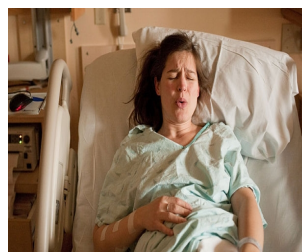
(b) establishment for keeping money, valuables



(B) She couldn't *bear* the child.

**bear** (a) endure (sth); tolerate; stand;

(b) give birth to.



The italic words in the two sentences (A), (B) mentioned above have more than one meaning, so there is more than one way to explain them. To find out the exact meanings of such words, it requires careful consideration of specific context. Especially, when reading literature, it demands more attention on the purpose of the author as well as the communicational situation. Only in this way someone can do a good job in disambiguation.

(2) Parts of Speech

If a word can be used as different parts of speech, we always call it a multifunctional word. The sentence containing such words easily presents different deeper structures, so it causes different comprehensions.

For example: (A) The doctor saw the *Indian* dance.

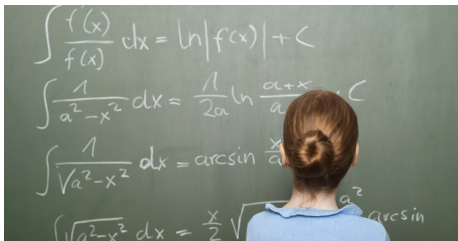
**Indian** (a) adj. “Indian” modifies “dance”

(b) n. “Indian” refers to “a specific person”



In English, present or past participles are always confused with adjectives or verbs, which cause ambiguity.

For example: (B) She is *calculating*.



Functioning as a “present participle”, “calculating” means “working out by using numbers or one’s judgement”. The sentence describes that the action is taking place.

Functioning as an “adjective”, “calculating” means “selfish, scheming, or shrewd”. The sentence details characteristics of a person. Also, one way this can occur is where a word is assigned to more than one category in the grammar. For example, *cleaning* is both an adjective and a verb in our grammar. We can assign two different analyses to the following sentence: (C) *Cleaning* fluids can be dangerous.



One of these analyses will have cleaning as a verb, and the other will have it as an adjective.

In the verb case (less reasonable) the sense is ‘to clean a fluid may be dangerous’, so it is



about an activity being dangerous.

In the adjective case the sense is that 'fluids used for cleaning can be dangerous'. Choosing between these alternative syntactic analyses requires knowledge about meaning. It may be worth noticing that this ambiguity disappears when 'can' is replaced by 'a verb which shows number agreement' by having different forms for third person singular and plural.

For example, the following are not ambiguous in this way:

- (C)    1. Cleaning fluids is dangerous.  
          2. Cleaning fluids are dangerous.

(C.1) has only the sense that the action is dangerous, (C.2) has only the sense that the fluids are dangerous.

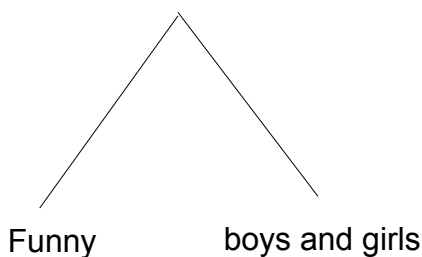
The way the words are arranged hierarchically has an important role in determining the meaning. It is also because of this that the ambiguity is produced.

IC Analysis (Immediate Constituent Analysis) proposed by Leonard Bloomfield can be used to reveal the hierarchical structure of a sentence.

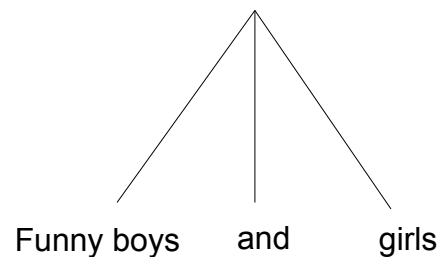
For example: Funny boys and girls

It means "funny boys and funny girls" if we consider 'funny' as a modifier of both boys and girls; or "girls and funny boys" if we think 'funny' is a modifier of boys but not of girls. The ambiguity can be captured by two different hierarchical structures.

**Funny boys and girls**



**Funny boys and girls**



Although people are sometimes said to be ambiguous in how they use language, ambiguity is, when speaking, a property of linguistic expressions.

## **5.2 The problem of equivalence**

Equivalence presupposes that a ST and TT can have the same value at a certain level and on certain fragments, and that this value can be expressed in more than one way. Moreover, the incorporation of this value is what differentiates a translation of the other possible texts. Inside this paradigm, talking about different translations involves talking about different types of equivalence.

Vinay and Darbelnet view equivalence-oriented translation as a procedure which 'replicates the same situation as in the original, whilst using completely different wording'. They also suggest that, if this procedure is applied during the translation process, it can maintain the stylistic impact of the SL text in the TL text. According to them, equivalence is therefore the ideal method when the translator has to deal with proverbs, idioms, clichés, nominal or adjectival phrases and the onomatopoeia of animal sounds.

However, the paradigm of equivalence has come to be considered naive or limited in its approach. Mary Snell-Hornby, professor at the University of Vienna and the first president of the European Society for Translation Studies, rejects the concept of equivalence because, she says, has "an illusion of symmetry between languages, symmetry hardly exists beyond the level of vague approximations and distorts the basic problems of translation".

Jakobson points out how difficult it is to achieve complete equivalence because of the complexity of the codes involved. Even in intralingual translation we have to make use of combination of code units to interpret meaning. So even synonyms cannot guarantee full equivalence. This becomes very difficult when the SL and TL are different. In addition to the difference between two language systems, cultural differences also pose huge barriers to translation activity. Eugene Nida says: "Since no two languages are identical, either in the meanings given to corresponding symbols or in the ways in which such symbols are arranged in phrases and sentences, it stands to reason that there can be no absolute correspondence between languages. Hence there can be no fully exact translations".

Otherwise, Douglas Robinson, known for his work in translation studies, writes that for some translators "the entire purpose of translation is achieving equivalence, the target text must match the source text as fully as possible".

Actually, no matter how strong the translator's desire to achieve a complete equivalence is, what he ends up with cannot be completely identical to the original. Therefore, equivalence in translation should not be defined in terms of sameness and identity, but should rather be viewed as being an approximate rendering of a text from a SL to a TL.

### **5.2.1 Formal equivalence**

Formal equivalence tries to remain as close to the original text as possible, without adding the translator's ideas and thoughts into the translation. Thus, the more literal the translation is, the less danger there is of corrupting the original message. This is therefore much more of “word for word” view of translation.

### **5.2.2 Dynamic equivalence**

Dynamic equivalence is an approach to translation in which the original language is translated “thought for thought” rather than “word for word” as in formal equivalence. Dynamic equivalence involves taking each sentence (or thought) from the original text and rendering it into a sentence in the target language that conveys the same meaning, but does not necessarily use the exact phrasing or idioms of the original.

## **5.3 The problem of Multiword units (idioms and collocations)**

Idioms and fixed expressions have got a vast territory in a way that they can include many cultural aspects such as religious beliefs, culture-specific items, superstitions, and different ideologies of the people from diverse societies and nations. Roughly speaking, idioms are expressions whose meaning cannot be completely understood from the meanings of the component parts.

For example: (A) 1. If Sam *mends* the bucket, her children will be rich.

2. If Sam *kicks the bucket*, her children will be rich.

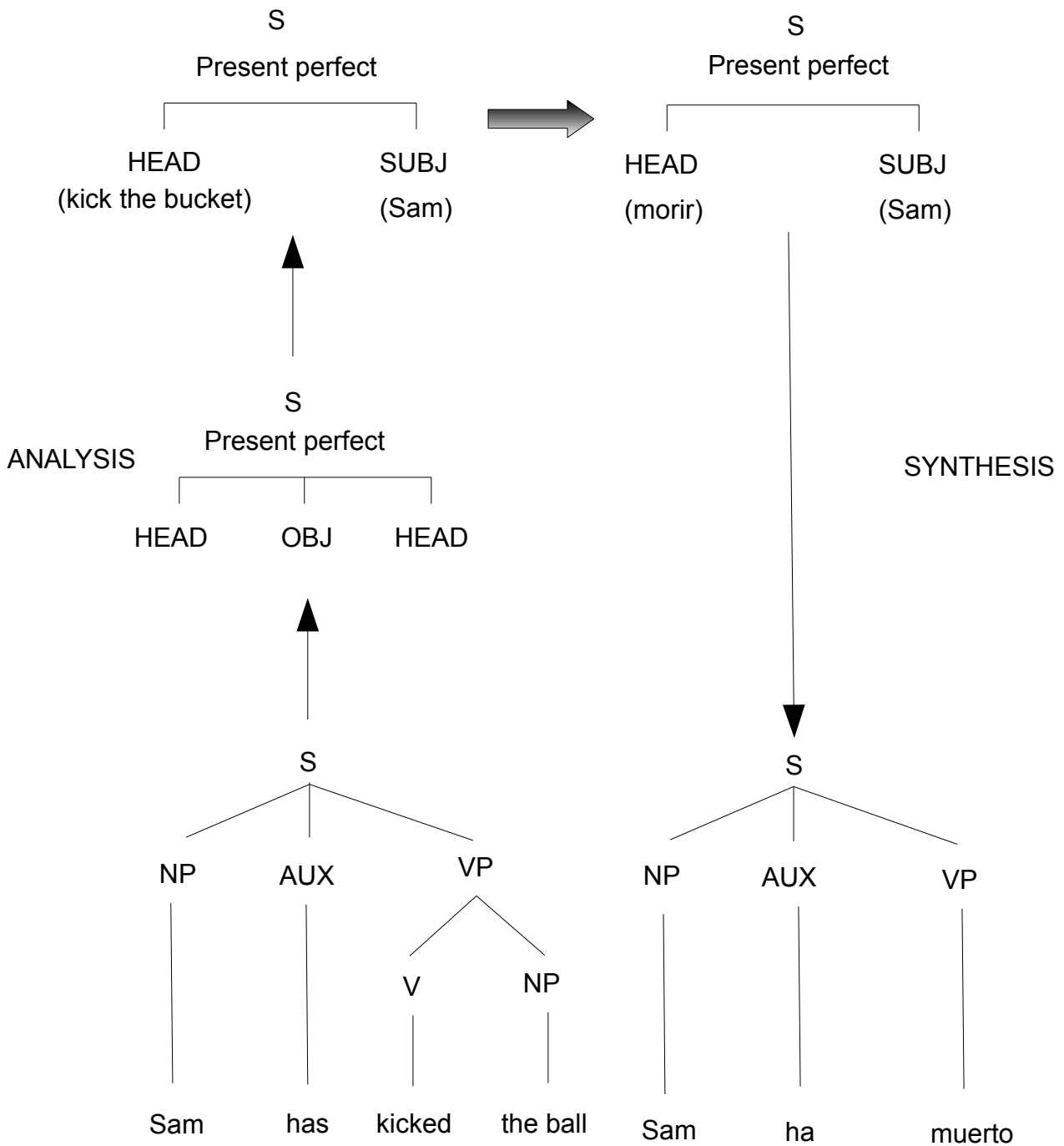
While it is possible to achieve the meaning of (A.1) with the knowledge of English grammar and the meaning of words, this would not be sufficient to realize that (A.2) can mean something like ‘If Sam dies, her children will be rich’. This is because *kick the bucket* is an idiom.

