Towards A Unified Conceptual Framework
of Translation

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Abstract: A unified theory of translation is proposed bringing togeth-er philological theories and linguistic theories in translation, each enriching the other in the process, in a framework that views transla-tion as a set of general rules commencing with meaning, moving on to manifestation and ending in responses in the rendering of a text from Lg1 to Lg2, i.e. $T - M1 + M2$. T is translation, $M1$ is meaning consisting of linguistic and cultural meanings and $M2$ is manifestation which includes R, identity of language structures of Lg1 and Lg2, genres, style and language functions. To achieve R, awareness of the conditioning factors is a requirement.

1. Introduction

Much have I travelled in the realms of gold,
  And many goodly states and kingdoms seen;
  Round many western islands have I been
Which bards in fealty to Applo hold.

Oft on one wide expanse had I been told
  That deep-browed Homer rules as his demesne;
  Yet did I never breathe its pure serene
Till I heard Chapman speak out loud and bold.

John Keats, "On First Looking
into Chapman's Homer"

Then felt I like some watcher of the skies
  When a new planet swims into his ken;
Or like stout Cortez when with eagle eyes
  He stared at the Pacific, and all his men
Looked at each other with a wild surmise -
  Silent, upon a peak in Darien.

Would that translation be like Chapman's Homer, deserving of a poet's celebration and immortalization!

To the uninitiated and to the exceptional few, translation is an easy task. The neophyte quixotically rushes "where angels fear to tread", bliss-fully innocent or ignorant of the various requirements that a translation must consider and satisfy The result has been disastrous. Assessing the quality of translation about the turn of the century, *Encyclopedia*

Britannica (1911) find that "most versions of modern foreign writers are mere hackwork, carelessly executed by incompetent handas". Whether the translation is religious, or technical and scientific or literary, the field is strewn with bad translation. Even nations with long-established translation traditions like Japan whose intellectual development since the Meiji period (1868-1912) has been known as the result of a "translation culture" has found that "it is not unusual for a translation to be incomprehensible ., sometimes it is even easier to understand a work in the original language. This sort of impenetrable translation. . is common in philosophy, ideas and social sciences, all of which are supposed to be logical" (Shigehiko, 1973:28). *Traduttore traditore,* "translators are betrayers."

To the committed and the initiated, translation is a most challenging and absorbing task. On its difficulty, Nida (1976:79) quotes Richards (1953:250) who observed that translation is "probably the most complex type of event yet produced in the evolution of the cosmos."

Like in science and technology, translation cannot go far without advancement in translation theory Theory and practice are intimately interrelated. Translation theory may be categorized into philological theories of pre-World War II vintage and linguistic theories that developed with structural linguistics and generative grammars after the war The philological theories have been essentially concerned with style - literary genres and stylistic features and devices that bring about beauty in expression - drawing inspiration and theoretical mooring in literary criticism. Linguistic theories of translation, on the other hand, have been engrossed with the development of framework for comparing linguistic structures of the source and target languages of the texts being translated, looking into surface and deep structures and drawing sustenance, revision and reformulation from linguistic theories. There are, of course, related models that have given rise to other of course, related models that have given rise to other approaches such as the socioloinguistic, psycholinguistic and semiotic models and machine translation and its algorithmic rules. Of the basic dichotomy specified above, Nida (1976:67), defining the domains of each set of theoretical models, points out:

> If the focus of attention is on particular texts (and especially if these are of the so-called literary quality), the underlying theory of translation is generally best regarded as philological. If, however, the focus of attention is on the correspondences in language form and content, that is, on structural differences between the source and receptor languages, the corresponding theory may be regarded as linguistic

We shall not review here the translation theories and the work done on the history of the development of translation theory (we have occasion to say something on aspects of these in a separate paper in this publication). The issues that concerns us here is: With the present state of translation theory, with its rich history in both translation theory and practice dating

as far back as the third millennium B.C., is it possible to evolve, to develop a unified theory of translation? May the philological theories and linguisitic theories and the related theories and contributions of the relevant fields such as pragmatics, sociolinguistics, psycholinguistics, anthropology, philosopy, logic, semantics, stylistics, literary criticism and others be brought toegther or collapsed, so to speak, each enriching the other in the process, with the hope that this shall be of some assistance to the translator in his work?

Towards this end, we address this paper

2. The Conceptual Framework

The Basic Principles

The conceptual framework proposed in anchored on three basic principles.

(a)   Translation can take place only when the meaning of the original text is fully understood, which requires comprehension of relevant linguistic and cultural meanings in both Lg1 and Lg2, in order to successfully effect meaning transfer

   (b) Translastion must be accurately manifested in the linguistic structure of the target language, which requires native or native-like control of the equivalent structure in the target language and knowledge of the structure of both the source and target languages, the genre of the text, stylistic requirements and language functions involved.

   (c) Translation, when everything has been said and done, must bring about identical or equivalent responses that the original text did or does to its audiences.

These principles are inherent in the translation rules that follow

*The Translation Rules**

The underlying defining and ordered rules of this framework are as follows:

(i) $T \rightarrow M1 + M2$ T = Translation
                             $M1$ = Meaning of the Text
                             $M2$ = Manifestations of the Texts

(ii)
$$M1 \rightarrow M1 \quad \begin{matrix} ((Lg1)(Cl1)) \\ ((Lg2)(Cl2)) \end{matrix}$$

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*The translation rules have since been revised (the original text having been completed on 3 November, 1985); cf. Appendix.

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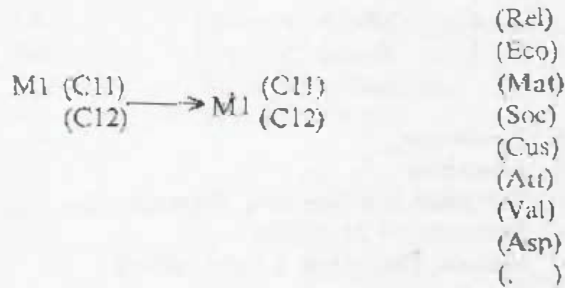
         Lg1 =   Language 1 (Source Language)
         Lg2 =   Language 2 (Target Language)
         C11 =   Culture 1 (Source Culture)
         C12 =   Culture 2 (Target Culture)

(iii)   (Lg1)   ((Li)   (Ref, Prop   )
       M1 (Lg2)→Sem ({Im} { (Conimpl)_(Sy, An, Para, Contr,)
                   (((Presup, Ent, Sim, Amb)
                   (((Id,. .)   )
                   (((   )
                             ((Converimpl) (Gen impl)   )
                                          (Part impl)(Con)   )
                                                   (sim)   )
                             (Meta, Mcto, Hyper.   )
                             (Syn, Chis, Fs, Ir,   )
                             (.)

