

Prioritising process in translations for English language learners

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1. Introduction: translations for English language learners

People take up the task of language learning for a variety of reasons. Among these, on occasion, is reading literature, and even if it is not an end, a convincing case can be made for literature as a valid context for encountering language in use—poetry for rhythm and intonation, plays for conversation, and even deliberately artful language for how it might illustrate how grammar works (Brumfit & Carter 1986; Falvey & Kennedy 1997; Teranishi 2015). The common objection that literary texts lack everyday relevance is met by arguments that stories can ‘ring true’, and indeed that the ‘texts that are more likely to catch students’ imaginations are those that evoke familiar experiences but ‘re-present’ them in a new light and with greater clarity’ (Falvey & Kennedy 1997: 2). There of course remain the concerns of grammatical complexity and the cultural distance of texts from learners, and these are the reasons why many literary texts are adapted—or translated—so as to be useful to learners.

Why translated? The idea that someone might translate a text (into English) so as to have it serve as material for English language learning may seem curious or downright odd, as there is a practically inexhaustible supply of texts already written in English which could serve this purpose. To this imagined rebuff I will make two points: one often cited in translation studies, and the other from considerations of the place of English in today’s world.

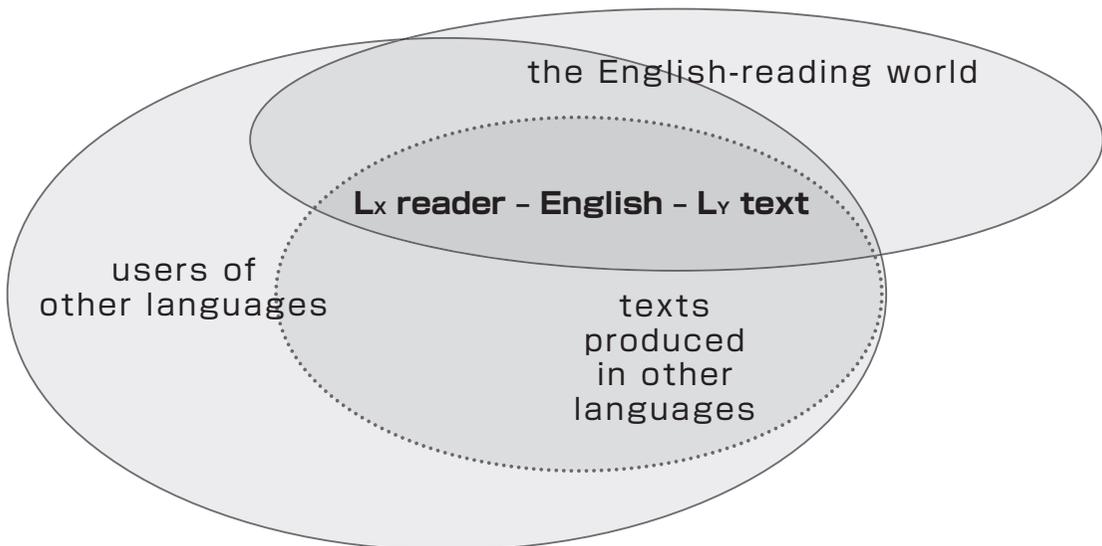
First, translation adds to a cultural milieu; translations are made for this reason, consciously or not, as systems of culture interact. Even-Zohar (2012 [1978]) argues that the contributions of peripheral texts to most cultural milieus, and to their literary canons, have been disproportionately large, as the translated texts, in Cook’s (2012) paraphrase, penetrate, destabilise and refresh the core of a language. There are ‘historical moments where established models are no longer tenable for a younger generation. At such moments, even in central literatures, translated literature may assume a central position (Even-Zohar 2012 [1978]: 194). Though some translated imports (e.g. the haiku) remain at the periphery, Even-Zohar cites epics, novels, ballads, psalms, and sonnets as genres (first introduced as translations) that have had a lasting impact on English and western literature. Even in a cultural complex as vast and heterogenous as the English-reading world, there has been constant demand for translations from other languages. There is no reason to suppose that English language learners are less thirsty for a variety of materials.

Second, the unprecedented extent of penetration of English into many regions and domains of the multilingual world has added new roles for translation. The world of English extends beyond that of those who speak English as a native language, including those who use English at diverse levels of interculturality, proficiency, and oriented to diverse poles of normativity (Blommaert & Backus 2012)—in most cases as one of multiple languages. In the everyday world of interactions situated in and among families, neighbourhoods, businesses, and governments, this is well-attested: the majority of

producers and receivers of English are non-native speakers and operating in multilingual environments (Cogo 2011; Ehrenreich 2009; Seidlhofer 2011; Thompson 2017).