The problem with idioms is that it is not usually possible to translate them using the normal rules. There are exceptions, for example ‘take the bull by the horns’ (meaning ‘face and tackle a difficulty without shirking’) can be translated literally into Catalan as ‘agafar el toro per les banyes’, which has the same meaning. But, for the most part, the use of normal rules in order to translate idioms will result in nonsense. Consequently, we have to treat idioms as single units in translation.

An approach to idioms is to treat them with special rules that change the idiomatic source structure into an appropriate target structure. This approach is only applicable in transfer



or transformer systems, in the case where an idiom translates as a single word, it is simply a question of where one carries out the replacement of a structure by a single lexical item, and whether the item in question is an abstract source language word such as kick the bucket or a normal target language word (such as morir).



## **5.4 Literary Translation and the Problem of Subjectivity in the Interpretation of The Original Text**

In contrast with a scientific and a technical text, a literary text does not consist of objective facts. It rather offers subjective views and concepts of life that can be interpreted differently from one reader to another. This means that the author's intention in a literary text can not be determined easily and might be interpreted subjectively by the translator. The translator's subjective interpretation of the meaning of a literary text is therefore considered inevitable by translation theorists.

As Bassnet Mc Guire said when referring to the translator's subjective interpretation of the meaning of a SL literary text, the translator's decision as to what constitutes invariant information with respect to a given system of reference is in itself a creative act.

Although translation theorists consider this subjectivity inevitable, there is a way to achieve an objective interpretation of the author's meaning in the literary text.

If the work of art is an experience converted into an artistic form, everything which is contained in that experience is projected in that form and can only exist in that form. Therefore, we get to the conclusion that we can avoid this subjectivity by interpreting the author's intention.

What is more, if the literary text is conditioned by the author's personal experiences or by his personality, the translator would have to find out the author's vision of life after having read the ST and then establish the relation between the meaning and the author's vision of that topic which conditions the meaning. The translator must do that in order to avoid a hypothetical interpretation of the author's intention.

Roland Barthes, a French theorist, affirms the same: "The text should be approached in relation to the sign and defined by the meaning of the text which itself is constantly redefined through an activity of associations, contiguities and cross-references which the reader would establish between the meaning of the text and the author's concepts or personal experiences which condition it." A text, interpreted without a relationship between its meaning and its author's experiences or concepts, is therefore seen by Barthes as a text read without "the father's signature".

## **6. TRANSLATION OF A POPULAR CHILDREN'S TALE: EN PERE SENSE POR**

I decided to translate from Catalan to English the popular children's tale 'En Pere sense por', which was already translated. That way, apart from the analysis of my translation focused on the original version, I could also do a comparison between the original, the professional translation and my translation.

### **FEARLESS JOHN**

There was a boy, named John, who was very brave. He had heard lots of times about the fear, but he did not know what kind of thing it was, nor if it was a beast or a herb or a stone. And he was so eager to know it that one day he decided to go around the world to see if he could find it.

While he was walking, it got dark. He saw a house and he wanted to stay there to sleep, but people told him not to stay there because fear lived there and it came out every night.

-There is the fear that comes out every night – people told him.

But John, totally happy, said:

-Wow, so then I even like it more! The thing is that I search it, the fear.

People thought he was crazy, but he ignored them.

There was nobody in the house, but, however, the table was prepared and full of food. John had dinner and then he went to sleep. Right at the time when he turned the light off, he heard a strange noise and bones started falling from the ceiling. He got up, caught them and started playing bowling.

Immediately there was a heavy noise of chains and John shouted:

-Whoever wants something, just come!

Then, a little, little man appeared and John asked what he wanted. He said that he was a builder and he had built the house, but nobody had finished paying him for it; lots of the tiles were his and he wanted them.

John told him that he could take them but asked him to just let him sleep because he was sleepy.

Then a bunch of little men appeared, they plucked the tiles which were theirs and left.

Next day, everybody asked John how the night had gone and he explained them what had happened.

In that house any noise was ever heard again and the owner, totally happy, gave John a bag with money.

The boy continued his way. He asked everyone if they knew where the fear was and they thought he was crazy. One day he encountered some people who told him:

-Go to the poor devil's Hostel and you will know what the fear is.

John went there, but, as it was very late, the hostel owner did not want to make him the dinner.

-At night, the fear comes out- he said, and he left.

-I wish it would!- said John.

And he took a pan and started frying the potatoes.

After a while, there was a voice that came from the chimney:

-Oh, I'm falling!

-As long as you don't fall in the pan, it's okay man!

Then a very dirty man fell out from the chimney, who told John:

-As you're so brave I will tell you where a pot full of money is hidden.

Totally happy, John left the following day with the money.

While he was walking it got dark, and he saw a house nearby.

He got in and there was nobody, but three huge pots were boiling in the fire, and there were three loaves as big as carriage wheels and three omelettes as three squares.

The boy, who was very hungry, ate a little bit of meat and vegetables' soup from one of the pots, a chunk of omelette and a bit of bread.

Then, he wanted to sleep, and he found three beds as big as all Barcelona.

When he had been in bed for a while, the three giants who lived in the house arrived and they started to eat dinner.

One of them said:

-Someone has taken me soup from the pot!

And another:

-Someone has eaten a bit of my bread.

And the third:

-Someone has taken me a chunk of my omelette!

They got very angry, they started searching and found John.

-Don't we scare you?

-That's what I would like -said the boy-, to be scared of you!

Look, if you want you can cook some fear and I will eat it so I will know what it is.

The three giants thought that the boy laughed at them and who knows who he was?

They did not dare to make him go out, and the owner of the bed where the boy was sleeping had to sleep on the floor.

Those giants were very bad people and the king of that country did not know how to kick them out. Without knowing it, John helped him. He had a glue which stuck everything: legs, arms, heads...

The giants wanted to prove it and John cut their heads. Then he stuck their heads but, inside out!

When they realised it, they all three died of fear!

When the king knew it, he wanted that brave boy to marry his daughter.

And so it was.

But John kept being sad because he did not know the fear yet. The princess wanted to help him. One night, when John was sleeping, she came close with a bucket of cold water and poured it over him.

He woke up all of a sudden, screaming very scared. And he said:

-Now, if I die, I won't care because now I know what kind of thing the fear is.

## 7. ANALYSIS OF MY TRANSLATION (1)

This is the analysis of my translation focused on the original version. Here I am going to explain how and why I translated the things that supposed a slightly larger difficulty to carry out or that were difficult to find the right equivalents in Catalan.

ORIGINAL	MY TRANSLATION
“Havia sentit parlar moltes vegades de la por”	“He had heard lots of times about the fear”
Here, I omitted the verb 'parlar', because therefore, I would have needed a subject so it would have been: “He had heard lots of time people talking about the fear”. However I preferred to omit the verb because the sense will be the same, rather than add the subject 'people'.	
“Caminant, caminant (...)”	“While he was walking (...)”
With this, I did a translation though-for-though instead of writing “Walking, walking” and did the same translation when it appeared the same expression afterwards.	
“Ui, (...)”	“Wow, (...)”
Here I used the equivalent “wow” and I used the same in the other tale that I translated.	
“(…) però ell no en va fer cas”	“(…) but he ignored them”
What I did here was to render “no en va fer cas” by the verb “ignore”, so it is clearly a though-for-though translation.	
“(…) va sentir un <u>catacric-catacrec</u> ”	“(…) he heard a <u>strange noise</u> ”
Here I could have used the 'Borrowing' technique, that is to say, I could have written the same expression, but I thought it would not have made any sense if an English speaker read it.	
“(…) el prenién per beneit.”	“(…) they thought he was crazy”
With this expression I did not know what to do because “prendre per” hasn't got an exact equivalent in English so I just tried to write something which meant the same.	
“Tant de bo fos així!”	“I wish it would!”
This was a difficult expression because i did not know how an English person would say that.	