         Sem   =   Semantic
         Li   =   Literal Meaning
         Ref   =   Reference
         Prop   =   Existence, event, state propositions
         Im   =   Implied meaning (implicature)
         Conimpl   =   Conventional Itnplicature
         Sy   =   Synonym
         An   =   Antonym
         Para   =   Paraphrase
         Contra   =   Contradiction
         Presup   =   Presupposition
         Ent   =   Entailment
         Sim   =   Similarity
         Amb   =   Ambiguity
         Id   =   Idiom
         Converimpl =   Conversational Implicature
         Genimpl   =   Generalized Implicature
         Partimpl   =   Particularized Implicature
         Con   =   Connotation
         Simi   =   Simile
         Meta   =   Metaphor
         Hyper   =   Hyperbole
         Synec   =   Synecdoche
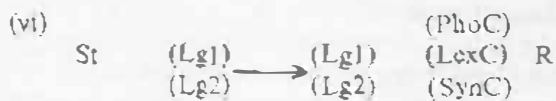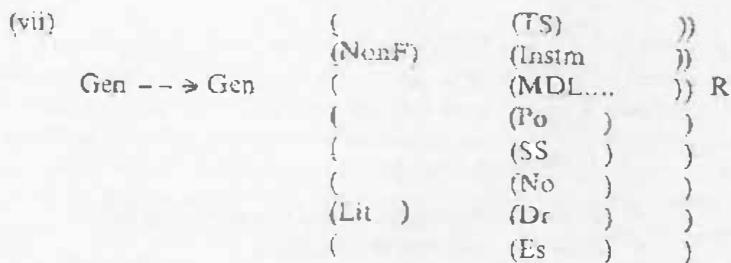   Cha   =   Chaismus
         Fs   =   Force of a Statement
         Ir   =   Irony

(iv)   (Wv)
                                            (His)

$$M1 \begin{array}{c} (C11) \\ (C12) \end{array} \longrightarrow M1 \begin{array}{c} (C11) \\ (C12) \end{array} \begin{array}{c} (Rel) \\ (Eco) \\ (Mat) \\ (Soc) \\ (Cus) \\ (Att) \\ (Val) \\ (Asp) \\ (\ldots) \end{array}$$

Wv	=	World view
His	=	History
Rel	=	Religion (Beliefs)
Eco	=	Ecology
Mat	=	Material culture
Soc	=	Social culture
Cus	=	Customs (Traditions)
Att	=	Attitude
Val	=	Values
Asp	=	Aspirations

(v)

$$M2 \dashrightarrow St \begin{array}{cc} (Lg1) & (Gen) \\ (Lg2) & (Sty) \end{array} R$$

St	=	Structures of Source and Target Language
Gen	=	Genre
Sty	=	Style
R	=	Response

(vi)

$$St \begin{array}{c} (Lg1) \\ (Lg2) \end{array} \longrightarrow \begin{array}{cc} (Lg1) & (PhoC) \\ (Lg2) & (LexC) \ R \\ & (SynC) \end{array}$$

PhoC	=	Phonological Component
LexC	=	Lexical Component
SynC	=	Syntactic Component

(vii)

$$Gen \dashrightarrow Gen \begin{array}{ccc} (& (TS) &)) \\ (NonF) & (Instm &)) \\ (& (MDL\ldots &)) \ R \\ (& (Po \quad) &) \\ (& (SS \quad) &) \\ (& (No \quad) &) \\ (Lit \ ) & (Dr \quad) &) \\ (& (Es \quad) &) \end{array}$$

$$
\begin{array}{cccc}
(& (\text{Re}) &) &) \\
(& (\ldots) &) &)
\end{array}
$$

NonF	=	Nonfiction
Lit	=	Literature
TS	=	Technical and Scientific Writings
Instm	=	Instructional Materials
MDL	=	Memos, Directives, Letters, others
Po	=	Poetry
SS	=	Short Story
No	=	Novel
Dr	=	Drama
Es	=	Essay
Re	=	Religious Writing

(viii)

$$
\text{Sty} \dashrightarrow \text{Sty} \quad
\begin{pmatrix}
\text{For} \\
\text{El} \\
\text{Co} \\
\text{Su} \\
\text{Ba} \\
\text{Str} \\
\text{Huw} \\
\text{Hy} \\
\ \
\end{pmatrix}
\quad /\text{LgF} + R
$$

For	=	Formal, solemn style
El	=	Elegant, delicate style
Co	=	Colloquial style
Su	=	Subtle style
Ba	=	Balance style
Str	=	Strong, powerful style
HuW	=	Humorous, whimsical style
Hy	=	Hybrid style.

ix)

$$
\text{LgF} \dashrightarrow \quad
\begin{pmatrix}
\text{Ref} \\
\text{Emo} \\
\text{Cona} \\
\text{Pha} \\
\text{Met} \\
\text{Poe}
\end{pmatrix}
\quad R
$$

Ref	=	Referential (cognitive, informative function
Emo	=	Emotive (expressive) function

Cona   =   Conative (directive, imperative, vocative) function
Pha   =   Phatic function
Met   =   Metalingual function
Poe   =   Poetic function

(x)

$$R \longrightarrow R \quad \begin{matrix} (Phy\ ) \\ (Em\ ) \\ (In\ ) \end{matrix} \Big/ \begin{matrix} (Tp\ ) \\ (Ti\ ) \\ (Si\ ) \\ (Us\ ) \\ (\ .\ .\ .\ ) \end{matrix}$$

Phy   =   Physical Response
Em   =   Emotional, spiritual Response
In   =   Intellectual Response
/TP   =   Conditioned by the Translation Product
/Ti   =   Conditioned by Time
/Si   =   Conditioned by the Situation
/Us   =   Conditioned by the kind of users of the translation

Explanation of the Rules

The set of ordered and defining rules above accounts for the universe of translation and the general and specific aspects of translation for various genres, from the highly literal materials such as technical and scientific texts to the translation-defying literary works such as poetry and its various types and the niceties-controlled communication of diplomacy with its calculated and intended ambiguities.