Accordingly, the literary texts of this English-reading world are not restricted to those that have been written in predominantly monolingual contexts, but include those that are written in multilingually-situated contact varieties—in creoles, in dialects, in non-native varieties, etc.—as well as those texts that have been translated so as to be read English, which is often the language where texts and readers from the multilingual world meet. Figure 1 below shows how, as English is a language implicated in a plurality of multilingual environments, the English-reading world likely includes a section (how large it is yet unknown) where speakers of other languages read texts originally written in other languages.

Figure 1 - English as a lingua franca between readers and texts



The existence of translation into English that is received by non-native speakers is one factor that has made translation to and from English is a much less easily defined project than it has been in the past, or than it may be for other languages. As Cook phrases it:

English source texts for translation are increasingly likely to be spoken or written by non-native speakers, and equally the audience for translations into English is increasingly likely to be non-native speakers. (Cook 2012: 243)

The precise identification of receiving culture (is it English? or the first culture of the reader?) is less easily defined, and (especially) the identity of reader with receiving culture cannot be assumed. Translation into English for English language learners (ELLS) therefore authentically represents the broader reality of English readers.

Translation has often been conceived in simple terms. Schleiermacher described the task of the translator thus: 'to bring together these two quite separate persons, the writer and the reader, and to help

the reader, though without forcing him to leave the bounds of his own native language behind him' (2012 [1813]: 48). Therefore, he reasoned, there are two possibilities available to translators: 'Either the translator leaves the author in peace, as much as possible, and moves the reader towards him. Or he leaves the reader in peace, as much as possible, and moves the author towards him' (Scheiermacher 2012 [1813]: 49).

Although this was a fair conception for its time, it was founded on several unexamined assumptions: a translation between two languages, congruent with two cultures, with author and readers fully resident in their respective source and receiving cultures. Over the last century, translation scholars have examined several other assumptions that were usually implied about source and receiving languages (e.g., the source language's richer literature) and about reader (e.g., interested in learning the source language), concluding that many of these ideas reflected a limited application of translation, namely, bringing classical writings to modern readers of vulgar European languages.

If a genre of translation emerges where English is a medium where author and reader from different backgrounds meet (a literary *lingua franca*), the presuppositions that held in the dyadic relationship of author/source-culture and reader/receiving-culture need to be rather radically rethought. The translator needs to be conscious of readers who do not fully partake in the receiving culture-language complex but nonetheless choose to receive the text in that language.

Throughout the 20th century, the scholarly field of translation studies (in contrast to translation theory or technique) has looked more closely at the social and political context of translation. Interest has moved away from sources and translation products as reified texts, beyond questions of 'how words are matched on the page' (Lefevere 1992: 81), and towards 'what social, literary, and ideological considerations led translators to translate as they did' (*ibid.*). In other words, 'translation studies scholars became concerned with how meaning travels' (Gentzler 2001; cited in Cook 2012: 246), how a text might take on different functions in different contexts—e.g. *Iliad* as tragedy for de la Motte (Lefevere 1992), or a Molière play as an engaging dialogue for English language learners to practise—and how this inevitably leads to different meanings being taken up from than were put into the text.

Therefore, it has been gradually recognised that translations need to be understood and evaluated with fewer unchecked assumptions as to their motivation and function. As Kelly has described it, a

Theory of translation, requires 'specification of function and goal; ...description and analysis of operations; ...and critical comment on relationships between goal and operations. (Kelly 1979; cited in Venuti 2004:5)

If consider the task I have set myself (translations for ELLs) by this advice, the research questions are as follows:

- i. *What is the goal of choosing certain texts for translation? I.e., what is the purpose or desired effect?* This question has been answered in the opening paragraphs. The purpose is to add interest and variety to English language learning. The desired effect is that learners might, through their interest in the story and the culture portrayed, find their enjoyment and motivation in learning enhanced.

- ii. *What is the goal for the translated product? I.e., what is the target culture? and how might translation be accomplished if there is no identifiable target culture?* This is the core and most perplexing problem. With what cultural elements can ‘English’ (so often used as a *lingua franca* and not a home language) be associated? Where is the reader, who has only partially appropriated ‘English’ (of whatever sort), located culturally? Therefore, what is the desired cultural destination of the translated text? Nearer to the author, nearer to ‘English’, or nearer to the cultures of the ELLs who are the readers?
- iii. *What are the useful or desirable characteristics of the products of translations? Therefore, what operations need to be carried out on the source texts?* This is the most concrete and specific of questions, and I will attempt to answer it by examining the translation process as I have struggled with bringing texts from a variety of literatures (all in the form of excerpts from playscripts) into the English-language reach of my students.