“Ai, que caic!”	“Oh, I'm falling!”
Here I used the equivalent 'oh'. With the expression 'que caic' I thought that using the Present Continuous tense would be the best way to render it.	
“Tot content”	“Totally happy”
Here I replaced the noun 'tot' for the adverb 'totally' which I thought would make the same sense.	
“escudella”	“meat and vegetables' soup”
With this name of a typical catalan dish, I used the 'Amplification' technique which means explaining what it is. I preferred to use this instead of the 'Borrowing' technique which would have been writing 'escudella' in the translation.	
“fer-los fora”	“kick them out”
I did not know if here I should have written “make them go out” or “kick them out” but I finally opted for the phrasal verb.	
“es <u>van morir</u> tots tres <u>de por</u> ”	“they all three <u>died of fear</u> ”
Here, I did not know how an English speaker would say that so I just did a word-for-word translation.	

## 8. ORIGINAL TEXT, ENGLISH TRANSLATION AND MY OWN TRANSLATION: THE DIFFERENCES

In this section I decided to compare the three versions: the original, the original translation and my translation. I listed the differences in the table below:

ORIGINAL TEXT	ENGLISH TRANSLATION	MY OWN TRANSLATION
“Hi havia un noi, anomenat Pere, (...)”	“ <u>Once upon a time</u> there was a boy, <u>called</u> John, (...)”	“There was a boy, named John, (...)”
“Havia sentit parlar moltes vegades de la por, però ell no sabia pas quina mena de cosa era, ni si era una bèstia (...)”	“He had heard <u>people talking</u> about fear <u>many</u> times, but he didn't know <u>what it was</u> , nor even if it was an <u>animal</u> (...)”	“He had heard lots of times about the fear, but he did not know what kind of thing it was, nor if it was a beast (...)”
“I tantes ganes tenia de saber-ho, que un dia va decidir d'anar-se'n pel món a veure si la trobava.”	“And he was so <u>keen</u> to <u>find out</u> , that one day he decided to go <u>out into</u> the world to see if he could find <u>fear</u> .”	“And he was so eager to know it that one day he decided to go around the world to see if he could find it.”
“Caminant, caminant, (...)”	“Walking, walking, (...)”	“While he was walking, (...)”
“(...) s'hi va voler quedar a dormir.”	“(...) he <u>decided</u> to stay there to sleep.”	“(...) he wanted to stay there to sleep.”
“Hi ha la por que cada nit surt”	“Fear comes out every night”	“ <u>There is the fear that</u> comes out every night”
“(…), tot content, (...)”	“(…), <u>very</u> happy, (...)”	“(…), totally happy, (...)”
“Ui, així encara m'agrada més! És que jo la busco, la por.”	“Wow, <u>I like this more and more!</u> <u>That's what I'm looking for</u> , the fear.”	“Wow, so then I even like it more! The thing is that I search it, the fear.”
“La gent el van perdre per boig, però ell no en va fer cas.”	“ <u>The</u> people thought he was mad, but he <u>took no notice</u> .”	“People thought he was crazy, but he ignored them.”
“(…) I en canvi la taula era parada i plena de menjar”	“(…) <u>and yet</u> the table was <u>laid</u> and full of food”	“(…) but, however, the table was prepared and full of



		food.”
“Així que va haver apagat el llum, va sentir un catacric-catacrec i van començar a caure ossos i més ossos del sostre.”	“ <u>Not long after</u> he had <u>switched</u> the light off, he heard a <u>rumbling</u> noise and bones <u>began</u> falling from the ceiling.”	“Right at the time when he turned the light off, he heard a strange noise and bones started falling from the ceiling.”
“Ell que sí, es va llevar, els va agafar i s'hi va posar a jugar a bitlles.”	“He got up, <u>picked them up</u> and started playing <u>skittles</u> with them.”	“He got up, caught them and started playing bowling.”
“Tot seguit es va sentir un gran soroll de cadenes,(...)”	“ <u>Straight away</u> there was a <u>loud rattling</u> of chains (...)”	“Immediately there was a heavy noise of chains (...)”
“Qui vulgui res, que vingui!”	“ <u>If you</u> want something, come <u>over here!</u> ”	“Whoever wants something, just come!”
“(…) no l'hi havien acabada de pagar; moltes de les teules i rajoles eren seves, i les volia.”	“(…) <u>the owner</u> had not paid him; a lot of the <u>roof tiles</u> and <u>wall tiles</u> were his and he wanted them.”	“(…) nobody had <u>finished</u> paying him for it; lots of the tiles were his and he wanted them.”
“(…) que el deixés dormir tranquil perquè tenia son.”	“(…) <u>would he please</u> let him sleep <u>peacefully</u> because he was <u>tired.</u> ”	“(…) asked him to <u>just</u> let him sleep because he was <u>sleepy.</u> ”
“Llavors es van presentar tota una colla d'homenets, van arrencar les rajoles i les teules (...)”	“Then a <u>group</u> of little men appeared, <u>tore off</u> the <u>roof tiles</u> and <u>wall tiles</u> (...)”	“Then a bunch of little men appeared, they plucked the tiles (...)”
“En aquella casa mai més no s'hi va sentir soroll i l'amo, tot content, (...)”	“ <u>No noise was ever heard</u> again in that house and the owner, <u>who was very</u> <u>happy</u> ,(…)”	“In that house any noise was ever heard again and the owner, totally happy,(...)”
“El noi va continuar el camí.”	“The boy <u>went on</u> his way.”	“The boy continued his way.”
“(…) el prenien per beneit. Un dia va trobar una gent (...)”	“(…) they thought he was <u>a fool</u> . One day he <u>met</u> some people (...)”	“(…) they thought he was crazy. One day he encountered some people (...)”
“Vés a l'Hostal del pobre	“Go to the poor devil's <u>Inn</u> ”	“Go to the poor devil's Hostel”

diable (...)"	(...)"	(...)"
"(...) l'hostaler (...)"	"(...) the <u>innkeeper</u> (...)"	"(...) the hostel owner (...)"
"Quan és de nit surt la por- va dir, I se'n va anar."	" <u>When night falls</u> , fear comes out- he said, and went away"	"At night, the fear comes out- he said, and he left."
"Tant de bo fos així!"	" <u>If only</u> it would!"	"I wish it would!"
"I ell mateix va agafar una paella I va començar a fregir-se les patates."	"And he <u>himself took hold of</u> a <u>frying pan</u> and <u>began</u> frying the <u>chips</u> ."	"And he took a pan and started frying the potatoes."
"(...) es va sentir una veu que venia de dins de la xemeneia."	"(...) <u>he heard a voice</u> coming from <u>up</u> the chimney:"	"(...) there was a voice that came from the chimney:"
"Mentre no caiguis a la paella rai, home!"	"As long as you don't fall in the <u>frying pan</u> , <u>I don't care!</u> "	"As long as you don't fall in the pan, it's okay man!"
"(...) et diré on hi ha amagada una olla plena de diners."	"(...) I'll tell you where <u>there's a pot full of money</u> <u>hidden</u> ."	"(...) I will tell you where a pot full of money is hidden."
"Tot content (...)"	" <u>Happy as anything</u> (...)"	"Totally happy(...)"
"Caminant caminant se li va fer fosc (...)"	" <u>After walking a long time</u> it got dark (...)"	"While he was walking it got dark (...)"
"Hi va entrar I no hi havia ningú, però al foc bullien tres calderes molt grosses, I damunt de la taula hi havia tres pans grossos com rodes de carro I tres truites com tres places."	"He <u>went</u> in and <u>found</u> <u>nobody there</u> , but <u>on the fire</u> three very big pots were <u>boiling</u> , and on the table there were three loaves as big as <u>wagon</u> wheels and three omelettes like three <u>bullrings</u> ."	"He got in and there was nobody, but three huge pots were boiling in the fire, and on the table there were three loaves as big as carriage wheels and three omelettes as three squares."
"(...) va menjar una mica d'escudella d'una de les olles, un trosset de truita I una mica de pa."	"(...) ate <u>some soup</u> from one of the pots, a <u>slice</u> of omelette and a bit of bread."	"(...) ate a little bit of meat and vegetables' soup from one of the pots, a chunk of omelette and a bit of bread."
"(...) tres llits grans com	"(...) three beds as big as	"(...) three beds as big as all

Barcelona.”	<u>an entire city.</u> ”	Barcelona.”
“M’han pres escudella de l’olla! (...) Se m’han menjat un tros de pa! (...) A mi m’han agafat un trosset de truita!”	“Someone’s taken some soup from my pot! (...) Someone’s eaten a bit of my loaf.(...) They’ve had a bit of my omelette!”	“Someone has taken me soup from the pot! (...) Someone has eaten a bit of my bread.(...) Someone has taken me a chunk of my omelette!”
“Tots tres es van enfadar molt, van començar a buscar i van trobar en Pere.”	“ <u>All three of them were very cross.</u> They <u>began looking</u> and found John.”	“They got very angry, they started searching and found John.”
“No et fem por?”	“ <u>Aren’t you afraid of us?</u> ”	“Don’t we scare you?”
“No van gosar de fer-lo sortir, (...)”	“They didn’t dare <u>throw him out</u> (...)”	“They did not dare to make him go out (...)”
“Aquells gegants eren molt mala gent (...) no sabia com fer-los fora.”	“Those giants were very bad <u>men</u> (...) didn’t know how to <u>get rid of them.</u> ”	“Those giants were very bad people (...) did not know how to kick them out.”
“Els gegants van voler comprovar-ho i en Pere els va tallar el cap. Després els va enganxar, però... del revés!”	“The giants wanted to try it and John cut their heads <u>off</u> . Then he stuck <u>them back on</u> , but... <u>back to front!</u> ”	“The giants wanted to prove it and John cut their heads. Then he stuck their heads but, inside out!”
“(…) es van morir tots tres de por”	“(…) they all three died of fright”	“(…) they all three died of fear.”
“Però en Pere continuava trist perquè encara no coneixia la por.”	“But John <u>was still</u> sad because he <u>still didn’t know what fear was.</u> ”	“But John kept being sad because he did not know the fear yet.”
“(…) quan en Pere dormia, s’hi va acostar amb una galleda d’aigua freda (...)”	“(…) when John was <u>fast asleep</u> , she <u>crept up</u> with a bucket of cold water (...)”	“(…) when John was sleeping, she came close with a bucket of cold water (...)”
“Ell es va despertar de cop, cridant molt espantat.”	“He woke up <u>suddenly</u> , <u>shouting</u> , very <u>startled.</u> ”	“He woke up all of a sudden, screaming very scared.”
“(…) no em sabrà pas greu perquè ja sé quina mena de cosa és això de la por.”	“(…) I won’t mind at all, because now I truly know what fear is.”	“I won’t care because now I know what kind of thing the fear is.”