Rule (i) circumscribes the universe of translation as M1 or meaning and manifestation or M2 which includes responses or R and the underlying principles (presented above) controlling the conceptual framework. This overall rule becomes a bit mroe specific in *Rule (ii)* which instructs that to comprehend meaning we must understand linguistic and cultural meanings in both the source and target languages, at least those relevant to the text being translated. The primacy of meaning is underscored, for no elegance in style can save a translation that misses the message of the original, whether literal or implied or both, including cultural meanings.

Rule (iii) and *Rule (iv)* handle specifics of meaning. *Rule (iii)* attends to the specifics of linguistic meanings, dichotomized as literal and implied meanings, which are further detailed into various categories. Linguistic meaning involves the literal (the referential, denotative or cognitive) world of both the source and target languages. the basic problem is that words, even on this level. do not have exact synonyms in the target language, that is. after the tranlastor has determined accurately the referential meaning. For instance, the concept *house* appears to be simple. but to an

Eskimo it is *igloo*, to Henry David Thoreau a *log cabin* to a Filipino
farmer a *nipa hut*, to an Ivatan a *stone house*, with its metre-thick walls
designed to withstand the strongest typhoons that regularly visit his is-
lands, to a rich man a *mansion* and to a Malaysian *rumah*, none of
which would be a perfect equivalent for the generic term *house*. A compara-
tive-contrastive study has to be undertaken to determine the shared/
unshared senses of terms that are being considered as equivalents. In a
description of the town fiesta atmosphere in Jose Rizal's masterpiece,
the *Noli Me Tangere*, his translator Charles E. Derbyshire renders "Era
un dia de feria" as "It is a fair day " It should be "It was a festive
day"

This is on the concrete level. On the abstract level, the problems become
more complex. Consider the concept *freedom* in Paine's "Heaven knows
how to put a proper price upon its goods; and it would be strange indeed
if so celestial an article as Freedom should not behighhly rated." In
the context of the ASEAN region, freedom has to be viewed in terms
of each nation's struggle for independence, or its preservation as in the
case of Thailand. The anthropologist Kluckhohn (1949) reports asking
a Japanese to translate back to English the phrase in the Japanese Constitu-
tion equivalent to "life, liberty, and the pursuit of happiness" and it
came back as "license to commit lustful pleasure." A cablegram originally
in English said, "Jane suspended for prank" was translated into Russian
and sent. When it was retranslated back to English, the result was "Jane
hanged for juvenile delinquency " How in the world did "hang" become
a synonym of "suspended"? A Japanese interpreter and tourist guide,
impeccable in his prononuciation of English, had the following conversa-
tion with American conservative stalwart William Buckley (1964:181):

Buckley	Does the Emperor travel a great deal?
Guide	He lives now in Tokyo.
Buckley	Yes, I know - but [slipping inevitably into pidgin English] does he go all over Japan very much now?
Guide	He is here when he is coronated many years ago.
Buckley	But [reducing the scope of inquiry] does - he - come - now - here - still - now - often?
Guide	Yes, when he is coronated. And. that is where he goes when he wishes to meditate.

The problem in this last illustration, of course, is a case of a little learning
bringing disaster

On the proposition level, the translator deals with event propositions
(e.g., The seminar is going on), state propositions (e.g., Pusat Bahasa
owns a Wang computer), and existence propositions (e.g., The King of
France is bald) whose existence presuppositions
philosophers and logicians, and now linguists.

The actual analytical procedures vary in theoretical basis and effectiveness. There is componential analysis, originally extensively used in the study of kinship, which looks into:

Semantic domain . Group of words related in meaning
Semantic component   Basic units of meaning
Semantic dimension . Comparison and contrast of meaning

so that data such as *man, woman, child; ram, ewe, lamb* bring up semantic dimensions such as sex, humanness, generation and semantic components like male/female/neuter; human/non-human, adult/non-adult; hence, *man* may be defined as *human, male, adult.* Obviously a definition of this type is not discriminating enough. There are subcategorization rules to determine, analyze and compare meaning components, concepts, moving up to propositions, propositional clusters, semantic paragraphs, episode clusters and the discourse. An early semantic theory developed by Katz and Fodor (1963) is illustrated in their study of *bachelor,* Nida (1964) in kingship study using componential analysis; Catford (1965) in his study of deictics or demonstratives of Standard English and N.E. Scots; Nida and Taber (1974) in their study of related meanings of different words such as *chair, stool, bench, hassock, walk, skip, hop, crawl, run, dance.* Hidalgo (1983) in the contrastive and shared meanings of *father* in English and Ivatan, a Philippine language; Larson (1984) on lexical equivalents when concepts are shared. Asmah (1975:133-134) reports a solution to translation coinage dealt with by Royal Professor Dr Ungku Abdul Aziz, Vice-Chancellor, Universiti Malaya, concerning the stock market expressions *bullish* and *bearish.*

According to stockbrokers and economic commentators, a "bull" is an operator in the stock market with expectations in rising price trends. His behaviour in the market is described as "bullish." The opposite term is "bear" A bears in an operator who expects prices to show a declining trend. If you examine French and German economic terminology you will find pairs of words which are associated with the notion of rising and sinking or falling. In French the terms are *naussier* and *baissier* for the English terms "bull" and "bear" respectively The French do not use the word "taureau", which is the term for the male bovine animal in French, for the concept of "bull" Neither have they borrowed the English word "bull" as they have done for the well-known species of dog called "bulldog" in English and spelt 'bouldedogue' in French. As a matter of interest, in Japanese the pair of concepts are *tsuyoki* and *yowaki,* meaning confident and faint-hearted, respectively. Now for Bahasa Malaysia, the Economic Terminology Committee decided several years ago not to blindly adopt the term "bull" from the English language, mainly because the origin of the word is rather obscure and in any case it is thoroughly irrelevant today. So to make things easy for students of Economics and stock market operators in Bahasa Malaysia the bull concept has the term *"penelah-naik"* while a "bear" is *"penelah-turun"* A "penelah" is one who is trying to predict or guess future trends. The root word is "telah" which has a meaning of prediction. "Naik" and "turun" are words describing rising and falling conditions and they can be aptly applied to price trends.