2. The demands and constraints on translation for ELLs

As has been touched on above, there has long been a tension between translation practices that ‘leave the author in peace’ (‘foreignising’ translations) and those that ‘leave the reader in peace’ (‘domesticating’ or ‘nativising’ translations) (Scheiermacher 2012 [1813]: 49; Venuti 2012).

The first inclination appears to have been towards literal word-for-word translations, especially as the sources were often revered religious or philosophical texts. However, early in the record of commentary on translation, there was the realisation that exact wordings were not necessarily to be desired, seen in Horace’s instruction to ‘render sense for sense’ (Lefevere 1992: 15), and in Cicero’s comment below.

I did not translate them as an interpreter [*nec converti ut interpres*] but as an orator, keeping the same ideas and the forms, or as one might say, the “figures” of thought, but in language which conforms to our usage. And in so doing I did not hold it necessary to render word for word, but I preserved the general style and force of the language. (Cicero 1949; cited in Venuti 2004:13)

Later, in Renaissance Europe, there was a continued trend towards even freer translations, not aiming at the exact sense so much as at the effect that the original had in its culture. These translations (especially in France and England) were strongly domesticating. Perrot d’Ablancourt, whose translations were branded ‘les belles infidèles’ (the lovely unfaithful ones), was ‘exemplary in elevating acceptability in the translating [receiving] culture over adequacy to the foreign text, ... aware that his discursive strategies flout conventional notions of equivalence’ (Venuti 2012: 16-17). Matthew Arnold advised ‘that the reader should, if possible, forget that it is a translation at all’ (quoted in Lefevere 1992: 68). Some of these *covert, invisible, nativised* translations veered so far from the original that the activity is separately categorised by translation studies scholars as imitation—which means, not exact mimicking of all details but a creative process of borrowing heavily for a similar effect (Venuti 2012)—something like what Chaucer and Shakespeare did with their classical source material to

produce *The Knight's Tale* and *A Midsummer Night's Dream*.

German philologists attempted to swing the pendulum back towards the *overt, visible, and foreignised*. Schleiermacher expressed the preference thus: 'The translator must make it his goal to furnish the reader with just such an image and just such an enjoyment as reading the work in the original would have provided the well educated man ... an amateur and connoisseur, a man who is well acquainted with the foreign language, yet to whom it remains nonetheless foreign' (2012 [1813]: 50). His purpose, however, as I noted above, was scholarly (not only to introduce classics to those who might eventually read them in the original, but, ambitiously, to improve readers and the German language itself by re-forming to follow the patterning of Greek and Latin). Meanwhile, the French translators were after entertainment.

Still, despite the differences, the objective in both approaches was—by staying close to author's words, or by wresting free of author's words—to recreate the sense and flavour with which the author had attempted to infuse both the story and the contextualising vision of culture. The goal in selecting that work to be translated was the effect that could be felt by readers in receiving cultures uniquely through this work.

Also regardless of approach, the same kinds of constraints or demands operate upon translators. As Lefevere (1992) has arranged them, there are:

- *Ideological* concerns (formerly pressed by patrons, now through the publishing process)—e.g. the ideas of *ξενία* (*xenia*, obligatory hospitality) in ancient Greek culture; of 尊敬 (*sonkei*, inherent respect) that underlies much Japanese language practice; of feudal hierarchy or the universal church in medieval Europe; of progress in modern cultures since the industrial revolution; or of social equality in many academic disciplines today.
- The constraints and possibilities entailed by what is called the *Universe of Discourse* ("the whole complex of concepts, ideologies, persons, and objects belonging to a particular culture" (Lefevere 1992:35)). The Universe of Discourse¹ should be understood to include everyday meanings and situations.
- The *poetics* of the source and receiving cultures—from rhyme and rhythm structures to macrostructures of plays, etc. Poetics at the everyday level is akin to register, that is, 'differences in the type of language selected as appropriate to different types of situation' (Halliday et. al. 2007 [1964]: 87). Examples of poetics in everyday Japanese might be: *onagai shimasu* (if I may, I wish), *otukaresama* (honourable fatigue). In classical Mediterranean culture there were interjections of wonder or lamentation such as *prō Iuppiter* (O Jupiter!), *vae mihi* (woe to me)². Each language and culture has a variety of distinctive forms that arise from the distinctive Universe of Discourse and thus do not translate easily.