After the comparison, I would like to stand out some interesting facts:

1. While the original translator (English native in this case), often used a colloquial register when translating, I translated the text more formally. We can appreciate it because he uses more idiomatic expressions, for instance, when he translates 'dormia' for 'was fast asleep'.
2. Whereas I had in mind to do a formal-equivalence-oriented translation because it is a literary text so I did not want to alter the meaning, the original translator carried out a dynamic-equivalence-oriented translation. Besides, I think that the original translator may not even would have thought about it and he just did it in an intuitive way. We can see this, for example, when he translates the verb 'voler' for the verb 'decide'.
3. Whereas he knows perfectly how he would write what the original text says because he is English, I do not know how an English person would say some of the expressions. For instance, when he translates “així encara m'agrada més” for “I like it more and more!”
4. As I already knew, and also, based on the third fact, I came to the conclusion that if we want to achieve a successful translation, the best scene is to have your mother tongue as the TT. Besides, it is obviously that the ST must be in a language in which the translator has many skills.

## **9. TRANSLATION FROM “CONTES MÀGICS DE LA MEDITERRÀNIA”**

In her book “Contes màgics de la Mediterrània”, Montserrat Cendra collects stories from Maghreb, which is thought to be read by children from Primary school. It is a compilation of 29 folk tales, most of them Moroccan but also Algerian, which had been modelled to be pleased, also, by Catalan children.

They are divided into five themes: A world full of magic, Ogres, ogres and small ogresses, Animal Stories, Stories with values and With a smile on the lips. I selected two of the tales from Stories with values and made their translation into Catalan.



### **STORIES WITH VALUES**

#### **19. THE STORY ABOUT THE PLAYFUL HERDSMEN**

On any given day, when it was time to return the flock to the farmyard, at home, Chakir realized that while he was having fun, goats had gorged of the leaves of one of his father's field of figs.

When his father knew, he got angry and punished him harshly.

Chakir cried his eyes out, he was so angry that when his mum called him for dinner:

– Chakir, my poppet, the dinner is ready – adding: – Don't be late, it will cool!

He answered:

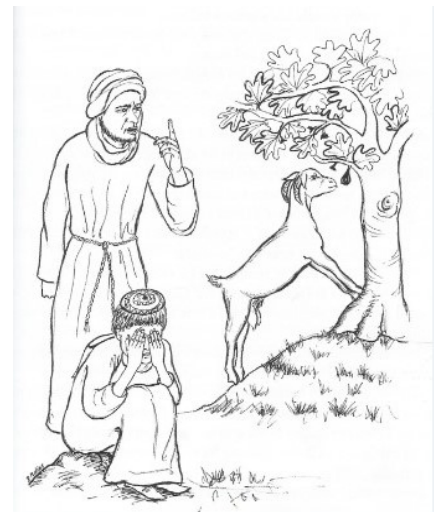
– Mum, leave me alone. I don't want to have dinner.

Mum, who already knew his tantrums, approached to the walking stick that grandfather left next to the door and said:

– Stick, bang Chakir's head. Dinner is getting cold and he doesn't want to come to the table.

But the stick didn't agree so it didn't move. Then, mum appealed to the fire:

– Fire, burn the stick which hasn't wanted to punish Chakir, who hasn't wanted to come to



the table and the dinner's getting cold.

But fire didn't agree so it didn't move. Then, mum appealed to the water inside the jug:

– Water, put out the fire which hasn't wanted to burn the stick which hasn't punished Chakir, who hasn't wanted to come to the table and the dinner's getting cold.

But water didn't agree so it didn't move from inside the jug. Then, mum appealed to the ox they had at the stable:

– Ox, drink all the water of the jug because it hasn't wanted to put out the fire which hasn't wanted to burn the stick which hasn't punished Chakir who hasn't wanted to come to the table and the dinner's getting cold.

But the ox didn't agree so he didn't move from the stable. Then, mum appealed to the knife:

– Knife, kill the ox because it hasn't wanted to drink the water of the jug which hasn't wanted to put out the fire which hasn't wanted to burn the stick which hasn't wanted to punish Chakir who hasn't wanted to come to the table and the dinner's getting cold.

But the knife turned a deaf ear and it neither moved. Then, mum appealed to the mouse which was sticking the head of its burrow:

– Mouse, gnaw the knife's handle until it breaks because it hasn't wanted to kill the ox which hasn't wanted to drink the water of the jug which hasn't wanted to put out the fire which hasn't wanted to burn the stick which hasn't wanted to punish Chakir who hasn't wanted to come to the table and the dinner's getting cold.

But, as you probably already imagine, the mouse, which stretched his whiskers greedily, wasn't to gnaw knives, but rather preferred the cheese and ignored its mistress. Then, mum appealed to... wouldn't you guess who? So yes, to the cat, and she said:

– Cat, eat the mouse because it hasn't wanted to gnaw the knife's handle which hasn't wanted to kill the ox which hasn't wanted to drink the water of the jug which hasn't wanted to put out the fire which hasn't wanted to burn the stick which hasn't wanted to punish Chakir who hasn't wanted to come to the table and the dinner's getting cold.

Mr. Cat answered quickly:

– Of course, mistress, I'll eat it delighted!

And it ran to the mouse, which reacted quickly:

– No, mistress, don't worry, I'll follow your orders.



And the mouse began to gnaw the knife's handle, which, at the same time, also reacted:

– Wow, wow, mistress, give me a second chance, now I obey your orders.

So he approached to the ox's throat to kill him, which also reacted rapidly:

– My goodness!, mistress, I can't even play a joke on you. Now I run to drink the water of the jug.

But the water neither fell behind:

– Oh, mistress, you are really impatient, now I run to put out the fire.

But before it could get to the fireplace, the fire had already jumped and was about to fall over the grandfather's stick which also reacted quickly:

– You're right, mistress, your son deserves a punishment because he hasn't wanted to eat a dinner as delicious as you've prepared.

Finally, Chakir reacted. The truth is that every time he was more hungry and began to regret his stubbornness.

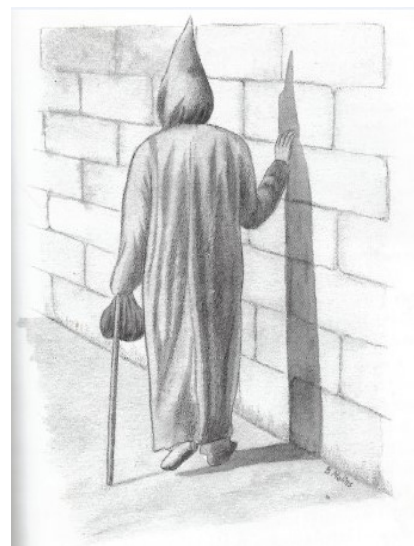
And right at that moment, all the members of the family who were at home burst out laughing, and after having dinner, they ended the meal with a dessert of delicious dates. And you, do you want some?

## **21. THE VISIT OF SIDI RAHAL TO MARRAKESH**

Towards south of Morocco, in the region of Tafilalt, lived a very holy man, Sidi Rahal, the *traveller*. He was known by this name because it did not suppose any effort to him to catch his walking stick and restart the journey when it seemed to him that he was getting too much used to comfortable life.

Wrapped in his green djellaba, this time Sidi Rahal took advantage that it was dark night and everybody was sleeping to run away to another village. This way, he made sure nobody detained him there because, as he was so warm-hearted and brought so much blessing to people, no one wanted him to walk off.

He was only carrying a bunch of jujubes and a ball of fatness, on his way he would already find out water in the fountains, and God, for sure, would bring him the bread that he would need. He bestrode slowly while taking



advantage of the night to pass through the deserts. At daytime, he climbed the mountains and stopped whenever someone asked him help.

This so holy man had a really special property which God gave him: he could transform into a woman and thus he could talk to women without problems.

One fine day, after a long crossing, after having gone up the mountains of the Atlas, and having gone down again, he arrived to Marrakesh, the big city of the snake's enchanters. There the patron saint of the palaces of the city, Moul Ksour, whom all the habitants venerated, and he offered him everything he had so that they shared it.

But such was the fame of Sidi Rahal that all the people seemed to prefer his advice, and it provoked the envy of Moul Ksour.

Jealous, he flew to the top of the Koutoubia, minaret of the most important mosque of the village and threw all kind of curses. He transformed wolves into lambs, returned the vitality to the old people and beautified the palaces. Having done so, he came back next to Sidi Rahal, who was calmly sitting on his praying mat, eating some bread that God gave to him.

– Listen to me, good saint, I have heard voices saying that people from Tafilalt miss you. It seems that evil reigns everywhere, since you left.

Sidi Rahal was shocked, because it has never happened something like that, and he travelled very often. Doubtful, he dedicated all the night to the prayer to ask Allah for advice.

God loved the modesty of the saint of Talifalt and thought it was nothing good the proud attitude of Moul Ksour. He decided to punish him. A big wind storm struck over the city, it uprooted trees and herbs. It was so and so big that, the birds, frightened, fled from Marrakesh and their chants were no longer heard.

Both saints also fled and went to Toubkal, the highest peak of the Atla's Mountains to protect themselves.