Implied meaning in Rule (iii) is examined in terms of implicatures: conventional and converational implicatures where conventional implicature includes synonyms, antonyms, paraphrases, contradictions, presuppositions, entailment, similarity, ambiguity, idioms and others while conversational implicatures consider generalized and particularized implicatures such as the figures of speech (simile, metaphor, hyperbole, synecdoche, chiasmus, litotes and others), the force of a statement, irony, tone and others. The translator must be particularly sensitive to the difference between what is said and what is meant. Consider, for instance, the following:

> Dr. Henry Kissinger was asked by mass media reporters how he should be called after he was appointed U.S. Secretary of State - should he be called Mr. Secretary, Dr. Kissinger, Prof. Dr. Kissinger?

> Kissinger replied: "Let us do away with all these formalities. Just call me "Your Excellency!"

The area of implicature originates with Grice (1957), his William James lectures of Havard in 1968 and his published works of 1975 and 1978. Since then, work on it has been tremendous: Sadock (19 78) on testing for conversational implicature; McCawley (1978) on conversational implicature and the lexicon; Karttunen and Peters (1979) on conversational implicature; Weischedel (1979) on presupposition and entailment; Atlas (1979) on presupposition, truth and meaning - two volumes of *Syntax and Semantics* on pragmatics and presuppositions and the more recent works, including those that look into implicatures for the teaching of language such as Fraser (1978) on acquiring social competence in a second language and Hidalgo and Hidalgo, *et al.* (1982) on effective communication in English.

Grice (1975:43-44) defines the basic concepts.

> Suppose that A and B are talking about a mutual friend, C, who is now working in a bank. A asks B how C is getting on in his job, and B replies, *Oh quite well, I think; he likes his colleagues and he hasn't been to prison yet.* At this point, A might well inquire what B was implying, what he as suggesting, or what he meant by saying that C has not yet been to prison. The answer might be any one of such things as that C is the sort of person likely to yield to temptation provided by his occupation, that C's colleagues are really very unpleasant and treacherous people, and so forth. It might, or course, be quite unnecessary for A to make such an inquiry of B, the answer to it being, in the context, clear in advance. I think it is clear that whatever B implied, suggested, meant, etc., in this example, is distinct from what B said, which was simply that C had not been to prison yet. I wish to introduce, as terms of art, the verb *implicate* and the related *implicature* (cf. *implying*) and *implicatum* (cf. what is implied).

In Hidalgo (1983), the terms, *implicature* and *implication* were differentiated pointing out that both terms share the dictionary meaning "something implied or suggested as naturally to be inferred or understood" which

defines Grice's "conversational implicature". The two other dictionary meanings apply only to implication, namely "an act implicating (or involving) as in: the implication of his six accomplices" and "relationships of a close or intimate nature or invovlements as in the religious implication of ancient astrology." Additionally, conventional implicature includes meaning that are timeless and not inferred from context which which are not shared in implication. Conventional implicatures also arise "not from the interplay of what is said with conversational maxims, but from conventional meanings of words and grammatical construction that occur in the sentence."

Let us consider a few illustrations. While words and propositions that have very similiar meanings are called synonyms, exact synonyms, in spite of Roget's *Thesaurus,* are a rarity. Take the set *car, automobile, motor-car, Proton Saga* - all are synonyms in one sense, i.e., enclosed vehicle with space for passengers, descending from general to specific, but Proton Saga is not just a motor-car. In Malaysia, it is a symbol of dignity and pride, of the industrialization programme, of progress, of national identity, of Malaysia's hope for economic leadership in the ASEAN region. Furthermore, in Malaysia, ' automobile' would rarely be used; the Malaysian experience is with the British, only recently with the Americans. Consider the presuppositions in Caesar's last three words as Brutus stabs him, in Shakespear's *Julius Caesar·* "Et tu, Brute?" And you, Brutus? What did the unbelieving Caesar know that the translator must know? Caesar could not have uttered this line if he did not know Brutus intimately, as a trusted friend, a favourite turned traitor. This closeness between Caesar and Brutus, Mark Antony describes as follows:

> Judge, O ye gods, how dearly Caesar loved him!
> This was the most unkindest cut of all;
> For when the noble Caesar saw him stab,
> Ingratitude, more strong than traitors' arm,
> Quite vanquished him. Then burst his mighty heart.

Idioms pose special problems. Obviously, we cannot translate "It is raining cats and dogs" into Bahasa Malaysia as *Hujan kucing dan anjing*. The meaning must be clearly understood an an idiomatic rendering provided, if no equivalent idiom exists in the target language. In Apnaye, a language in Brazil, a literal translation of some of the idioms would result in the following (the idiomatic translation is provided, see Ham, 1965:2):

Literal Translation	*Idiomatic Translation*
1. I'll pull your eyelid.	I'll ask you a favour
2. I've buried my eye.	I'm ready to go.
3. His ear is rotten.	He is spoiled.
4. I ate in your tooth cavity	I ate in your absence,

In Shipido, a Peruvian language, the idiom "He has a hard heart" would translate literally as "his ears have no holes" (Beekman & Callow, 1974). The German idiom *Mit Wolfen muss man heulen* translates literally as "One must howl with wolves" but idiomatically in English as "When in Rome do as the Romans" (Nida, 1964:238).

Lack of understanding of ambiguity can cause mistranslation. The nature of the ambiguity has to be determined and analyzed. Is it a case of referential ambiguity, perhaps due to poor writing where the proper deictics have not been selected?; or is it lexical ambiguity caused by polysemy?" or grammatical ambiguity where modification may apply either way to the nouns modified?; or is it a case of performative, intentional inferential or connotational ambiguity?; or is it pragmatic ambiguity? In linguistic ambiguity, lexical or grammatical, the ambiguity could be deliberate, in which case the translation has to reproduce it.

Lexical ambiguity across languages and cultures is usually due to lack of understanding of the shared and the unshared senses of the lexical items. Take for instance the term *father* which has some twenty-four senses in English and its equivalent word in Ivatan, *ama*. In Ivatan, one of the Philippine languages, *ama* has the senses one's natural father, plus "uncle" and any male in the tribe that is of about the same age as one's natural father. The additional two senses are non-existent in English. The possibilities of misinterpretation are there. The case of equating the Christian god with the Tagalog *Bathala* is even worse, for the Tagalog god is the animist supreme being of the ancient Tagalogs, yet we find this in the literature such as Neilson (1903). Cognizant of this translation problem, King Philip II during the Spanish Colonial period in the Philippines issued his May 8, 1584 decree instructing that all key concepts in the Christian faith must be retained in Spanish (Hidalgo, 1977·17-18). This policy is derived from the Charles I, June 7 and July 17, 1550 Law 18, Title 1 of Book IV, which said in part:

> Having made special investigation as to whether the mysteries of our holy Catholic faith can be thoroughly explained even in the most perfect language of the Indians, it has been seen that it is impossible without great discords and imperfections, and although chairs are founded where the priests, who should have to instruct the Indians may be taught, it is not sufficient remedy as the diversity of the languages in great.

