Towards Clarity in Translation: Applying the Textual Dimensional Approach

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Abstract

Over the past twenty years, with the advent of Machine Translation, translations produced by budding translators or student translators sometimes fall short of the minimum standard of good translations because they tend to be mere transplants that replace the Source Language (SL) structure with supposedly equivalent Target Language (TL) structure. The resultant inadequacy in the final [mis]transfer of message is naturally attributed to lack of precision in linguistic and/or extra-linguistic use of TL expressions. It is this approximation in translation that apparently gives rise to what is generally known in French as “faux sens/contre sens”. This takes something out of the translator’s purpose which is to find the exact meaning as contained in the original SL text. It is with a view to attaining the translator’s objective of exactitude that this author conceived the Textual Dimensional Approach (TDA). It is a three-step (Subject, Audience, Message) model, founded on the textual concept, that provides a basis for generating an author’s exact statement from a text to correct awkward translations and also guide the translation of a message in the TL with a minimum of ambiguity. The TDA uses deconstructionism as its framework of analysis since, in interrogating the text, it unravels those traditional concepts and theories that surround a text to discover meaning.

Keywords: Textual Dimension, Subject, Audience, Message, Relay
Le processus de la traduction relève beaucoup plus d’opération de compréhension et d’expression que de comparaison entre les langues. (Ledérer 1973:10)

1. Introduction

Approximation in translation generally emanates from a [mis]interpretation of the word which, to all intents and purposes, is supposed to be the starting point of any translation exercise. The word or text as a unit has a communicative value which only derives from the selection and use of particular lexemes by an author who, in conceiving the message, thinks s/he can express that message with only those particular words as co-text that interact with each other to produce a text. Thus, adequate transfer of meaning into the target text will depend not only on the combination of the linguistic and cultural values of the target language system but also on the context provided by the source language co-text as a unit of communication.

This view is supported by Dressler Wolfgang (1990:138-48) when he demonstrates that seemingly unimportant properties of a text such as word order, repetition, use of pronouns, etc, have meaning in texts; that they help to shape the flow of discourse, and that they are thus also relevant for translation. In other words, an arrangement of the same lexemes into two different ways will carry only those meanings which each arrangement is intended to convey in specific contexts. Let us consider the following examples:

a) Phone the man; and
b) Man the phone.

Sentences ‘a’ and ‘b’ above have exactly the same lexemes “phone”, “the” and “man” in two structures that convey, in each case, a meaning quite different from the other. In sentence ‘a’, the lexeme “phone” is used as a verb (imperative) while “man” is used as a noun object; in sentence ‘b’, the lexeme “man” is used as a verb (imperative) while “phone” is used as a noun object.

In certain cases too a structure can be polysemous. For instance:
“Visiting parents can be boring.”

Here, the lexeme “visiting” can be considered as either a participial phrase or an adjective, depending on the textual context. “Visiting” will play the role of a participial phrase where the textual context is about children who visit their parents. Similarly, “visiting” will be considered as an adjective to qualify the noun “parents” who visit their children.
Such a structure will pose serious problems to any translator. Of course, it is in her/his attempt at translating it that the translator will appreciate the difficulty in understanding the message. In fact, for any translator to bring out the exact message inherent therein, s/he will need to go beyond her/his immediate linguistic knowledge and draw from her/his cognitive knowledge since the structure itself creates ambiguity in its situational and formal contexts (Albir, 1990:48-49).

It is against the backdrop such ambiguities as noted above that the TDA was conceived to go beyond “le vouloir dire de l’auteur” that tends to limit translators to providing just an adequate transfer of meaning in translation. The objective of the TDA is to provide a platform not only for producing clear, unambiguous translations, but also for correcting awkward translations in the transfer of message in the TT.

To this end, the TDA has taken special care to exclude extra textual elements from the SLT analysis because they could blur the SLT message and affect the meaning that will eventually be transferred into the TL system. This decision is supported by Vilen Komissarov (1987:417) who insists that:

> Of obvious significance is … the specific contextual content of the text, as it is therein that the receptor is to look for the information addressed to him. And it is through the analysis of the message that the receptor gets his subjective version of what the speaker meant to communicate.

To the TDA, therefore, the conception of translation should be based on understanding and appreciating the ST as a single, definite unit of communication. In other words, it can be misleading to seek to establish extra textual situational variables in the ST in order to guide one-to-one equivalents in the TT transfer because of what the translator may consider to be her/his extra textual knowledge. This is because the source text as a unit of paradigmatic and syntagmatic elements has a unique communicative value which only derives from the selection and use of some specific lexemes by an author (Nzuanke, 1994:8-9).