– Every garden has got a tree and this garden is named like the saint that protects it – said Moul Ksour -. God gives a different tree for each garden, and must not depart from it because if not, the garden wither. You, then, are destined to Talifalt, it is God's will.

– You have provoked the anger of Allah, Moul Ksour! - talked back Sidi Rahal, who thought that, in Marrakesh, there was place for a lot of saint men-. You have forgotten that if God guarantees the bread, he is also able to give milk to the goats so that everyone could drink



it. If you depart from God, your people will no longer have the divine blessing and they will die from starvation.

Moul Ksour looked at him with a surprised face, for the first time he was seeing how Sidi Rahal, the calm man, got angry.

– You must learn to be humble and Allah will know how to reward you and also your people. Do not worry for me, I come back to my home.

Since that moment, the wind calmed down, birds came back to the city and a fine rain started to fall, filling up the fields of water so that crops would grow.

Sidi Rahal hugged his mate and gave him a jujube as a sign of friendship. When it was done, he caught his stick and restarted his journey to the desert.

He chose a poor place to stay and, after a while, where everything was drought and badlands, rivers started to fill up with water and the land gave a very green wheat, the most tasty of all the region. It is said that in all both regions, peace and prosperity lasted forever, inside Allah's peace.

## **10. ANALYSIS OF MY TRANSLATION (2)**

Generally, with my translation, I did a work of more word-for-word translation rather than thought-for-thought; so I have been doing a kind of formal equivalence-oriented translation. This is because I aimed to respect the work by the author and I tried to preserve the fidelity to the written structures as it is a literary text and, what is more, a children's tale. We can notice this in the first tale because it has a more repetitive structure and I thought it would not be good to change it in order to not become monotonous because it was absolutely the special thing of the tale.

The repetitive structure begins as follows: “Stick, bang Chakir's head. Dinner is getting cold and he doesn't want to come to the table.” then, it starts to add a new appeal at the beginning of the sentence each time and we end up with this: “Cat, eat the mouse because it hasn't wanted to gnaw the knife's handle which hasn't wanted to kill the ox which hasn't wanted to drink the water of the jug which hasn't wanted to put out the fire which hasn't wanted to burn the stick which hasn't wanted to punish Chakir who hasn't wanted to come to the table and the dinner's getting cold.” Consequently, it did not make sense to change it and say the same in another way because the original purpose of the

author was to maintain the exact structure.

Besides, I faced the problem of equivalence because it is clear that some expressions can not be translated word-for-word so whenever this happened, I used a dynamic equivalence-oriented translation. I am going to list the expressions which I had problems with, when translating into English and explaining them.

## THE STORY ABOUT THE PLAYFUL HERDSMEN

This is the analysis of my translation of the tale “El conte del pastoret enjogassat”.

ORIGINAL	MY TRANSLATION
“ <u>Ui, ui</u> , mestressa(…)”	“ <u>Wow, wow</u> , mistress(…)”
“ <u>Caram</u> , mestressa(…)”	“ <u>My goodness!</u> , mistress(…)”
“ <u>Ai</u> , mestressa(…)”	“ <u>Oh</u> , mistress(…)”
With these expressions it was a creative thing because I could not find the exactly established equivalents for these oral expressions.	
“Chakir, <u>fill meu</u> (...)”	“Chakir, my poppet (...)”
Here I could neither find the equivalent but instead of rendering this expression by “my son” I used the expression “my poppet” which I thought it is more said in oral speaking.	
“En Chakir va <u>plorar i plorar</u> (...)”	“Chakir <u>cried his eyes out</u> (...)”
With this expression I used the equivalent “cried his eyes out” instead of saying “Chakir cried and cried (...)”.	
“Però l'aigua tampoc no <u>es va quedar enrere</u> .”	“But the water neither <u>fell behind</u> ”
I used the phrasal verb “fell behind” instead of writing “stayed behind”.	
“Però el ganivet <u>va fer el sord</u> (...)”	“But the knife <u>turned a deaf ear</u> (...)”
Here, instead of saying “ignored her” or “did not listen”, I used the idiom “turned a deaf ear”	
“(…) els membres de la família que eren a la casa <u>es van posar a riure</u> ”	“(…)all the members of the family who were at home <u>burst out laughing</u> ”
Here, i could have written “started laughing” instead but I decided to use an idiom to make it sound more colloquial.	

## THE VISIT OF SIDI RAHAL TO MARRAKESH

This is the analysis of my translation of the tale “La visita de Sidi Rahal a Marràqueix”.

ORIGINAL	ENGLISH
La visita de Sidi Rahal a Marràqueix	The visit of Sidi Rahal to Marrakesh
With the title I had to choose between 'The visit of Sidi to Marrakesh' and 'Sidi Rahal's visit to Marrakesh'. I finally chose the first one because it looked more literary to me.	
“un home <u>molt sant</u> ”	“a very holy man”
Here I did not know if I should write “a very saint man” or “a very holy man” because neither of both expressions sounded good to me. I looked it on the Internet and found more results with “a very holy man” so, finally, that made me opt for this one.	
“no li costava pas gens”	“it did not suppose any effort to him”
With this I did a translation of though-for-though because I wrote “it did not suppose any effort to him” but perhaps I might have written “it did not cost him anything”.	
“Sidi Rahal <u>va aprofitar que</u> era negra nit”	“Sidi Rahal <u>took advantage that</u> it was dark night”
“tot <u>aprofitant</u> la nit per travessar els deserts”	“while <u>taking advantage of</u> the night to pass through the deserts”
I used the expression “took advantage that” instead of saying “Sidi Rahal <u>used that</u> it was dark night” because I found the expression more adequate for this text. The same expression appears again right below and I wrote the same as the writer wrote the same.	
“ <u>un bon dia</u> ”	“ <u>one fine day</u> ”
With this expression I wrote “one fine day” but I could have written “one good day” and it would have been correct too.	
“ <u>Fet això, (...)</u> ”	“When it was done, (...)”
I first wrote “When it was done,” because it did not sound okay “Done this,” (literal translation) to me. I finally found out that “ <u>Having done so</u> ” looked like the best translation.	
“ <u>m'han arribat veus que les gents de Tafilalet t'enyoren</u> ”	“ <u>I have heard voices saying that people from Tafilalt miss you</u> ”
In this sentence we can clearly see it is pretty much impossible to work out a formal translation on it but I translated it the best way I could.	

## **11. INTERVIEW WITH MONTSERRAT CENDRA**

Montserrat Cendra is the author of the book “Contes màgics de la Mediterrània”, from which I carried out my translation. I asked her some questions related to translation because she did her own version from the original tales.

### **1- Em pot dir quina formació té?**

Vaig estudiar filologia catalana a la Universitat de Barcelona (UB), després també vaig estudiar a l'Escola Oficial d'Idiomes de Tarragona el 5è de francès i bàsicament he dedicat tota la meua vida a l'ensenyament de Llengua i Literatura. També vaig fer un postgrau en Educació Plurilingüe arrel de la meua experiència amb els nouvinguts a l'institut on jo treballava.

### **2- Té una formació específica en traducció? Coneix alguna tècnica de traducció? Quina troba més eficaç?**

No, cap ni una. Tampoc.

### **3- Quins passos va seguir per elaborar la traducció? Quines dificultats va trobar?**

Jo ho feia d'una manera molt intuïtiva i en la major part dels casos em trobava que tenia el mateix conte que m'havia arribat perquè algun alumne me l'havia comentat abans o bé després l'havia llegit en algun dels reculls en castellà o també havia trobat una versió o diverses molt similars en fòrums d'Internet en francès o en algun cas, menys, també en anglès. Sé que també hi ha molt material en alemany perquè els alemanys del món del folklore en saben molt. Doncs, bàsicament partia d'això.

Alhora de traduir la dificultat més gran és que jo no podia accedir directament a les fonts orals. Bé, podia accedir-hi, les podia enregistrar, però com que eren en amazic, en alguna variant de l'amazic o en àrab darija, que és l'àrab marroquí i jo no sé cap de les dues llengües sempre necessitava doncs, una persona que m'ho pogués traduir i això no ho vaig trobar fins molt tard que va ser un company d'un curs a la Universitat de Barcelona que parlava molt bé el català i la seva llengua materna era l'amazic, o bé, havia de recórrer a material fonamentalment traduït.

### **4- Va tenir assessorament un cop produïda la traducció?**

D'això en vaig aprendre molt perquè aquest conte és fruit d'una petició que em va fer l'editor i el que volia era acostar els contes marroquins a un públic català, però era un públic infantil. I com tots els editors, el seu objectiu era vendre. Llavors l'editor m'anava demanant amb moltíssima freqüència que canviés coses perquè poguessin agradar als

nens o nenes d'aquí. De tal manera que no són genuïns. Els contes més genuïns són els que hi ha a l'altre treball, els de la llicència, que estava pensat per a l'ensenyament i que, per tant, com a escriptora o creadora no hi tinc cap mena de paper ja que són molt fidels. En canvi en Contes Màgics de la Mediterrània em recreo jo més, a vegades per pròpia voluntat i a vegades per indicació de l'editor per acostar aquesta tradició als nens i nenes d'aquí.

### **5- Quin és l'origen dels contes que va triar? Eren tots en llengua àrab?**

L'origen dels contes és de tradició oral, és a dir, que he exclòs totalment els contes cultes. En alguns casos la tradició oral és més pura, és a dir, que no ha passat per diverses edicions escrites. La primera sensació que tens quan estableixes contacte amb els contes del Marroc és que són molt cruels, molt durs, de molta sang i fetge. El meu estudi me'l va supervisar la Carme Oriol que és una de les figures més importants en el món del folklore de la poesia ètnica catalana, professora de la URV i ella em va dir que les versions dels nostres contes orals autèntiques també eren així. El que passa és que entre mig, s'ha passat per un sedàs culte que són les diverses versions: escrita, cinematogràfica, etc. I aleshores es va perdre l'autenticitat. En aquest sentit, els contes que jo he mirat de buscar són els contes el més autèntic possible i amb la limitació de no poder-hi accedir directament per qüestions de llengua. Per exemple, Lola López Enamorado o Moscoso, com que parlen l'àrab darija, en la major part dels casos doncs han accedit a versions directes i bàsicament doncs jo he intentat reproduir això en el llibre de la llicència. No obstant, quan jo li vaig ensenyar els contes al Saïd, que és el company que vaig conèixer a la UB, em va dir que sí que li sonaven els contes però que eren els seus contes vistos per algú d'aquí i que havien perdut part de l'autenticitat.