It was not, of course, inadequacy in the languages, but great differences in their structures and linguistic and cultural meanings.

OIn pragmatic ambiguity, Cole (1978:20) provides a clear distinction between semantic and pragmatic ambiguity. He points out that in semantic ambiguity, an expression may have more than one meaning, hence more than one semantic representation. e.g., *bank* may mean either "edge of a river" or "financial institution." In pragmatic ambiguity, "an expression has only one meaning, but herers may infer various understandings of

what the speaker meant by what he said." His example is: *Are you able to help me with this work?* The meaning could simply be that of a question, although it could be inferred that someone, under certain circumstances, would like to be helped with his work. In the sentence *Can you close the door?*, the rendering of an accurate translation and intended response depend on determining correctly the implicature intended (Hidalgo, 1985:70-71). The sentence can be read as a *request*, in which case the appropriate response would be to close the door, or as *asking for information* in which case the response could either be "Yes" or "No".

Other areas to be considered in this level of relations of words or constructions and their semantic properties are the paraphrase or restatement in simpler yet equivalent form; contradiction (e.g., man-woman, young-old, hairy-bald); entailment (e.g., " Some females are geniuses" entails that at least one female is extremely intelligent); similarity (e.g., *female* and *human* but not adult or non-adult); meaning inclusions (e.g., Jakobson's unmarked - general as in English *sheep* which refers only to "live animal" and marked - specific as in French *mouton* which includes "meat" and "live animal"); analyticity/redundancy (e.g., "Cows are female" where the predicate provide information already contained in the subject); and synthetic meaning (e.g., "Wagner was a musical genius and a tyrant") which is not analytical at all (Hidalgo, 1983:7).

Of the particularized conversation implicature, whose meaning is dependent on: (a) the "Cooperative principle", i.e., the speaker is sincere in conveying a message and the hearer believes that the speaker is sincere; (b) context; (c) conventional meaning of the uttered sentence in which the implied meaning(s) or inference(s) is/are deduced, a group in this area that the translator must look out for is the set of figures of speech such as simile, metaphor, euphemism, hyperbole, litotes, antithesis, chiasmus, rhetorical question, pun, metonymy, synecdoche and others.

Confronted with figures of speech, the translator must know their meaning. If there is an equivalent figure of speech and contruction in the target language, then, there is no problem. If none, and this is usually the case, then, an equivalent acceptable in the target language has to be constructed. For instance, in Tiwi, Africe, the euphemism "Their father passed away" is "Their father has gone to his village". In literary works, particularized implicatures abound. In the following scene in Shakespeare's Julius Caesar where Mark Antony delivers his funeral oration, the translator must comprehend the intended meaning of *honourable* and *ambitious* and the controlled repetition of the terms. To fail to embody the orony in one's translation would be a gross interpretation error that would render the translation misleading and certainly result in a perlocutionary act (the act or effect which arises as a result of the speaker having said something which has some illocutionary force(s), Fraser, 1978:3) impossible in the original text. Consider portions of the passage:

> I come to bury Caesar, not to praise him.
> The evil that men do lives after them;
> The good is oft interred with their bones;
> So let it be with Caesar. The noble Brutus
> Hath told you Caesar was *ambitious*.
> If it were so, it was a grievous fault;
> And grievously hath Caesar answer'd it.
> For Brutus is an *honourable* man;
> So are they all, all *honourable* men -
> Come I to speak in Caesar 's funeral.
> He was my friend, faithful and just to me;
> But Brutus says he was *ambitious*,
> And Brutus is an *honourable* man

More must be said of this section, but we must move to cultural meaning, specifically knowledge and understanding of the relevant world view, history, religion (beliefs), ecology, material culture, social culture, customs and traditions, values and aspirations.

To what extent do the cultures of the source and target languages converge and diverge? In the world of colour, for instance, *green* is central in Malay culture. The Hanuncos of Minodro, Philippines, see color in terms of two dimensions: *wet* and *dry*, wet for young green shoots, plants and animals while dry for the browning leaves, aging plants and animals and the aged. It would be illiterate to accuse these people of colour blindness. Time is another important area in one's world view. Western culture is clock-oriented - the hands of the clock governing every activity: breakfast, prayer, school, office opening, lunch break, office and school closing, newscasts, and the like. In more relaxed societies, the clock is not there to govern the people's lives. Time may be measured by the position of one's shadows - the shortening and lengthening shadows, not incongruous with Gen. MacArthur's lines in his farewell address at West Point where he mournfully said: ". . the shadows are lengthening for me." Time, to the tribe or ethnic group the writer belongs, is determined by the cycle of the tides - rising tide, high tide, receding tide, low tide and back to rising tide, for the currents of the sea are so important in their lives for food, travel and survival. Should they err and pick the turbulent, tearing and terrifying current they call *isak* that floods their tiny boats and sends them where all they see is the sky meeting the sea, then, it is curtains for them. But when they select right, there is the tide that brings along a bountiful catch and speedy journey home, not quite unlike the reference to tide when Brutus said in Act IV, scene iii in *Julius Caesar·*

> There is a tide in the affairs of men
> Which, taken at the flood, leads on to fortune;
> Omitted, all the voyage of their life
> Is bound in shallows and in miseries.

The source of power, of immortality, one's concept of God are all critical in the lives of a people. To the Melanesians, the "source of power lies in spirit beings, creative and regulative deities, particularly in the ancestral spirits. Power is everywhere. . ." (Ahrens, 1977:143). This is quite unlike Islam's Allah, the Christians view of the Divine Trinity and the Buddhist and Hindu views. To Christians, the view of immortality is in terms of heaven-held, i.e., pleasure-pain. There is reward, pleasure in being good and punishment, pain in being bad. To some of the Filipino indigenous tribes, the Ivatans, particularly, immortality is understood in terms of *social class, location, permanence, brilliance, light*. The leaders of the tribe, when they die, become stars, as befits their position on earth while the followers imply float in the air.

