

Spracované podľa Nord, C. (1991). *Text analysis in translation: theory, methodology, and didactic application of a model for translation-oriented text analysis*. Amsterdam/New York, NY: Rodopi, 1991.

EXTRATEXTUAL FACTORS

Sender

„The sender of a text is the person (or institution, etc.) who uses the text in order to convey a certain message to somebody else and/or to produce a certain effect, whereas the text producer writes the text according to the instructions of the sender, and complies with the rules and norms of text production valid in the respective language and culture” (Nord, 1991, p. 43). As it has been said before, the categories of sender and text producer often overlap. The translator then finds himself in a situation comparable to the one of the text producer. He has to produce a text having the same effect on TT recipients as the ST had on ST recipients, and he will exert himself to produce a text which would be in compliance both with the ST and the TT norms (unless there exist other instructions from the translation initiator). This, however, is not to discredit translator’s creativity in translation.

Intention

Intention determines structuring of a text (what to mention and what to omit) and its form (e.g. the choice of a TT text type, non-verbal elements, etc.). It is the sender who defines the intention, and the translator should exert himself to adhere to it when creating a TT. Christiane Nord (1991) adds, “At the same time, the particular organization of a text marks the text type and is a pre-signal which tells the recipient in which function he is expected to use the text” (p. 48). The category of intention is especially important for literary texts (since a non-literary text, namely a technical one, tends to be as clear as possible, not ambiguous, without any hidden meanings), which is not the case of the present analysis.

Recipient

At this stage of the analysis, a text recipient is in question; later (Ch. 5.2.2), it will particularly be the ST recipient followed by the TT recipient. These two are, according to Nord (1991), different from each other at least in two aspects – cultural background and linguistic community (p. 52). Though, in the present thesis, both the ST recipient and the final TT recipient share the same background and community. However, it is still vital to take their characteristics into account when translating. Adjustments concerning the TT recipient should be found only in the texts translated into English.

Medium

This extratextual factor can be defined as a “medium or vehicle which conveys the text to the reader” (Nord, 1991, p. 56). On the basis of the medium through which the message comes to its recipient, he builds certain presuppositions (or expectations) which are based on his experience with the medium (e.g. offensive language certainly has a different effect in a film dubbing, or even in subtitles, and in a textbook). The translator should thus bear in mind the prospective recipient’s presuppositions.

Place

The dimension of place can be ambiguous because not everyone shares the same image when thinking about the term. On account of this, it ought to be said that the place stands not only for the place of production, but also for the place of reception (Nord, 1991, p. 60). The place factor is, undoubtedly, closely connected to the medium since a person would not search for a book in a cinema theatre. Likewise, a close connection can be found between the place and time because of e.g. the political influence on literature at a certain time. When considering the place, the translator should account for linguistic aspects as well as cultural and political conditions. The dimension of place grows in importance when there exist more language varieties used in different regions of the same language culture (Nord, 1991, p. 61).

Time

The time dimension is important for the text analysis performed before every translation. The time dimension is important for the text analysis performed before every translation for two reasons, the first of which is generally applicable on literary texts rather than technical ones. Firstly, summarised by Nord (1991), “Certain text types are linked to a particular period (e.g. oracles and epic poems as opposed to weather reports and television plays), and, of course, text-type conventions also undergo change” (p. 63). Secondly, the translator should consider, whether the information given in the source text is still valid (Nord, 1991, p. 64). If so, it can be considered a “modern” piece of work (e.g. the probability that the text will contain more than just a few adverbial participles, in case of Czech, is quite low) written by a “contemporary” author, and its translation can thus, according to Popovič (1981), be regarded a synchronous one. The translator should also bear in mind that, especially with technical texts, the field terminology is constantly undergoing minor or major changes (e.g. computerscience). It goes hand in hand with development as it attempts to name new inventions, events, etc.

Motive

The category of motive represents the reasons why a sender decided to establish communication with a recipient/s. This also includes the occasion for which the text was produced (Nord, 1991, p. 67). The motive may signal conventions that will “guide the recipient’s expectations” (Nord, 1991, p. 68).

Text Function

Assumingly, the most significant of all the external factors, the text function, is the key for an acceptable translation as “it is only by analysing the ST function that the translator can decide which TT function(s) will be compatible with the given ST” (Nord, 1991, p. 72). Yet, it is still the recipient who completes a particular communicative situation and thus defines the text function (Nord 1991, p. 16). This means that the only limitation to the number of possible text functions is the number of recipients. The text function can be described, according to Nord (1991), as the communicative function “which a text fulfils in its concrete situation of production/reception” (p. 70). Two

different types of translation – documentary and instrumental (Nord, 1991, p.72) – may serve as an example of the connection between the text function and a translation. The more frequent instrumental translation represents conveyance of a message from a ST author to a TT recipient directly, whereas the documentary translation is only a document of the communication between a ST author and a ST recipient (which bears some resemblance to House's [1981] overt and covert translation).