### **6- Quina és l'autoria dels contes? A nivell legal com es gestiona la traducció d'un text?**

Jo no he tingut cap problema en aquest sentit, em sembla que ho vam comentar amb els editors. A veure els contes, que hauríem d'anomenar rondalles, són rondalles populars i com a tals, no tenen drets d'autor perquè precisament són recollides de la veu del poble, ara bé, sí que és cert que molts d'ells vam partir de reculls que jo havia trobat o en llibre o a Internet en diferents llengües, llavors sí que sé que vam plantejar una mica el tema de sí ens podien parlar de l'autoria, etc, però ens vam limitar a posar sempre les fonts. I sí que vaig tenir problema amb un recopilador marroquí que viu aquí a Catalunya que vaig anar a Barcelona a escoltar perquè jo havia llegit un dels seus llibres i el vaig anar a escoltar com narrava. M'havia comprat el seu llibre, me l'havia signat i després li vaig demanar permís

per agafar algun dels seus contes, no pensava en llibre en aquell moment, sinó que jo també tinc un blog: [www.contesdelmarroc.blogspot.com.es](http://www.contesdelmarroc.blogspot.com.es) i li vaig dir si podria agafar-ne algun dels seus contes i posar-lo al web I aquest s'hi va negar rotundament ja que em va dir que no, que eren seus. Però, per contra, abans si que recordo que m'havia adreçat a Lola López Enamorado que és una de les grans especialistes de contes del Marroc, en castellà, i m'havia donat tota mena de facilitats, ens havíem enviat missatges i estava encantada. Després també he treballat molt amb un altre company, en castellà, que és un professor d'àrab marroquí. Aquest també tenia obra publicada, un web... ens havíem vist i havíem parlat moltíssim i li vaig traduir algun conte, els vaig penjar, els vaig posar al llibre i ell em va posar tota mena de facilitat. I no només això sinó que va incloure les meves traduccions en el seu blog. És a dir que aquí et trobes realitat molt diferents. Algun altre

### **7- Per què va voler fer un recull de contes de la mediterrània? Per què va triar aquests contes concretament?**

La primera idea va ser mirar d'afavorir que l'alumnat marroquí que arribava al nostre centre s'atrevis a expressar-se en català perquè en sabien molt poc, l'ús del català era molt rudimentari i llavors vaig pensar que una fórmula podia ser un taller de teatre, dramatització, i que els contes com que tenen fórmules molt repetitives doncs que això seria fàcil. Llavors això va anar creixent i vaig presentar al Departament d'Ensenyament un projecte per obtenir una llicència retribuïda d'estudis durant tot un curs i me la van concedir. La hipòtesi que plantejava jo era que podríem trobar entre els contes catalans i els marroquins molts punts de contacte i que segurament això seria una bona eina per una educació intercultural I també una bona eina per a treballar dins de l'aula d'acollida perquè com diu Xavier Vila, "Com vols que un nen respecti la teva llengua si tu no ets capaç de respectar la seva?". Llavors, també va servir per afavorir la seva pròpia autoestima i a més a més, sempre que tens un contingut que et sona més, és més fàcil de vehicular-ho.

### **8- Té futurs plans de més traduccions?**

No, cap ni un. Crec que és una etapa passada. Cada vegada he tingut menys alumnes marroquins. Ara jo treballo a l'Institut del Morell i em vaig trobar una realitat molt diferent perquè allà el percentatge de nouvinguts marroquins és pràcticament inexistent, és a dir, que ja no són nouvinguts perquè han nascut aquí o si no han nascut aquí, s'han criat aquí. Llavors, parlen un català exactament igual que el dels seus companys, en alguns casos infinitament millor que els seus companys que tenen com a llengua materna el castellà. Per tant, això ha perdut part del sentit.

**9- Com valora la feina d'un traductor? Creu que la societat valora la feina dels traductors?**

Jo crec que ara es diferencia la feina del traductor i de l'intèrpret. Un traductor és el que llegeix i fa textos i un intèrpret és el que interactua. El que tradueix crec que no es valora gens, gens ni mica, i que probablement per a sobreviure s'ha de treballar a top drap. Si el que ha de traduir són textos literaris encara pitjor perquè l'esforç és molt més gran, per tant la persona que ha de traduir, per mi, hauria d'escriure també, en el sentit de ser literat. I sobretot si parlem de poesia. I això no es valora gens ni mica. La única valoració que crec que pot tenir deu ser que si tu estàs traduint textos sobretot poètics o literaris molt bons i ets un escriptor, t'enriqueixes perquè n'aprens molt però econòmicament, no. Pel que fa als intèrprets probablement estan més ben valorats socialment i econòmicament. A més a més, així com fa aproximadament vuit anys era el francès, suposo que ara està més ben valorat si la llengua és l'anglès o l'alemany.

## **12. CONCLUSIONS**

The questions I had at the beginning were summed up in the following ones: What is the world of translation like? Which skills must a translator have? Is it necessary to study a degree in Translation Studies to succeed on it? Can I do a good translation?

The conclusions I can extract from my project are:

As I have said so many times during my project, the world of translation is not as easy as replacing one word by the word that means the same in the language which the translator is translating it into. It is all about a deep and careful understanding of the text (in the written type). What is more, in the translation of a literary text, the translator would also have to reproduce the intention of the original author all the time because the target text's readers must feel the same as the source target text's readers feel.

Consequently, this means that the translator's skills are very important. He/she must be a good writer with perfect grammar and knowledge of different writing styles and culture of the target language and perfect reading and comprehension skills in the source language. Apart from that basic and indispensable skills, to achieve a quality translation the translator must manage to be true to the nuances and spirit of the original. I think that this is the most difficult part of this process because, in a way, the translator is a writer. For example, imagine that the author of a novel made the source text's readers laugh when reading a dialogue. Therefore, the translator would have to achieve the same.

As a result, these skills are not easy to acquire. That is why there is a degree on this subject and also, there are specializations on every type of translation.

About my translation, I must say it has been a lovely experience. It is when taking translation into practice that I have been able to discover how difficult translating can be. During my translation I had to think what the author's intention was in every moment and this means trying to find equivalent expressions all the time. Furthermore, I came to the conclusion that the most suitable scenery is to have your native language as the target language because the knowledge is much larger than in the source language.



### **13. IMPORTANT TERMINOLOGY**

In the translation studies, there are important concepts one must know and understand to comprehend the process. The most essential are listed below:

◆ **Source text (ST)** : the original text that is to be translated into another language (the text a translator is given). By looking through the source document the translator can determine the subject, the purpose of the document, and the size of the translation project.

◆ **Target text (TT)** : is the translation of the source text (in other words, the final text or the text the translator ends up with). The translator needs to know if the translation is for publication (any kind of distribution) or for information only (internal use). Or maybe only a summary or outline of the source text is needed in order to decide whether or not the entire text needs to be translated at all. He/she also needs to know about the destined readership of the translation and how the target text will be distributed and used.

◆ **Context:** Information outside of the actual text that is essential for complete comprehension.

◆ **Culture:**

**-Cultural adaptation**

Adjustment of a translation to conform with the target culture.

**-Cultural assessment**

Examination of an individual's or group's cultural preferences through comparative analyses.

**-Culturally-sensitive translation**

Translation that takes into account cultural differences.

◆ **Equivalent effect:** is when the translator's target text has the same meaning and the same impact on the reader as the source text. (If the source text is persuasive, translator's target text should also be persuasive. Or, if the source text makes the reader laugh, translator's target text should also make the reader laugh.)

◆ **Literal translation:** Translation that closely follows the phrasing, order and sentence construction of the source text.

◆ **Register:** is the level of formality or form of language used for a particular situation. Your translation should have the same register as the source text. Examples of different registers are:

1. **Formal:** official or technical language. This language is used in formal settings and is one-way in nature. This use of language usually follows a commonly accepted format.

Example: *I am requesting that you stop talking.*



2. **Colloquialism / Casual:** language used in ordinary conversation or writing, that is, informal, ordinary or familiar.

Example: *Be quiet!*



3. **Slang:** language that is very informal and that it is not considered as standard in one's language or dialect. It is used more in speech than in writing and is often used by a specific group of people.

Example: *Shut up!*



4. **Vulgarism / Taboo:** language that is unacceptable and/or offensive.

Example: *Shut the &%\$# up!*



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# Annexes



## ANNEX 1. Vinay and Darbelnet's translation procedures

Here are the translation techniques published in Vinay and Darbelnet's book *Stylistique comparée du français et de l'anglais* (1985). As we have seen in section 4, most of them are still used.