On more mundane matters, a people's view of the referential world can be quite different, even for those who speak languages that are quite related. Take the case of English and German. For the object *brush*, defined by the Oxford English Dictionary as "implement of bristles, hair, wire, etc., set in wood, etc., for scrubbing or sweeping; bunch of hairs, etc., in straight handle, quill, etc., for painting, etc.," German recognizes no general category and no word is available for this object. Significantly, as Kirkwood (1966:177) observes, "more specific words are used, depending on *shape, size*, and *purpose*", (underscoring supplied). German uses terms like "bruste", implement for cleaning with many bristles, with the cleaning purpose stressed; "pinsel", implement of bristles set in a wooden handle for applying, smoothing, painting; and "besen", a sweeping brush, implement for sweeping.

On the abstract level, the world of *think* for German and English is interesting. Kirkwood (:178) illustrates the convergence and divergence:

Let me think.	Lass mich mal nachdenken.
I don't think so.	Ich glaube nicht.
What do you think?	Was meinst du?
That's just what I think.	Ich bin genau derselben Meinung.
I think it likely that. . .	Ich halte es fur wahrscheinlich daB. . .
I'll think it over.	Ich werde es mir uberlegen.
I'll think it over	Ich werde es mir uberlegen.
To think that it may be true.	Wenn man bedenkt, daB es wahr sein konnte.
I wouldn't think of such a thing.	So etw as kame mir uberhaup nicht in den Sinn.

Indeed, in different contexts, German has specialized and provides different verbs or verbal phrases.

The social aspect in understanding the cultures of the speakers of the source and target languages has been studied by various authors like Fraser (1975), Searle (1975) and Austin (1952) who consider different

areas of social meaning dichotomized as institutional-cultural and individual. On individual acts, based on the Austin five-class taxonomy, five acts have been identified: (a) representative act, c.g., stating, claiming; (b) directive act, e.g., pleading, soliciting; (e) evaluative act, e.g., thinking, criticizing; (d) commissive act, e.g., promising, swearing; and (e) establishive act, e.g., authorizing, forbidding. On the institutional acts, the Bach and Harnish framework for English is adopted by Fraser (1978:4-5): (a) legal, e.g., acquit, adjourn; (b) religious, e.g., baptize, bless; (c) business, e.g., hire, contract; (d) government, e.g., decree, proclaim; and (c) sports, e.g., declare safe, call bid.

Space limitations prevent us from detailing each of the parameters in Rule (iv). We have to move on to *Rule (v)* which instructs that M2, or manifestation, is to be rewritten as the structures of the source and target languages and genres and style, plus responses of both the users of the original and the translated work. This general rule is specified in *Rule (vi)* which picks up structure and defines the structures of the source and target languages as their phonological, lexical and syntactic components. Let us consider a translation problem in the Japanese experience on the syntactic component discourse level, which Shigehiko (1977:28) points involves the logic of Japanese.

> In the matter of technical problems of translation, we may say that it has been thought that translation is possible by putting Japanese equivalents into a Japanese word order. The order of words within sentences is changed, but not the order of sentences. If it is true that one cannot produce Japanese without changing word order, however, then it should also hold true that without skillfully changing the sequence of sentences one cannot produce natural Japanese.

"A frequent cause of obscurity," he overseves, "has been translation in which the sentence order is not altered;   .it is not unusual for a translation to be incomprehensible." He laments that "instead of criticizing translations for their awkwardness, intellectuals have often chosen the course of concluding that the Japanese language itself is not logical. [This] is hardly fair "

> Shigehiko is right, but offers no solution.

Rulc (vi) offers a solution, linguistic analysis. One way of analyzing sentences, for there are a number of linguistic theoretical models available, is to determine the derivational history of the problematic sentences. Non-simple sentences consist of nucleus or kernel sentences. Determining these sentences is a process of simplification and when identified the next step is the specification of the transformational rules that the author used to combine them to construct the large sentence. We should then look at the nature of the syntactic rules that operate in the target language. Consider the sentences: "With all its limitations, with all its

dangers, reason is still one of the essential powers of man. "This sentence consists of the following sentences:

    Core sentence   1   Reason is power
    Other sentences 2. Reason has limitations.
                    3   Reason has dangers.
                    4. Reason is essential.
                    5. Reason is a power of man.
                    6. Man has other powers.
                    7   Reason continues to be a power of man.

The transformational rules operative in the original sentence are: (a) prepositional transformation as in the case of *with* and *of* and (b) modification transformation as in *still* and *essential*. To illustrate the nature of the analysis, the English sentences are translated into Ivatan, with a word for word gloss and an idiomatic sentence translation for each; Ivatan transformation is applied; and the Ivatan translation is re-translated into English.

English	*Ivatan Translation*
Reason is power	*Ayet u kapangtuktu.*
	strength det thinking.
	Thinking is strength.
2. Reason has limitations.	*Myan sa u ja maparin nu kapangtuktu.*
	presence pl det neg do det thinking
	There are things thinking cannot do.
3. Reason has dangers.	*Myan sa u mangamumu du kapangtuk tu.*
	presence pl det scary det thinking
	There are things scary about thinking
4 Reason is essential.	*Mayanung u kapangtuktu.*
	necessary det thinking
	Thinking is necessary
5. Reason is a power of man.	*U kapangtuktu am ayet nu tautau.*
	det thinking linker strength det pl-person
	Thinking is a strength of the people.

6. Man has other powers.   *Myan u kaddwan a ayet nu tautau.*
presence det other prt strength det pl-person

There are other strengths of the people.

7 Reason continues to be *U kapangtuktu am taytu pa a ayet nu*
a power of man   *tautau.*
det thinking liner presence yet prt strength det pl-person

Thinking continues to be a strength of the people.

Ivatan Translation

Aran myan sa u jina maparin, aran myan sa u mangamumu, am nu kapang-tuktu am taytu pa asa du mayanung a ayet nu tautau even-if presence pl det neg do even-if presence det scary linker det thinking linker present still det necessary det pl-person

Retranslation into English

Even if there are things it cannot do, even if there are things scary about it, thinking continues to be one of the necessary strengths of the people. Note that, on the lexical level, *reason* does not have an Ivatan equivalent; the closest is *kapangtuktu*, a generic term literally meaning *thinking* which does not share many nuances of meaning available in *reason* such as "fact put forward or serving as a cause of or justification for something"; "what is right or practical, common sense, sensible conduct"; "argue in order to convince someone", "express logically or in the form of an argument"; and others. Shared though is "the power of the mind to understand, form opinion." Neither do *limitations, dangers, essential, power* have Ivatan equivalents. For "limitations", Ivatan has to resort to a paraphrase, *u jina maparin* 'what it cannot do'; "danger" has the rather distant *mangamumu* 'scary'; and "essential" the equally distant *mayanung* 'necessary/proper'. The case of the English generic term *man*, which includes both male and female of the species, is non-existent in Ivatan. The closest is *tau* 'person' and the genericness is approximated by the plural form achieved by reduplication.