2. Literature Review

Though so much has been written about textual studies in modern times, debate about the text as the very basis for all translations has been going on since the antiquity. St. Augustine’s (AD354 - AD430) definition of the lexeme (the sign) in De Magistro as consisting of two major components, namely: the significatio (signified, image, concept) and the sonus (signifiant, sound, expression) was to inspire later studies carried out on the text since the turn of the 20th century by Ferdinand de Saussure, Louis Trolle Hjelmslev, Roman Osipovich Jakobson, André Martinet and Emile Benveniste and their linguistic theories that influenced the structural method. From Reinhard Hartmann’s (1980) “text linguistics” to Jean Delisle’s (1984) “discourse analysis”, all studies on the text have evolved from mere abstract linguistic analysis to assume a more practical posture that seeks to understand why a text should be translated in a particular way.
On the whole, scholars still disagree over which text (between the source and target texts) should be the focus of the translator.

Source-Text scholars like Reinhard Hartmann (1980) with his “text linguistics” and Jean Delisle (1984) with his “discourse analysis” see a text as an outward manifestation of a body of ideals conceived within a group of linguistic signs put together in a particular way to convey a particular message. In the same vein, Gideon Toury (1980:39) opines that the ST approach is based on the reconstruction of the ST’s relevant features (including its textual relationships) in the TT as a necessary and/or sufficient condition for translation, postulating the “functional” relationship as translation equivalence.

Clearly, ST-based scholars do not seem to be so much concerned with translation as a product, but with it as a possible transposition or reformulation of ST features in the TT.

Conversely, Arnt Lykke Jakobsen (1993:157) feels that most translations make the text independent, autonomous or self-sufficient. This presupposes that as a text, a translation is not fundamentally conditioned by the ST, but by the role it (the text) is expected to play in the target culture.

Basically, scholars of the Target Text-based approach are concerned with how the target audience receives (or should receive) a translation and how it reacts (or should react) to its message. In other words, the approach is more concerned with the final product as conceived and produced as an element of the textual ensemble in the target language.

This approach appears to be an offshoot of Luther’s development of the concept of translating the Bible specifically for an intended audience. According to Wolfram Wills (1982), Luther, under great pressure to succeed as a reformer, and anticipating Eugene Nida’s (1960) approach to biblical translation, developed the concept to reach the man on the street who constituted his audience.

Eugene Nida (1960:192) calls this “dynamic equivalence” since it attempts to obtain, in the target language audience, a response to the TL text that could be said to be equivalent to the response obtained by the original SL text from the SL audience in terms of the “closest natural equivalent to the SL message.” Emphasis here is on the audience, the receptor language and culture.

Unlike Eugene Nida, whose focus is semantic, Maurice Pergnier (1980) and Peter Newmark (1981) focus on the message, the context and the setting in terms of “communicating” to the reader in the TL culture.

Like Julianne House (1977), Amparo Hartado Albir (1990:51-54) insists that the knowledge required to get a good grasp of the paradigmatic and syntagmatic features of a text goes beyond simple linguistic knowledge. To this end, he maintains, understanding a text will require:

- knowledge of the situational context;
- knowledge of the verbal context;
- cognitive knowledge; and
- general knowledge of the socio-historic context.

Not willing to be part of the debate about ST and TT importance in translation, Erich Steiner (2003), focuses on how a translated text works. This is founded on what he describes as macro-level/top down (genre and register of a text) and micro-level/bottom up (lexico-grammatical function of a text) methodologies that occur in the analysis of a translated text before such questions as “why” and “with what effects” translated texts function. Steiner’s study draws extensively from Julianne House (2002) who, in making comparative analysis of English and German texts in view of considering how to integrate macro- and micro-level phenomena (register, genre and lexicogrammar), seeks to know if German textual norms or those elements that characterize a typical text in German (or its situational dimension) can be applicable to English translated texts.

Notwithstanding these contradictions, Erich Steiner (2003) thinks that the translated and otherwise interlingual text is both a linguistic and a multimodal semiotic object whose contact with both the linguistic and semiotic bases has to be maintained. In other words, what is needed is a model of language and text/discourse within which the different levels of language organization, the different degrees of abstraction and the extent of empirical phenomena can be situated.

Like Eugene Nida’s dynamic equivalence or Arnt Lykke Jakobsen’s perception of a text/translation as not being fundamentally conditioned by the ST, but by the role it (the text) is expected to play in the target culture, the Skopos theory (Vermeer, 2000) also insists on using strategies that will serve the purpose of the receptor, that is the TL audience. Nevertheless, the Skopos theory which focuses more on the purpose of the translation, is founded strictly on two fundamental principles, namely:

- an interaction determined by the purpose of the translation;
- the skopos can vary depending on who the recipient is.