INTRATEXTUAL FACTORS

Subject Matter

Subject matter, in other words the main topic of a text, is vital for the text analysis for several reasons. First, if the analysis proves that there is a subject which dominates a text then the whole text is, in all probability, coherent (Nord, 1991, p. 85). Second, the subject matter can be embedded in a cultural context and indicate some of the readers' presuppositions (Popovič, 1981). If so, the translator has to take the fact into account. Third, as little as the subject matter can give the translator a hint about the content and terminology – the two deciding factors of whether he possesses the expert knowledge to understand and translate a text (Nord, 1991, p. 86). It can also give him an initial clue about the amount of research he is about to conduct (in case he lacks specialised knowledge), and whether it is worth conducting (since a good translator should be aware of his own professional limits). In the case of students' translations, the ability to perform detailed research will probably be more relevant than possessing expert knowledge, even though the texts were selected with regards to the students' level of competence, and they do not differ much from the texts which may be, at some point, presented to them in their future professional careers. Really the key ability here seems to be the risk analysis (Pym, 2004) – to decide which translation units bear a higher degree of risk (as discussed in Ch. 3.3). Fourth, from the subject matter analysis, the translator may gain information about the role (function) of the headline and sub-headlines which differs culture from culture (Nord, 1991, p. 86). Finally, "the elicitation of the subject matter occasionally yields some information about certain extratextual factors (e.g., sender, time, text function), where these have not already been ascertained by external analysis" (Nord, 1991, p. 86). Further, the expectations

concerning the subject matter developed in the course of the external factors analysis may be confirmed or adjusted.

Content

In most cases, being a translator presupposes a good command of a source language and a target language as well as knowledge of the rules and norms governing text production. This leaves little space for possible misunderstanding caused by ST (content) comprehension. Still, Christiane Nord provides some useful guidelines for determining the precise content of a text; mostly on the level of lexical items. To start with, she defines content as “the reference of the text to objects and phenomena in an extralinguistic reality” (Nord, 1991, p. 90), and adds that such reference is generally expressed by the semantics of the lexical and grammatical structures. These structures work well together (ideally), complement each other and significantly contribute to the coherence of the text (and also the coherence of the text and other texts in the same language culture). By the lexical and grammatical structures, the author means: linking devices (including anaphora, cataphoric reference, substitution, recurrence, paraphrase, etc.), other logical connections, theme-rheme relationship, functional sentence perspective, words and phrases, sentence patterns, tense, mood, etc. (Nord, 1991, p. 91). This corresponds (not fully overlaps, for it contains more than just a mere analysis of cohesion) with the concept of cohesion presented by Halliday and Hasan (1976) as it takes into account all the five sources of cohesion suggested by the scholars: cohesion through reference (anaphoric reference, cataphoric reference...), substitution, ellipsis, conjunction, and lexical items (repetition, hyponyms and hypernyms...). At least two more things ought to be mentioned when describing the category of content – the denotative vs. connotative meaning of a word and the “internal situation” of a text. Nord (1991) very clearly states, “The amount of information verbalized in a text includes not only denotative but also connotative (or ‘secondary’) meaning, i.e. the information expressed by a language element by virtue of its affiliation to a certain linguistic code (stylistic levels, registers, functional style, regional and social dialects, etc.)” (p. 92). With respect to this fact, the translator should read and understand a source text and then create the target text accordingly. Last but not least, the information contained in a text can be either “factual” (based on reality – the one that both the sender and the recipient can agree on) or “fictional”

(referring to a fictional world invented by the author, and therefore separated from the reality of the communicative act) (Nord, 1991, p. 93). This is assumingly the first factor which may lay some foundations for a quantitative analysis of translation quality (rather than qualitative, as it was so far). Although, these are only clues since the fact that e.g. a target text holds the very same number of particular verb forms as the source text, or that the translator managed to use exactly the same variety of conjunctions, does not ensure a high standard of translation.

Presuppositions

Pragmatic presuppositions are those “implicitly assumed by the speaker, who takes it for granted that this will also be the case with the listener” (Nord, 1991, p. 95); such presuppositions usually refer to objects and phenomena of the source culture (p. 96). Problems arise if the thesis does not work. For example, in cases when the target reader is not fully aware of the source culture aspects presented in the ST and transferred into the TT. Therefore, the translator may want to “adjust the level of explicitness to the (assumed) general background knowledge of the intended TT recipient” (Nord, 1991, p. 98). Nord also suggests that he will take advantage of the translation procedures of ‘expansion’ or ‘reduction’. It is vital, to mention the problem of redundancy, too. The main aim of the redundancy is to assist comprehension by repeated verbalization (e.g. explanation, repetition, paraphrase, summary, tautology, etc.). Since both texts analysed in the present thesis are technical ones written by experts for experts or almost experts, the redundancy should be minimal.