Direct Translation Techniques	Borrowing	Bulldozer (E) ⇒ Bulldozer (F)
	Calque	Fin de semaine (F) ⇒ Week-end (E)
	Literal translation	L'encre est sur la table (F) ⇒ The ink is on the table (E)
Oblique Translation Techniques	Transposition	Défense de fumer (F) ⇒ No smoking (E)
	Crossed transposition	He limped across the street (E) ⇒ Il a traversé la rue en boitant (F)
	Modulation	Encre de Chien (F) ⇒ Indian Ink (E)
	Equivalence	Comme un chien dans un jeu de quilles (F) ⇒ Like a bull in a china shop (E)
	Adaptation	Cyclisme (F) ⇒ Cricket (E) ⇒ Baseball (U.S)
	Compensation	I was seeking thee, Flathead (E) ⇒ En vérité, c'est bien toi que je cherche, O Tête-Plate (F)
	Other procedures	Concentration
Dissolution		Tir à l'arc (F) ⇒ Archery (E)
Amplification		He talked himself out of a job (E) ⇒ Il a perdu sa chance pour avoir trop parlé (F)
Economy		Nous ne pourrons plus vendre si nous sommes trop exigeants (F) ⇒ We'll price ourselves out of the market (E)
Reinforcement		Shall I phone for a cab? (E) ⇒ Voulez-vous que je téléphone pour faire venir une voiture? (F)
Condensation		Entrée de la garde (F) ⇒ To the station (E)
Explicitation		His patient (E) ⇒ Son patient / Son patiente (F)
Implication		Go out/ Come out (E) ⇒ Sortez (F)
Generalization		Guichet, fenêtre, devanture (F) ⇒ Window (E)
Particularization		Window (E) ⇒ Guichet, fenêtre, devanture (F)
Articularization		In all this immense variety of conditions,...(E) ⇒ Et cependant, malgré la diversité des conditions...(F)
Juxtaposition		Et cependant, malgré la diversité des conditions,... (F) ⇒ In all this immense variety of conditions,...(E)
Grammaticalization		A man in a blue suit (E) ⇒ Un homme vêtu de blue (F)
Lexicalization		Un homme vêtu de blue (F) ⇒ A man in a blue suit (E)
Inversion		Pack separately [...] for convenient inspection (E) ⇒ Pour faciliter la visite de la douane mettre à part [...] (F)

## ANNEX 2. Original text of: 'The fearless John':

### **En Pere sense por**

Hi havia un noi, anomenat Pere, que era molt valent. Havia sentit a parlar moltes vegades de la por, però ell no sabia pas quina mena de cosa era, ni si era una bèstia o una herba o una pedra. I tantes ganes tenia de saber-ho, que un dia va decidir d'anar-se'n pel món a veure si la trobava.

Caminant, caminant, se li va fer fosc. Va veure una casa i s'hi va voler quedar a dormir, però la gent li deia que no s'hi quedés pas, perquè hi vivia la por i que cada nit sortia.

-Hi ha la por que cada nit surt- li deia la gent.

Però en Pere, tot content, va dir:

-Ui, així encara m'agrada més! És que jo la busco, la por.

La gent el van prendre per boig, però ell no en va fer cas.

A la casa no hi havia ningú, i en canvi la taula era parada i plena de menjar. En Pere va sopar i després de'n va anar a dormir. Així que va haver apagat la llum, va sentir un catacric-catacrec i van començar a caure ossos i més ossos del sostre. Ell que sí, es va llevar, els va agafar i s'hi va posar a jugar a bitlles.

Tot seguit es va sentir un gran soroll de cadenes, i en Pere va cridar:

-Qui vulgui res, que vingui!

Llavors es va presentar un home petitet, petitet, i en Pere li va preguntar què volia. Va dir que era paleta i que havia fet la casa, però que no l'hi havien acabada e pagar; moltes de les teules i rajoles eren seves, i les volia. En Pere li va dir que se les podia emportar, però que el deixés dormir tranquil perquè tenia son. Llavors es van presentar tot una colla d'homenets, van arrencar les rajoles i les teules que eren seves i se'n van anar.

L'endemà tothom va demanar a en Pere com havia passat la nit, i ell els va explicar el que li havia passat. En aquella casa mai més no s'hi va sentir soroll i l'amo, tot content, va donar a en Pere una bossa de diners. El noi va continuar el camí. A tothom demanava si sabien on era la por i el prenien per beneit. Un dia va trobar una gent una gent que li van dir:

-Vés a l'Hostal del pobre diable i sabràs què és la por.

En Pere hi va anar, però, com que era molt tard, l'hostaler no li va voler fer el sopar.

-Quan és de nit surt la por- va dir, i se'n va anar.

-Tant de bo fos així!- es va dir en Pere.

I ell mateix va agafar una paella i va començar a fregir-se les patates.

Al cap d'una mica, es va sentir una veu que venia de dins de la xemeneia:

-Ai, que caic!

-Mentre no caiguís a la paella rai, home!

Llavors va caure de la xemeneia un home tot brut, que va dir a en Pere:

-Com que ets tan valent et diré on hi ha amagada una olla plena de diners.

Tot content, en Pere se'n va anar l'endemà amb els diners. Caminant caminant se li va fer fosc, i va veure una casa a prop. Hi va entrar i no hi havia ningú, però al foc bullien tres calderes molt grosses, i damunt de la taula hi havia tres pans grossos com rodes de carro i tres truites com tres places. El noi, que tenia molta gana, va menjar una mica d'escudella d'una de les olles, un trosset de truita i una mica de pa. Després, va voler dormir, i va trobar tres llits grans com tot Barcelona.

Quan feia estona que era al llit, van arribar els tres gegants de la casa i van començar a sopar. Un d'ells va dir:

-M'han pres escudella de l'olla!

I un altre:

-Se m'han menjat un tros de pa!

I el tercer:

-A mi m'han agafat un trosset de truita!

Tots tres es van enfadar molt, van començar a buscar i van trobar en Pere.

En veure'l, van quedar parats, i li van dir:

-No et fem por?

-Això és el que voldria-va dir el noi-, que me'n féssiu! Mireu, si voleu me'n podeu coure una mica, de por, que me la menjaré i així sabré què és.

Els tres gegants es van pensar que el xicot es reia d'ells, i que qui sap qui era. No van gosar de fer-lo sortir, i l'amo del llit on dormia el noi va haver de dormir a terra.



Aquells gegants eren molt mala gent i el rei d'aquell país no sabia com fer-los fora. Sense saber-ho, en Pere el va ajudar. Ell tenia una pega que ho enganxava tot: cames, braços, caps... Els gegants van voler comprovar-ho i en Pere els va tallar el cap. Després els el va enganxar, però... del revés! Quan se'n van adonar, es van morir tots tres de por!

Quan el rei ho va saber, va voler que aquell xicot tan valent es casés amb la seva filla. I així va ser. Però en Pere continuava trist perquè encara no coneixia la por. La princesa va voler ajudar-lo. Una nit, quan en Pere dormia, s'hi va acostar amb una galleda d'aigua freda i la hi va abocar pel damunt. Ell es va despertar de cop, cridant molt espantat. I va dir:

-Ara, si em moro, no em sabrà pas greu perquè ja sé quina mena de coda és això de la por.

### ANNEX 3. Original translated text of: 'The fearless John':

#### **The fearless John**

Once upon a time there was a boy, called John, who was very brave. He had heard people talking about fear many times, but he didn't know what it was, nor even if it was an animal or a herb or a stone. And he was so keen to find out, that one day he decided to go out into the world to see if he could find fear.

Walking, walking, it got dark. He saw a house and decided to stay there to sleep. But the people told him not to stay there, because fear lived there and came out every night.

-“Fear comes out every night”, people told him.

But John, very happy, said:

-“Wow, I like this more and more! That's what I'm looking for, fear.”

The people thought he was mad, but he took no notice.

There was nobody in the house, and yet the table was laid and full of food. John had dinner and then went to bed. Not long after he had switched the light off, he heard a rumbling noise and bones and more bones began falling from the ceiling. He got up, picked them up and started playing skittles with them. Straight away there was a loud rattling of chains, and John shouted:

-“If you want something, come over here! “

Then a tiny little man appeared, and John asked him what he wanted. He said he was a a builder and he had built the house, but the owner had not paid him; a lot of the roof tiles and wall tiles were his and he wanted them. John told him he could take them, but would he please let him sleep peacefully because he was tired. Then a group of little men appeared, tore off the roof tiles and wall tiles that were theirs and left.

The next day everyone asked John how the night had gone, and he explained to them what had happened. No noise was ever heard again in that house and the owner, who was very happy, gave John a bag of money.

The boy went on his way. He asked everyone if they knew where fear was and they thought he was a fool. One day he met some people who told him:

-“Go to the poor devil's Inn and you'll know what fear is.”

John went there, but, as it was very late, the innkeeper didn't want to make dinner for him.

- "When night falls fear comes out" he said, and went away.

- "If only it would!" said John.

And he himself took hold of a frying pan and began frying the chips.

After a while, he heard a voice coming from up the chimney:

- "Oh, I'm falling!"

- "As long as you don't fall in the frying pan, I don't care!"

Then a very dirty man fell out of the chimney, and said to John:

- "As you are so brave, I'll tell you where's a pot full of money hidden."

Happy as anything, John left the next day with the money. After walking a long time it got dark, and he saw a house nearby. He went in and found nobody there, but on the fire three very big pots were boiling, and on the table there were three loaves as big as wagon wheels and three omelets like three bullrings.

The boy, who was very hungry, ate some soup from one of the pots, a slice of omelette and bit of bread. Then, he wanted to go to sleep, and he found three beds as big as an entire city.

When he had been in bed for a while, the three giants who lived in the house arrived and they started to eat dinner.

One of them said:

- "Someone's taken some soup from my pot!"

And another:

- "Someone's eaten a bit of my loaf!"

and the third:

- "They've had a bit of my omelette!"

All three of them were very cross. They began looking and found John. When they saw him, they were astonished, and they said to him:

- "Aren't you afraid of us!"

- "That's just what I would like, " said the boy, " to be afraid of you!

If you want you can cook a bit of fear for me, and I'll eat it and know what it is."

The three giants thought that the boy was laughing at them, and who knows who he was?

They didn't dare throw him out, and the owner of the bed the boy was sleeping in had to sleep on the floor.

Those giants were very bad men and the king of that country didn't know how to get rid of them. Without realising, John helped him.