It is these elements that will determine the translation method and strategy to be used to produce a translatum (the target text). Though this theory gives the translator room for creativity, it is too target-text oriented and can thus take the translator away from the very essence of the source text.

Clearly, at face value, the Skopos theory seems to cover a large area of the focus of the TDA, except that while the TDA seeks to generate information at a conceptual stage from the ST with a view to defining the purpose of the ST in terms of what and to whom to communicate in the TT, the Skopos theory focuses more on the TT purpose and may sometimes even run away from the goal and intention of the ST which should provide the big picture to guide any meaningful transfer of message in the TT (Nwanne, 2010:195 and Oyeleso, 2012:35-36).
In other words, the Skopos theory, like most other studies, has hardly struck the right balance between ST and TT by establishing a practical framework to:

a. distinguish ST subject matter (textual category) from the SL message (author’s intentions) which is to be analyzed in relation to its supposed audience with a view to generating basic information to determine ST purpose as big picture/roadmap;

b. situate the message (textual function) that derives therefrom within its proper context (as message for a defined, specific audience), before reformulation in a language and style that will be peculiar to the specific needs of TT audience as part of the target language/cultural system.

These are the elements that form the basis of the TDA in its attempt to establish a comprehensive practical framework for translation practice.

3. Data Collection

In Africa, with its linguistic and cultural diversity and a high illiteracy rate, billboard adverts, with their high pictorial value, have become an important medium for advertisement/propaganda.

Alexander (1965), quoted in Belch and Belch (2001:15), defines advertisement as any paid form of non-personal communication about an organisation, a product, service or idea by an identified sponsor. Inasmuch as this definition seems focused on the marketing nature of advertisements, it is complemented by Frank Jefkins (1973:231) who sees an advertisement simply as any notice, picture, or film that tells people about a product or a service by way of a word, letter, model, sign, placard, board, hoarding, notice, device or representation, whether illuminated or not. Jefkins’ definition seems to give adverts the character by which they are generally known; that is simple, short words that communicate easily. They express their basic idea quickly and with impact to catch the attention of the mobile rider or pedestrian who is expected to grasp the idea at a glance from a reasonable distance. For example: “Satzenbrau! The Final Word”.

Advertisement for tobacco, drinks and other consumer goods as well as public enlightenment campaigns for sanitation, family planning and even political propaganda or against HIV/AIDS use billboards that are displayed at strategic points on the streets of major cities and along highways.

In the course of this study, we sampled some 30 adverts (including propaganda) in Yaounde and Douala in Cameroon and picked three that we considered representative enough of the lot to test the TDA. They include one untranslated advert (Kilav), one translated advert (Tuborg) and one sanitation propaganda. For want of space, we could not take more than these three corpora to illustrate how only the information contained in the ST (as a unit of communication) should be sufficient for a good translator to grasp the subject matter, situate the text’s audience and transfer the message clearly into the TT.
The choice of Cameroon as our sample area is explained by the country’s bilingual culture which provides not only ready examples of translated adverts, but also other comparative samples for our exploitation.

4. Theoretical framework

The Textual Dimensional Approach (TDA) is conceived against the backdrop of deconstructionism, a complex concept most closely identified with the philosophical analyses of Jacques Derrida which tends to be a continuation of the attack on philosophy and social theory (Denzin, 1994: 185). Deconstructionism also builds on Ferdinand de Saussure’s structuralist theory of language and is directed to the interrogation of texts. In this case, it involves an attempt to take apart and expose the underlying meanings, biases and preconceptions that structure the way a text conceptualizes its relation to what it describes.

According to Denzin (1994), this requires that those traditional concepts, theories and understanding that surround a text should be unraveled, including the assumption that an author’s intentions and meanings can be easily determined therein.

Ulmer (1985 and 1989) cited in Norman Denzin (1994) indicates that the key strategies of deconstructionism will involve the following:

- rupture of the formulae that equate the written words with spoken words, the latter with mental experience, and voice with mind;
- demonstrating the fundamental indeterminacy of meaning;
- textual production of the subject as a system of differences;
- attack on mimesis (the ability of a work to represent experience); and
- development of what Derrida calls grammatology (a science or study of writing, speech and texts) that entails rewriting the history of writing, developing a new theory of writing and developing a set of deconstructive grammatological practices (Denzin, 1994: 185).