On transofrmations, Ivatan does not have prepositional transform-ations. Substituted is modifier transformation, specifically the adverbial *uran* 'even if/though'

We must move on to *Rule (vii)* (for a more detailed discussion of the various parameters of each rule, see Hidalgo, 1985), which instructs

that genre should be rewritten in its most general subclassification as *nonfiction* - technical and scientific writing, instructional materials that are not literary, and such pieces as memos, directives, letters, diplomatic communication such as the note verbale, economic reports and the like - and *literature* which includes the literary essay, religious writing, short story, novel, drama and peotry. This classification of genres is still too general. Further specification, finer classification is necessary. For instance, for poetry we must recognize the different kinds of poetory, e.g., the sonnet, the ghazal, etc., for the structure is critical, for without the structure of the sonnet or the ghazal, it cannot be a sonnet or a ghazal. What is critical is that particular types of writing lend themselves to certain kinds of translation. Nonfiction would require precise, literal, although idiomatic translation, and letters and diplomatic communication of the formal, business - like letters and diplomatic communication of the form-letter type may also belong to this category Diplomatic communiques and the like, with their diplomatic niceties and calculated ambiguities should be included among the literary works, for it would not be appropriate to treat them like technical and scientific writing.

Rule (viii) accounts for style where it is viewed as choice, implying knowledge of alternatives and selection of the best of these choices, i.e., style is not accidential but planned and choices are deliberately made. While it is not always possible to put accurate labels to particular styles, it is useful to present a system of classification. From the most general, a dichotomy between formal and informal may be made and more specific categorization may be applied such as formal, solemn; elegant, delicate; colloquial; subtle; balanced; powerful; humorous, whimsical; hybrid. The parameters to be considered in the study of style are varied and rich - *organizing principles* used, e.g., natural ordering, logical ordering, psychological ordering; *discourse type/ traditional form* of writing selected, e.g., narration, exposition, description, argument and the various subtypes such as subjective and objective descriptions; *unity, coherence and completeness, paragraph patterns* favoured, e.g., definition, classification, case/effect, analogy, analysis, comparison and contrast, illustration, deductive/inductive paragraph; *sentence types and favoured transformations,* e.g., periodic, balanced, loose, coordinated sentences; conditional, alternative sentences; *diction,* e.g., learned, colloquial-Anglo Saxon vocabulary, slang; *devices selected in conveying implicatures* (Hidalgo & Hidalgo, *et al.,* 1982:160-162); *euphony,* e.g., alliteration, assonance, rhyme and rhythm.

The penultimate rule, *Rule (ix),* instructs that language function be considered in the translation framework and process, namely, the Jakobsonian criteria: referential (cognitive, informative) function, emotive (expressive) function, conative (directive, imperative, vocative) function, phatic function, metalingual function and poetic function. These functions, singly or in combination, are operational in any communication event.

On the final rule *Rule (x)*, the conceptual framework deals with the ultimate objective of translation - the responses of the users of the translation, identifying those responses of the readers of the original text and achieving the same responses from the users of the translation.

Can we achieve, for instance, the emotional responses of Brutus' audience in his funeral oration (referred to earlier) if we translated his scene in *Julius Caesar* into Bahasa Malaysia or Bahasa Indonesia or Thai or Philipino? Can we capture the sense of futility and frustration in Juliet in the enmity of the Capulets and Montagues in the following lines in *Romeo and Juliet* and the corresponding audience responses?

> 'Tis but the name that is my enemy;
> Thou art thyself, though not a Montague.
> What's Montague? It is not hand, nor foot,
> Nor arm, nor face, nor any other part
> Belonging to a man. O, be some other name!
> What is in a name? That which we call a rose
> By any other name would smell as sweet;
> So Romeo would, were he not Romeo call'd.

The responses we are dealing with fall under the third category in Austin's taxonomy - the perlocutionary act. Clarifying the concept, Austin (1952:110) writes:

> Saying [writing] something will often, or even normally produce certain consequential affects upon feelings, thoughts, or actions of the audience,   we shall call the performance of an act of this kind the performance of a perlocutionary act or perlocution.

Rule x identifies three general responses to a text - the original and translated text: physical, emotional (spiritual) and intellectual responses. They may not all occur at once, but one or a combination of these responses should take place. For none to occur could be disastrous for it could mean any number of things, including incomprehensibility of the translated text.

The responses of the users of the translation could be conditioned by a number of factors. We identified *time* (in the case of readers of religious writings, there were the audiences when the material was first available to the users in contemporary times; Shakespeare' audience in this time and his audience today); *situation* i.e., the circumstances when the translation is being read such as the impact of religious writing in times of life-threatening situations or in times of merry-making, peace and celebration, the *translation product itself* and the *kind of users* of the translation, particularly if they respresent a cross section of society from the highly educated to those struggling to read the translation, i.e.

incipient literacy, from the upper class to the lower class, from the rulers to the ruled.

Some illustrations on responses to a translation. If the sentence "it's hot in here" were translated, the response to it would be quite dependent on understanding and correctly selecting the intended meaning of the writer/speaker. The possible illocutionary forces are: *requesting*, in which case the rseponses could be for someone to turn on the fan or open the windows, or if the room is airconditioned, lower the thermostat; *complaining* where the response may be to commiserate/sympathize with the writer/speaker, or incite a group to petition the authorities to do something about the problem, or to defend those responsible for the situation; and *informing* where the response could be agreement, disagreement, or simply ignoring the utterance as a useless reiteration of the obvious. The expected response in the original must also be the one expected in the translated text.