He had some glue that stuck everything: legs, arms, heads... The giants wanted to try it and John cut their heads off. Then he stuck them back on, but... back on front!

When they realised, all three of them died of fright!

When the king found out, he wanted that brave boy to marry his daughter.

And so it was.

But John was still sad because he still didn't know what fear was.

The princess wanted to help him. One night, when John was fast asleep, she crept up with a bucket of cold water and poured it all over him.

He woke up suddenly, shouting, very startled. And he said:

-“Now, if I die, I won't mind at all, because I truly know what fear is.”

#### ANNEX 4. Original text of 'The story about the playful herdsman':

### **El conte del pastoret enjogassat**

Un dia com qualsevol altre, quan va arribar l'hora de tornar el ramat cap al corral, a casa, en Chakir es va adonar que mentre ell es divertia, les cabres s'havien atipat de les fulles d'un camp de figues del seu pare.

Aquest, quan ho va saber, es va enfadar molt i el va castigar durament.

En Chakir va plorar i plorar, estava tan enfadat que quan la seva mare mare el va cridar per sopar:

-Chakir, fill meu, el sopar és a taula -tot afegint:- No tardis, que es refredarà!

Ell va contestar:

-Mare, deixa'm tranquil. No vull pas sopar! La mare, que ja li coneixia aquestes rebequeries, es va acostar al bastó que l'avi havia deixat a tocar de la porta i li digué:

-Bastó, pica la cresta a en Chakir. El sopar s'està refredant i ell no vol venir a taula.

Però el bastó no hi va estar d'acord i no es va moure. Llavors la mare va adreçar-se al foc:

-Foc, crema el bastó que no ha volgut castigar en Chakir, que no ha volgut venir a taula i el sopar es refreda.

Però el foc no hi va estar d'acord i no es va moure. Llavors la mare va adreçar-se a l'aigua del càntir:

-Aigua, apaga el foc que no ha volgut cremar el bastó que no ha castigat en Chakir, que no ha volgut venir a taula i el sopar es refreda. Però l'aigua no hi va estar d'acord i no es va moure de dins del càntir. Llavors la mare va adreçar-se al bou que tenien a l'estable:

-Bou, beu-te tota l'aigua del càntir perquè no ha volgut apagar el foc que no ha volgut cremar el bastó que no ha castigat en Chakir, que no ha volgut venir a taula i el sopar es refreda.

Però el bou no hi va estar d'acord i no es va moure de l'estable. Llavors la mare va adreçar-se al ganivet:

-Ganivet, mata el bou perquè no ha volgut beure's l'aigua del càntir que no ha volgut apagar el foc que no ha volgut cremar el bastó que no ha castigat en Chakir, que no ha volgut venir a taula i el sopar es refreda.

Però el ganivet va fer el sord i tampoc es va moure. Llavors la mare va adreçar-se al ratolí que treia el cap del seu cau:

-Ratolí, rosega el mànec del ganivet fins que es trenqui perquè no ha volgut matar el bou que no ha volgut beure's l'aigua del càntir que no ha volgut apagar el foc que no ha volgut cremar el bastó que no ha castigat a en Chakir, que no ha volgut venir a taula i el sopar es refreda.

Però, com ja us deveu imaginar, el ratolí, que es va estirar els bigotis amb golafreria, no estava per rosegar ganivets, sinó que preferia el formatge i no va fer cas de la mestressa. Llavors la mare va adreçar-se a... oi que no ho endevineu? Doncs sí, al gat, i li va dir: -Gat, menja't el ratolí perquè no ha volgut rosegar el mànec del ganivet que no ha volgut matar el bou que no ha volgut beure's l'aigua del càntir que no ha volgut apagar el foc que no ha volgut cremar el bastó que no ha castigat en Chakir, que no ha volgut venir a taula i el sopar es refreda.

El senyor gat va respondre amb rapidesa:

-I tant, mestressa, me'l menjaré encantat!

I va córrer cap al ratolí que va reaccionar ràpidament:

-No, mestressa, no patiu, ja segueixo les vostres ordres. I va començar a rosegar el mànec del ganivet, que, a la vegada, també va reaccionar:

-Ui, ui, mestressa, doneu-me una segona oportunitat, ja faig cas de les vostres ordres.

I es va acostar a la gola del bou per matar-lo, que també va reaccionar amb rapidesa:

-Caram, mestressa, no se us pot gastar ni una broma. Ara corro a beure l'aigua del càntir. Però l'aigua tampoc no es va quedar enrere:

-Ai, mestressa, quina poca paciència que teniu, ara corro a apagar el foc. Però abans que arribés a la llar de foc, aquest ja havia fet un saltiró i estava a punt de caure damunt del bastó de l'avi, que també va reaccionar amb rapidesa:

-Teniu raó, mestressa, el vostre fill mereix un escarment per no voler menjar un sopar tan deliciós com li heu preparat.

Finalment en Chakir va reaccionar. La veritat és que cada cop tenia més gana i ja es començava a penedir de la seva tossuderia.

I just en aquell moment tots els membres de la família que eren a la casa es van posar a riure, i després d'haver menjat, van acabar l'àpat amb unes postres de dàtils exquisides. I vosaltres, que en voleu?

## ANNEX 5. Original text of: 'The visit of Sidi Rahal to Marrakesh':

### **La visita de Sidi Rahal a Marràqueix**

Cap al sud del Marroc, a la regió de Tafilalet, vivia un home molt sant, en Sidi Rahal, el viatger. Era conegut amb aquest nom perquè no li costava pas gens agafar el seu bastó i reprendre la marxa quan li semblava que s'estava acostumant massa a la vida còmoda.

Embolicat amb la seva gel·laba verda, aquest cop Sidi Rahal va aprofitar que era negra nit i tothom dormia per escapar-se cap a una altra vila. Així s'assegurava que ningú no el retindria allà, perquè com que era tan bondadós i portava tanta benedicció a la gent, ningú no volia que s'allunyés.

Portava només un grapat de dàtils i una bola de greix, pel camí ja trobaria aigua a les fonts, i Déu, de ben segur, li portaria el pa que necessitaria. Cavalcava a poc a poc, tot aprofitant la nit per travessar els deserts. De dia, pujava les muntanyes i s'aturava sempre que algú li demanava ajuda.

Aquest home tan sant tenia una propietat ben especial que li havia donat Déu: podia transformar-se en dona i així parlar amb elles sense problemes.

Un bon dia, després d'una llarga travessa, després d'haver pujat les muntanyes de l'Atlas, i d'haver-les tornat a baixar, va arribar a Marràqueix, la gran ciutat dels encantadors de serps. Allà el va rebre el sant patró dels palaus de la ciutat, Moul Ksour, a qui tots els habitants veneraven, i li va oferir tot el que tenia perquè ho compartissin.

Però era tanta la fama de Sidi Rahal que tota la gent semblava preferir el seu consell, i això va provocar l'enveja de Moul Ksour. Gelós, va volar fins a dalt de la Koutobia, el minaret de la mesquita més important de la vila i va llançar tota mena de malediccions. Va transformar els llops en xais, va retornar la vitalitat als vells i va embellir els palaus. Fet això, va tornar al costat de Sidi Rahal, que era tranquil·lament assegut a la seva estora de pregària, menjant un pa que li havia donat Déu.

- Escolta'm, bon sant, m'han arribat veus que les gents de Tafilalet t'enyoren. Sembla que el Mal regna per tot, d'ençà que vas marxar.

Sidi Rahal es va quedar ben parat, perquè mai havia passat una cosa semblant, i això que ell viatjava sovint. Dubtós, va dedicar tot la nit a la pregària per demanar consell a Al·là.

Déu estimava la modèstia del sant del Tafilalet i no trobava gens bé l'actitud orgullosa de Moul Ksour. I va decidir castigar-lo. Una gran ventada es va abatre sobre la ciutat, i va



arrencar els arbres i les herbes. Va ser tan i tan gran, que els ocells, espantats, van fugir de Marràqueix i ja no se sentien els seus cants.

Els dos sants van fugir també i van anar al Toubkal, el cim més alt de la serralada de l'Atles per protegir-se.

-Cada jardí té un arbre i aquest jardí porta el nom del sant que el protegeix- va dir Moul Ksour-. Déu dóna un arbre diferent per a cada jardí, i no se n'ha d'apartar perquè sinó el jardí es marceix. Tu, doncs, estàs destinat al Tafilalet, és la voluntat de Déu.

-Tu has provocat la còlera d'Al·là, Moul Ksour!- va replicar Sidi Rahal, que pensava que a Marràqueix hi havia lloc per a molts homes sants-. Tu has oblidat que si Déu ens garanteix el pa, també és capaç de donar a les cabres llet perquè tots en puguin beure. Si tu t'apartes de Déu, la teva gent ja no tindrà la benedicció divina i es moriran de gana.

Moul Ksour se'l mirava amb cara de sorpresa, per primer cop estava veient com Sidi Rahal, l'home tranquil, s'enfadava.

-Has d'aprendre a ser humil i Al·là sabrà recompensar-te a tu i també a la teva gent. Per mi, no pateixis, me'n torno a la meua terra.

A partir d'aquell moment, el vent es va calmar, els ocells van tornar a la ciutat i una pluja fina va començar a caure, omplint els camps d'aigua perquè cresquessin els conreus.

Sidi Rahal va abraçar el seu company i li va donar un dàtil en senyal d'amistat. Fet això, va agafar el seu bastó i va reprendre el seu camí cap al desert.

Va triar un lloc pobre per establir-s'hi i, poc temps més tard, allà on tot era sequera i terres ermes, els rius van començar a omplir-se d'aigua i la terra donava un blat ben verd, el més bo de tota la regió. I es diu que a totes dues regions la pau i la prosperitat van durar per sempre més, dins la pau d'Al·là.