Derrida’s deconstructionism is in consonance with the theory of sociology of language which, to get meaning from an utterance or a text, does not only give a symbolic value to users’ linguistic variety, but also analyses the interplay between the various social groups (tribe, sex, age, religious affiliation, profession, urban/rural dweller, etc) and the different varieties of language in society in terms of level of language use, style, change of register with regard to the social identity of one’s interlocutor or audience, etc. (Essono, 1998:13).

5. Practical Considerations of the TDA

The TDA is defined in terms of the following three elements:
- The source text (ST) as a subject matter that constitutes a meaningful unit of communication;
- The audience as a target for textual information; and
- The message that constitutes a unit of information for the audience.
These three elements (Subject-Audience-Message) which make up what is referred to here as the TDA, are described as follows:

I - Subject

This includes the following:

a) Textual category:
   i- Referential; i.e. specialized, technical official texts;
   ii-Aesthetic, i.e. principally literary texts.

b) Levels of language usage:
   i- formal (standard);
   ii-general(used amongst high/secondary school students, and for mass communication;
   iii-informal (non standard) including slang and pidgin.

II - Audience

It includes the following:

- Socio-economic (intellectual and professional)
- Ethno-cultural
- Religious
- Political
- Linguistic
- Illiterate/barely literate, etc.

III - Message

This is the mental or conceptual abstraction of meaning by the audience from the interplay of the paradigmatic and syntagmatic elements of a text.

For practical purposes, the three components (Subject-Audience-Message) of the approach will occur in two stages, namely:

i. The Conceptual stage with the Communicator/Author, the Subject, the Message and the Audience; and

ii. The Functional stage with the Translator (as RELAY), the Subject, the Audience and the Message, in that order (Nzuanke, 1994:49-60).
CONCEPTUAL STAGE
C₁ = Communicator/Author
S₁ = Subject Matter
M₁ = Message
A₁ = Audience

FUNCTIONAL STAGE
S₂ = Subject-Matter grasped from source text
A₂ = Target Audience
M₂ = Reformulated message as target text

The Textual Dimensional Approach

At the Conceptual stage, the co-text including the paradigmatic and syntagmatic elements are analyzed to generate the textual profile and author’s message which will determine the audience and what style to be used to reach that audience at the Functional stage. The TDA’s perspective differs from the situational dimensional model proposed by Julianne House (1977) since the latter focuses mainly on those elements that condition an author’s utterance and not on the author’s utterance itself.

Similarly, from the above description of the TDA, it differs significantly from the Skopos theory (Vermeer, 2000) which insists on:

i. the translator/interpreter grasping the intended message in the target language;
ii. translating the goal and intention of the ST with a view to capturing those of the TT;
iii. using strategies that will serve the purpose of the receptor;
iv. adding information to or subtracting same from a text if that will make meaning clearer in the target language (Nwanne, 2010:195 and Oyeleso, 2012:35-36).

Clearly, the TDA focuses more on the paradigmatic and syntagmatic elements of the ST as a unit of communication from where it:

i. generates information at a conceptual stage comprising the purpose of the ST (and not the goal/objective of the TT as in the Skopos theory), in terms of what and to whom it wants to communicate; and

ii. seeks how to reach the target audience through a RELAY at the functional stage that involves only the subject, the audience and the reformulated message.

The underlying principle of the TDA is to tailor the subject matter to the specific needs of a given audience in such a way that the exact message and meaning are not lost. Note should also be taken that the “WHY” or the goal/objective of the communication/translation process which seems to be central to the Skopos theory is not necessarily the purpose of the TDA. The latter only seeks to guide the communicator/translator based on ST evidence to tailor her/his message to suit the intention of the group s/he intends to reach.

In other words, from a textual analysis of a ST (following the TDA), a target audience must be clearly identified and defined before the start of the translation process by the
translator. This is because even the most important messages can become ineffective if they are not formulated in a language and style that suit the specific purpose of the intended target audience. Thus in translating a presidential speech for a barely literate audience, the translator should be guided by the intellectual limitations of this audience. A simple diction that will ease comprehension for this group will be preferable to the elevated diction that characterizes speeches of that type.

To the TDA, therefore, the composition of the translator’s audience will usually heavily influence the latter’s decision about how to say what. It could be seen from the model that the translator’s role is that of a RELAY between two languages and cultures, since the functional stage is only an extension of the ST line of communication in the TL. So, where the translator comes in to facilitate communication between two languages and [perhaps] cultures, s/he should be seen as an instrument in the communication process. Her/his role is simply to re-express an existing text in another language with exactitude as defined by an audience-specific intention.

The insistence of the TDA on the subject-audience-message functional sequence for translating texts is not unconnected with the need to first of all define the audience of a message before transmission since the overall general idea of the TDA is to say what (subject), with maximum precision, to whom (audience) that eventually decodes the sense (message) in that sequence.