The problem of cultural ambiguities and misunderstanding and the responses may be seen in an episode reported by Naipaul (1981:307):

And he [an Indonesian in Arizona] told me of some oddities of his time in Arizona. One morning he asked the man next door what, as a matter of courtesy and friendliness, he would have asked an Indonesian. "What are you going to do today?" In Indonesia the man would have said, "I will go to my rice field, I have to do so-and-so today." But in Arizona the reply - from a man of thirty - was, "That's my business." Or Prasojo would go, as he might have done in Indonesia, to the house of a friend, going for no reason, only for the reason of friendship. The boy's mother in Arizona - would say, "What do you want?" Which in Indonesia, was rude. "We are not as individualistic as that," Prasojo said.

On the peotic level, can the translator capture the kind of intended responses in the Mark Antony funeral oration referred to earlier: the irony, the incitement to revenge for the murder of Caesar, the cultivation of intense loyalty to a dead leader, the gratitude and appreciation, the sufferance of unbreable sorrow and loss that must not be left unassuaged?

3. Theory and Practice

Translation, while it attempts to keep as close as possible to the original text, is a process of indigenization or acculturation, from meaning to manifestation, of the original text to the target language. If we wish to share the wealth of human knowledge and experience and the best that humankind has thought of in the humanities, social sciences and sciences, translation theory must progress and along with its practice. The translator's framework for analysis, transfer and restructuring and overal view and attitude towards translation emanates from knowledge and appreciation of translation theory. Theory and practice are intimately interrelated.

Appendix

TRANSLATION: TOWARDS A UNIFIED THEORY
BY C.A. HIDALGO (November 1986)

(i)   T   →   Ml + M2

      T   =   Translation
      Ml   =   Meaning of the Text
      M2   =   Manifestations of the Texts

(ii)   (Lgl) (Cl1))
      Ml   →   Ml   (Lg2) (Cl2)) R

      Lg1 =   Language 1 (Source Language)
      Lg2 =   Language 2 (Target Language)
      C11 =   Culture 1 (Source Culture)
      C12 =   Culture 2 (Target Culture)
        R =   Response.

```
        Semantics (conventional meaning)
                        (Reference     (Propositional)   )  )
                        (Sense         (Literal          )  )
                        (    (Conventioanl implicature  )  )
                        Literal illocutionary force      )

(iii) Ml  (Lgl)  Pragmatics (conversational implicature)
          (Lg2)
                        (Generalized
                        (Particularized

                            (Illocutionary force   )  )
                        (Propositional             )  ·)
                        (Figures of speech         )  )
                        (Pragmatic presupposition  )  )
                        (.                         )  )

        Relational meanings (Entailment, Presupposition,
                        Contradiction, Antonyms, Synonyms/
                        Paraphrases      )

        Ambiguity, Indeterminacy
```

                        (Wv)
                        (His)
                        (Rel)

(iv) Ml $\begin{array}{l}(C12)\\(C12)\rightarrow\end{array}$ Sem $\begin{array}{l}(C11)\\(12)\end{array}$ $\begin{array}{l}(Eco)\\(Mat)\\(Soc)\\(Cus)\\(Att)\\(Val)\\(Asp)\\(.\ .\ .)\end{array}$ R

Wv = World View
His = History
Rel = Religion (Beliefs)
Eco = Ecology
Mat = Material culture
Soc = Social culture
Cus = Customs (Traditions)
Att = Attitude
Val = Values
Asp = Aspirations

(v) $M1\begin{Bmatrix}\pm Dl^2\\\pm D2^2\end{Bmatrix} \rightarrow Ml\begin{Bmatrix}\pm Dl^2\\\pm D2^2\end{Bmatrix}\begin{Bmatrix}\pm \text{ Central thesis – Arguments. Details}^2\\\pm \text{ Controlling them - Acts, scenes;}\\\text{Conflicts, Document}^2\end{Bmatrix}$

(vi) $M2\rightarrow St$ $\begin{array}{l}(Lg1)\\(Lg2)\end{array}$ $\begin{array}{l}(Gen)\\(Sty)\end{array}$ R

St = Structure of Source and Target Languages
Gen = Genre
Sty = Style

(vii) St $\begin{array}{l}(Lg1)\\(Lg\ )\end{array}$ → $\begin{array}{l}(Lg1)\\(Lg2)\end{array}$ $\begin{array}{l}(PhoC)\\(LexC)\\(SynC)\end{array}$ R

Phoc = Phonological Component
LexC = Lexical Component
SynC = Syntactic Component

(viii) Gen → Gen $\begin{pmatrix}\quad(&(TS&)&)\\(NonF)&(Instm&)&)\\\quad(&(MDL\ .\ .&)&)\ R\\\quad(&&&)\\\quad(&(Po&)&)\\\quad(&(SS&)&)\\\quad(&(No&)&)\end{pmatrix}$

```
                        (Lit)           (Dr      )              )
                        (               (Es      )              )
                        (               (Re      )              )
                        (               (.       )              )
```

```
        NonF  =  Nonfiction
        Lit   =  Literature
        TS    =  Technical and Scientific Writings
        Instm =  Instructional Materials
        MDL   =  Memos, Directives, Letters, others
        Po    =  Poetry
        Ss    =  Short Story
        No    =  Novel
        Dr    =  Drama
        Es    =  Essay
        Re    =  Religious Writing
```

(ix)
```
                        (For)
                        (El  )
        Sty → Sty       (Co  )        /LgF + R
                        (Su  )
                        (Ba  )
                        (Str)
                        (HuW)
                        (Hy  )
```

```
        For  =  Formal, solemn style
        El   =  Elegnant, delicate style
        Co   =  Colloquial style
        Su   =  Subtle style
        Ba   =  Balanced style
        Str  =  Strong, powerful style
        HuW  =  Humorous, whimsical style
        Hy   =  Hybrid style
```

(x)
```
                        (Ref    )
                        (Emo    )
        LgF  →          (Cona   )      R
                        (Pha    )
                        (Met    )
                        (Poe    )
```

```
        Ref  =  Referential (cognitive, informative) function
        Emo  =  Emotive (expressive) function
        Cona =  Conative (directive, imperative, vocative) function
```

```
Pha  = Phatic function
Met  = Metalingual function
Poe  = Poetic function
```

(xi)
```
                 (Phy)         (TP)
  R   →   R      (Em  )   /    (Ti)
                 (In  )        (Si)
                               (U  )
                               (.  )
```

```
Phy  = Physical Response
Em   = Emotional, spiritual Response
In   = Intellectual Response
```

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/TP  = Conditioned by the Translation Product
/Ti  = Conditioned by Time
/Si  = Conditioned by the Situation
/U   = Conditioned by the kind of users of the translation
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