Text Composition

What Nord means by the text composition is, in short, the structuring of a text; whether it consists of several shorter texts or whether it is a part of a bigger text, etc. She builds upon Thiel’s aspects of text composition: “She [Thiel] suggests that the text has an informational macrostructure (i.e. composition and order of information units) consisting of a number of microstructures” (Nord, 1991, p. 100); where the macrostructure is marked by chapters and paragraphs, and the microstructure by syntactic structures, lexical devices, or suprasegmental features. Both the micro and macrostructure are of great importance for the translation-oriented analysis because,

firstly, a text can be comprised of smaller text segments with different functions which may thus require different translation strategies. Secondly, the beginning and the end of a text may play special part in its comprehension, and they thus deserve to be analysed in greater detail (e.g. do they somehow guide the reception or change the effect of the whole text?). Thirdly, some text types may be subject to culture-specific conventions concerning text composition (e.g. a letter). Fourthly, if a text is very complex or incoherent in its nature, the analysis of microstructure can yield some information about the subject matter (Nord, 1991, p. 101).

Non-verbal Elements

Non-verbal elements are various signs which do not belong to any linguistic code and which are used as supplements to them. By using such signs, the author aims to illustrate, disambiguate, or even intensify the message contained in a text or a discourse (Nord, 1991, p. 108). Among these are, as for the texts, photos, illustrations, emblems, special types of print, etc. The translator's task is not only to find such signs, but also to reveal their specific function within a particular text. The non-verbal elements should not be mistaken for suprasegmental features (punctuation, capitalisation...), discussed later in the chapter (Ch. 4.2.8).

Lexis

The category of lexis is quite large. It may refer to the affiliation of a word to stylistic levels and registers, word formation, connotations, rhetorical figures (metaphors, repetition of lexical element, metonymy, metaphor), parts of speech, morphological aspects (suffixes, prefixes, compositions, acronyms, abbreviations, etc.), collocations, idioms, addressing, selection of words (with respect to the sender's intention, time, place, medium, occasion...), degree of originality (words invented by the author, phrases coined by him, intentional violation of norms), etc. Nord (1991) also states that "the choice of lexis in a particular text is determined by both extratextual and intratextual factors" (p. 112), and Crystal and Davy (1969) add, "In any text, the stylistically significant characteristics of lexis clearly reflect the extratextual factors of the situation in which the text is used, including the participants using it for communication" (p. 81).

Sentence Structure

Is the sentence structure mainly paratactic or hypotactic? Are the sentences simple or complex? Are there any deviations from functional sentence perspective? Does the text flow with syntactic figures of speech such as aposiopesis³ (which may indicate certain presuppositions), parallelism, chiasm, rhetorical question, parenthesis, ellipsis, etc. (Nord, 1991, p. 118-120)? What is their function in the text? Such and other questions should be asked and hopefully answered during this part of the analysis. The extratextual factors may contribute to the image about the sentence structure which the translator builds throughout the course of the analysis in a way that e.g. the author's intention may be realized through various syntactic figures. In other words, as soon as the intention is analysed, it may indicate the presumable sentence structure. Likewise, in all probability, the more complex the subject matter, the more complex the sentence structure.

Suprasegmental Features

The author of the model says about suprasegmental features that they “serve to highlight or focus certain parts of the text and to push others to background” (Nord, 1991, p. 80), and adds that they possess both an informative (i.e. denotative) and a stylistic (i.e. connotative) function. Simply said, the suprasegmental features are those which do not fall into any of the previous categories of lexical or syntactical segments, sentences, paragraphs, etc. In writing, they are signalled by e.g. italics, spaced or bold type, quotation marks, dashes, parentheses, underlining, affirmative words (actually, in fact), emphatic evaluations (fantastic, great), clefts (It was John who...), ellipsis, aposiopeses, ³ „when [...] the speaker breaks off his speech before the sense is completed, in order to aggravate the purpose of his address“ (Boyd, 1860, p. 281/282) asyndetic enumerations (higher tempo), theme-rheme structures (e.g. stress the most important one by putting it at the end), selection of words, word order, onomatopoeia, and so forth (Nord, 1991, p. 120-124). From the above list and from other additional aspects, such as rhythmicity, melody, alliteration, rhyme, and tone, it seems that the suprasegmental features play a bigger role in poems and spoken discourses than in strictly technical texts.