6. Applying the TDA to Translation

The argument of this paper for a ST-based audience-oriented approach (the textual dimensional approach) to translation resulted in the conception of the TDA which will be applied as a guide to produce unambiguous translations and provide a basis for correcting awkward translations. For the purpose of this study (which is limited in space), an attempt will be made to apply the TDA to translate a commercial advert, correct the translations of another commercial advert and a non-commercial advert that will serve as our corpora.

**Corpus I:** "Kilav lave mieux"

*Kilav* is a super strong, super concentrated detergent produced by the "*Complexe Chimique Camerounais (CCC)* " based in Bafoussam in the West Region of Cameroon. Tyhe powder is packaged in paper packs and the liquid in plastic containers. The sale of this product seems to be limited to the Central African Economic and Monetary Community (CEMAC) which is predominantly French-speaking. Yet, it would not be preposterous to consider the commercial text for translation since the product can also be marketed within the trilingual (English-French-Portuguese) Economic Community of West African States (ECOWAS) and the predominantly English-speaking Southern African Development Community (SADC).
A. Conceptual Stage (source text analysis)

I- Subject

a- Textual category
In the text, there are just three words. This concision makes the text good enough for a billboard advertisement, since it gives the possibility of a high cognitive effect. The comparison inherent in the use of the adverb "mieux" presupposes audience participation because the assertion "Kilav lave mieux" appears to be a statement made to somebody who might have been dissatisfied with the output of a similar product. There is also an aesthetic effect created by the recurring "lav" sound in "Kilav lave ..."

All these literary devices mark the text out as an aesthetic text.

b- Level of language used
The language used is appropriate for either formal/informal writing or speech in the French language.

i. Syntax: The text is a sentence made up of a subject (Kilav), a verb (laver) conjugated in the active voice, and an adverb (mieux).

ii. Lexis: The diction is simple and appears to be original because the brand name "Kilav" is a fusion of the phonetic spellings of "qui" [ki] and "lave" [lav] from a sentence like "La poudre qui lave ..." The choice of the verb "laver" in the sentence "Kilav lave mieux" may have been to create an alliterative effect.

II-Message

The message is an assertion which demonstrates the speaker’s preference or choice. It makes a comparison between "Kilav" and other products of the same category by the use of the adverb "mieux". This comparison is intended to invite the audience to show the same preference and share the speaker's choice.

III- Audience

The use of a very simple diction in a simple sentence structure could give this text a wide audience. Apart from the educated and the barely literate classes who may be workers or in self-employment, university students, children of primary and secondary schools can be part of this audience because it is possible for them to understand the message in the sentence "kilav lave mieux".

Deductions

i. Subject Matter: Advertisement; literary style; aesthetic text;
ii. Message: Declarative; appeal for choice (of Kilav)
iii. Audience: Possible wide audience that may include workers, students and school children. There are no ethnic or religious restrictions.
B. Functional Stage

- Translation:

I- Subject Matter

This is an advertisement created in literary style with certain aesthetic elements like alliteration as in "Kilav lav..." Audience participation is demonstrated by the use of the adverb of comparison "mieux"

Reformulating this message in the target language will depend largely on the reaction which the translator expects to get from his audience. This will depend on what the translator gives this audience. So it will be imperative upon him to know this audience first; then know its composition and orientation.

II- Audience

The audience will apparently be wide since it will englobe all ethnic and religious groups which include school children, literate and barely literate workers and non-workers of English-speaking background. Based on this information, the translator should adopt a language level which will maintain the aesthetics of the source text while penetrating the different segments of the target audience at the same time.

III- Message

The translation should be based on the source text and should attempt to capture and maintain certain source text aesthetic elements. Furthermore, the notion of comparison which tends to demonstrate audience participation should be maintained by the use of a comparative like "better". The use of the adverb "better" presupposes a statement made by a speaker to his interlocutor to highlight the relative superior quality of "Kilav" over a rival product.

TDA proposed translation: "Kilav cleans [it] better"

Apart from the declarative tone, an effort has been made to maintain alliteration as in "Kilav cleans....".

Note that the study has maintained those elements that give the text its aesthetic character. Alliteration has not been maintained necessarily at exactly the same phonological level of occurrence in the source text (kilav...lave) because this study thinks that what is important is not indeed the same level(s) of occurrence as in the source text, but rather the reproduction of such or similar elements in the target text to sustain its aesthetic character.

This study will continue with the verification exercise by looking at two translated commercial (English to French) and non-commercial (French to English) adverts. This is with a view of suggesting possible corrections or alternatives to the translations. The choice of a
beer advert and a propaganda for this verification exercise is arbitrary and purely academic.

**Corpus II:** "Tuborg! It's worth its weight in gold the world over ".

_Tuborg_ lager beer is a pilsner with an ABV of 4.6%. Its production by the Carlsberg group, Denmark, started since 1880. It is cosmopolitan and remains Denmark’s best selling beer. _Tuborg_ is present in 70 countries around the world and supports musical and cultural events in many countries in Africa.

A. Conceptual Stage (source text analysis).

I-Subject

a- Textual category

The text is characterized by such emotive-expressive words as "It’s worth …gold..." which could also be figurative. The use of the pronoun form "It" gives the impression that the sentence "It’s worth its weight in gold the world over " is in response to a question like "What do you think about Tuborg?" This therefore presupposes audience participation. The advertisement is declarative. Cognitive effect (i.e. the degree of recallability and comprehensibility) could be low because the sentence is too long for a billboard advertisement. Nevertheless, the use of alliteration as a literary device in:

'‘It’s worth its weight ...

might have been intended to produce a musical effect that could guarantee recallability. Imagery is also produced by the comparison of _Tuborg_ to gold. This guarantees comprehensibility.

b- Level of language used

The language used is general. That is, it is appropriate for both formal and informal writing and speech.

i. Syntax: Though wordy, the structure respects standard English language syntax of "subject + verb + complement":

It’s worth its weight in gold the world over.

subject (pron.) verb complement

ii. Lexis: The diction is not simple with rarely used words like "worth" and the expression “...its weight in gold...” in the adjectival clause.

This makes communication and effective transmission of the message difficult. The situation is further compounded by the length of the sentence which, for a billboard advert,
will be seen to be ridiculous for Third World or non-native speakers of the English language. The structure is a complex sentence that will hardly be easily comprehensible to barely literate speakers of the English language.

II- Message

The statement is a declaration that may have been made in response to a question like "What are your feelings about Tuborg?" It seems to hide a certain feeling that reveals itself only in the alliterative creation of "It’s worth its weight..." This alliteration, coupled with the imagery created by the comparison of Tuborg to gold, results in a certain appeal that expresses the apparent worth of Tuborg lager beer as being equal to the value of gold in our world.

III- Audience

The complex sentence structure and the use of fairly complicated lexical items as in the adjectival clause "... worth its weight in gold..." show that the audience is supposed to be the literate, intellectual and professional classes and others of the same category. Religious faithful may not be included in this audience because of their apparent aversion to alcohol which makes Tuborg's "golden" value meaningless to them.

Deductions

i. Subject matter: Advertisement; literary text;
ii. Message: An appeal for the value of Tuborg to be appreciated.
iii. Audience: Literate, intellectual, professional.

It could be seen from the above analysis that the source text is an advertisement created in literary style to appeal to a particular audience. Let us now see how the target text conveys the same message.

B. Functional stage

i. Translation: "Tuborg! ’Elle vaut de l’or dans le monde entier’.
ii. Analysis:
The above translation appears to be an attempt to strike a structural balance (even in the number of words) between the source text and the target text, a follows:

| ST: “Tuborg! It’s worth its weight in gold the world over.” |
| Subject (pron.) | verb | Complement |
| ↓ | ↓ | ↓ |

| TT: “Tuborg! Elle vaut de l’or dans le monde entier” |

An effort is even made to create alliteration in the target text as in:

...de l’or dans le...

A B A B

This is perhaps to counter balance the alliteration in the source text:

It’s worth its weight...
But this attempt by the translator has given rise to a structure with an uncommon value-describing expression "...vaut de l’or dans..." Inasmuch as this expression may be part of the immediate vocabulary of the literate, intellectual and professional classes of French speakers, it certainly is not widely used by average French speakers.

In other words, if the translation is intended for the literate, intellectual and professional classes of French speakers, then it can be said to be okay. Yet, it will be thought to be too wordy and complex for a billboard commercial that should normally be intended to cut across board. Except, perhaps, Tuborg lager beer passes for an elitist beer. An indicator to this will be the price for which it is offered on the market.

It could be noted, therefore, that the translation was not guided by target audience peculiarities, but by the translator’s intuition to replace source text material with equivalent target text material.

If this text were to be reformulated with the application of the TDA, the process will be as follows:

a. situation of the subject matter as shown in its textual category: an advert to sell beer, conceived in literary style to appeal to an audience;
b. situation of possible audience: in this case, the literate, intellectual, professional (and perhaps the barely literate) French-speaking audience. The differences in levels of education within this group should be taken into consideration before the choice of language level; and
c. choice of language level and style (such as colloquial, communicative, etc) that will make the message to penetrate the different segments of this audience.

Thus, if it is known that the imagery of "weight in gold" was only intended to bring out the relative importance of Tuborg as a lager that is comparable to gold in terms of value, then the idea being expressed is that Tuborg has a certain international value that can give one the same psychological and material satisfaction that the possession of gold would. In this light, this study will propose the following translation:

"Tuborg! C’est lourd, c’est l’or."

The above translation is simple, clear, direct and concise enough for a billboard advertisement. The phrase "... dans le monde entier" has been eliminated even if it may be indispensable to consumers who would want to know that they are drinking a “beer with world-wide recognition”. To the TDA, the phrase "...the world over" or "... dans le monde entier" overloads the advert with text that carries no supplementary message since what is being emphasized is Tuborg's quality as a good lager with a worldwide appeal. By merely comparing Tuborg to gold, it is obvious that the above translation will convey the notions of value and universality which the advertisers may have wished to express as implied in "gold" whose worldwide reputation should be obvious to the different categories of the audience.
In this way, the complexity of the windy, wordy diction, “Elle vaut de l’or dans le monde entier” is eliminated for a simpler diction which could have a high degree of cognitive effect. Here too, attention is paid to aesthetics as in the retention of a literary device like alliteration, and the sustenance of audience participation.

The sound effect in:

"C’est lourd, c’est l’or"

is supposed to counter balance the alliterative creations in both the original source text and the first translation:

"It's worth its weight ..."

"... de l’or dans le ..."

The idea of audience participation is implied in the utterance "C’est lourd, c’est l’or." This is because this utterance could be presupposed to have been a reply to questions like "Que pensez-vous de la Tuborg?" and/or "Quelles sont vos impressions de la Tuborg?"

Corpus III: "Chaque jour un geste de salubrité"

A. Conceptual Stage (Source text analysis)

I- Subject

a- Textual Category

The text is a slogan to express a message. It is both an appeal for consciousness as in "chaque jour (apprenez) un geste de salubrité" and an appeal for action as in "chaque jour (faites) un geste de salubrité".

Its style is telegraphic for purposes of a billboard display. The phonetic resonance in "...jour [ʒur] and geste [ʒest] ..." results in alliteration. This gives the text a literary tone.

b- Level of language used

The language used is general and seems to be well adapted to propaganda with its one-sided tone. It should be noted that though propaganda and advertisements could all be one-sided in tone, a fundamental difference exists between them. While one (advertisement) seeks to persuade in order to promote the sale of a product, the other (propaganda) seeks to persuade in order to promote ideas, beliefs or convictions.

i. Syntax: The text is structured as a minor sentence, i.e. it has no finite verb:

"Chaque jour un geste de salubrité"

adverb noun ind.art. noun possessive noun
particle

ii. Lexis: The diction is simple (chaque, jour, geste, salubrité) and carefully chosen perhaps to produce the kind of repetition of sound found in "jour" and "geste".

II- Message

The message is a campaign for cleanliness. It makes an appeal for both an awareness of the need for cleanliness and an outright action against filth (see I(a) above).

III- Audience

The audience does not seem to be restricted. The key lexemes (chaque/jour/geste/salubrité) are within the immediate vocabulary of anyone who could read the French language. Only the lexeme "salubrité" may be immediately incomprehensible to those who are barely literate in French.

Deductions

i. Subject Matter: Propaganda, literary style; Aesthetic text;
ii. Message: Appeal for both awareness of the need for cleanliness and action against filth;
iii. Audience: Unrestricted.

B. Functional Stage

i. Translation: "Every day gesture of cleanliness"

ii. Analysis:
The translation is message-oriented as could be observed from the lexical and structural balance between the source and target texts:

\[ \text{ST}: \quad \text{"Chaque jour un geste de salubrité"} \]

\[ \text{TT}: \quad \text{"Every day gesture of cleanliness"} \]

There is also an attempt in the target text to maintain the telegraphic style of the source text. This is implicit in the absence of a verb to describe the kind of activity which the target text message expects its audience to perform. That is, either to be aware of the need for a daily gesture of cleanliness or to make a gesture of cleanliness each day. It could be further explained that the absence of a verb in the translation is intended to maintain source text syllabification in the target text:

\[ \text{ST}: \quad \text{"Chaque jour un geste de salubrité"} \]

1 2 3 4 5 6 7 8 9
TT: "Every day gesture of cleanliness"

The result here is an aesthetic loss at the level of alliteration because the translation could not produce a recurring sound pattern that could be said to be equivalent to the one produced by the initial letters in "jour [ʒœ̃]" and "geste [ʒɛst]" in the source text. Furthermore, the clumsiness of the English translation "Every day gesture of cleanliness" could result in the following interpretations:

i) There is an "everyday gesture of cleanliness" which perhaps the text represents; and
ii) the populace should make a daily gesture of cleanliness.

This ambiguity in the English translation results from the lack of that same conceptual finesse which characterizes the source text. Though telegraphic, the source text is written in a peculiar French style to affect and whip up a feeling of communal responsibility to keep one's surroundings clean. In "chaque jour un geste ..." one perceives the humility of a communicator who does not want to insist on the obligations of the audience to keep their surroundings clean; s/he instead recognizes their rights (to freedom and of choice) and only appeals to their conscience, calling on them to contribute, no matter how little (un geste), to cleaning their environment.

It will be dangerous for an English translator to imitate the telegraphic style of the French source text by merely replacing source text lexis and structure with those of the target text since the notion represented by the expression "... un geste ..." is so emotive that only a translation with the same emotive effect would do.

To reformulate the source text in the target language by applying the TDA, this study will proceed as follows:

a) situate the subject matter as defined by the textual category, in this case a propaganda written in literary style to encourage cleanliness;
b) situate the audience: audience is limited to those who can read;
c) choose a language level that will convey the message and allow for a single, effective penetration of the very literate and barely literate segments of the audience; that is a language level that is communicative.

It should be noted that inasmuch as the original conception of this message is to discourage filth, it also emphasizes the positive values of cleanliness as a habit that should be cultivated. On this basis, this study could propose a translation like "What have you done today as an act of cleanliness?"

This is affective because it is interrogative and pricks the conscience. Besides, it establishes a direct relationship with the audience. But if the reformulation appears to lack that element which emphasizes cleanliness as a habit that should be cultivated, it is perhaps...
because its conception is based only on making the audience aware of their responsibility to contribute to the cleanliness of their environment.

Another merit of this reformulation is its simple diction. There is also an attempt to balance the source text alliteration with "... as an act ..." In spite of these, however, the reformulation is not a translation of the source text. In other words, its textual dimension is not within the lexical and semantic frames of the source text.

To produce an acceptable translation for "Chaque jour un geste de salubrité" (that is a translation that will be lexically and semantically textual dimensional), this study intends to adopt the original English translation "Every day gesture of cleanliness" for modification. It will proceed by expanding the translation, introducing a comma, the verb "make" (which collocates with the noun "gesture"), the adverb "just" (to denote appeal) and the determiner "one", as follows:

"Every day, make just one gesture of cleanliness"

Though this translation has lost the telegraphic style of the source text, it seems to carry the same affective tone, pleading with the audience to "do just one [little] thing each day as their own contribution to cleanliness. Furthermore, it has re-established alliteration, as in "...just ... gesture..."

7. Conclusion

The aim of this study is to establish a framework - the Textual Dimensional Approach (TDA) – for translation. This approach is audience-oriented and is founded on standard communication models and the sociology of language. Its translations are conditioned by the nature or constitution of the target audience within a particular context. In proposing the TDA, we introduced the Subject-Audience-Message sequence which provided a basis for textual analysis and re-expression.

The TDA is supposed to operate in two stages: the conceptual (ST analysis) and the functional (transfer) stages. At the first stage (conceptual), the discoursal factors of the text are analyzed so as to establish a textual category (aesthetic, referential) for the text. A further analysis of the textual category should lead to a discovery of the author's message that defines the textual profile/nature and the audience. These are the elements that guide the translation process at the functional stage.

From an analysis of some already translated adverts, they were found to be awkward since they were generally mere transplants of source text in the target language. It should be emphasized that one of the hallmarks of the Textual Dimensional Approach is to eliminate any form of ambiguity in the translator's communication with her/his audience. Therefore, in translating from French to English or vice versa, the TDA seeks to make translations simple, clear and explicit enough to satisfy the specific needs of the translator’s audience, considering
the latter’s educational peculiarities. This also means that the translator should always consider the specific characteristics of each textual category (aesthetic and referential texts).

Thus, with the aesthetic text (like literary texts) effort should be made to maintain those aesthetic elements that give the text its aesthetic character. Elements like alliteration, rhyme, etc, may not necessarily be maintained in the target text at exactly the same level of occurrence in the source text (as in say: verb-verb; noun-noun; adjective-adjective; etc) because this study thinks that what is important is only the reproduction of such or similar elements in the target text. With regard to the referential text, emphasis should be placed on respect for convention of usage. This means adapting a translation to respect a given target language standard format.

Though this study applied the TDA only to adverts, it would be interesting to see how the basic principles of the approach could be applied to the translation of longer and more complex texts.
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