¹ I will continue to use the awkward-looking initial capitals for this term, because it is customary with some translation studies scholars, and to remind myself and the reader that the term has the specific reference identified here.

² If the translations of the classical phrases appear less foreign, though archaic, it may be due to their long and frequent use (in translation) in European languages. Lamentations of the sort 'Woe to me!' are not really part of modern English, where a variety of exclamations serve similar purposes.

- The differing *structures* of source and receiving languages—e.g. the marking (or not) of number, gender, familiarity, social rank, etc., or differing ways of expressing time and transitivity.

These constraints can be thought of as levels or realms of culture within which certain preferences (towards the author's or towards the reader's culture-language complex) might be imposed, either by the exigencies of the situation or by the preferences of deliberate agents whose combined actions produce the translation (patron or publisher, public demand, and the translator). Whether these constraints are hard limits or merely preferences depends on how unforgiving the principles of these agents.

The constraints might work against too much movement to author simply by virtue of the source language and its culture being completely unknown, or by virtue of an agent deciding that it need not be known. For example, if the readership is assumed not to know anything about classical mythology or culture, and there is no particular desire to teach it, this would prevent or make inadvisable even minimal attempts to bring readers to the author's culture. (On the other hand, if some knowledge — of Jupiter, Hercules, of even some words like 'forum' — can be assumed, and is seen as desirable, then the Universe of Discourse of the Romans can be partially evoked, as we will see in Excerpt 6.)

The constraints might also prevent movement to reader, because it is felt (by patron, publisher, translator, or reading public) that the story will lose colour, or even wither, be less comprehensible, if brought out of its cultural milieu, if separated from the structures, meanings, and phrasings in which it was authored. An example of this can be seen in Excerpt 1. Here, a short story Kenji Miyazawa's *Earthgod and Fox* (土神と狐) is re-imagined as a play and then excerpted as a 'reader's theatre' language learning activity. (Miyazawa 1990, my translation).

Excerpt 1

土神 | EARTHGOD

樺の木さん。お早う。

Morning, Miss Birch Tree!

樺の木 | BIRCH TREE

お早うございます。

Good morning.

土神 | EARTHGOD

わしはね、どうも考えて見るとわからんことが沢山ある、
なかなかわからんことが多いもんだね。

You know, no matter how I try to reckon it, there are a lot of things I don't understand, there are just a lot of things we don't know, ain't there?

樺の木 | BIRCH TREE

まあ、どんなことでございますの。

Oh my, what sorts of things would those be?

土神 | EARTHGOD

たとえばだね、草というもんは黒い土から出るのがなぜこう青いもんだろう。黄や白の花さえ咲くんだ。どうもわからんねえ。

I mean, like, grass, for instance. It comes up out of the dark ground, so why is it all green and stuff. And even with yellow and white flowers. I just don't get it.

...

樺の木 | BIRCH TREE

狐さんにでも聞いて見ましたらいかがでございましょう。

Perhaps you might try asking ... Mr Fox?

The relationships between the characters are signalled to the reader (in the original) by the gruff, artless speech of Earthgod, the gentlemanly manners of Fox, and the subtly varying politeness of Birch Tree (determinedly non-intimate towards Earthgod, warm and charming with Fox). Without some representation of the speech styles (poetics) of deference and familiarity, and the importance of these meanings in the source culture's ideology, the reader will miss much of the essence of the story.

In translations for readers who are near the centre of normativity of their languages (i.e., native and other proficient users), this can be accomplished by a skillful recasting of the story in the ideologies, Universe of Discourse, and poetics of the receiving language, using concepts and poetics from the receiving language to stand in for those of the source. Above, I try to do this by using regional and childlike characteristics in Earthgod's speech, to represent the plain familiarity which the Japanese expresses. John Bester, in his professional translation (Miyazawa 1997), uses careful, educated English style to stand in for the stiff politeness in Birch Tree's questions. Another option for translator would be a free and loose *imitation* of the story in a completely different ideological milieu—that is, something that tells a story of Fox's attempts to impress, Birch Tree's favouritism, Earthgod's jealousy, and Fox's deflationary denouement; a story that has a similar affect on a reader without referring to the dimension of politeness and familiarity, but to some other contrast between the characters.

If, however, the translation is for readers far from the language's centre (ELF users, ELLs), the readers' non-proficiency in a full range of English cultural meanings, and the absence of a defined readers' culture, mean that the above options are unavailable. Therefore, a clear representation of the ideological background meanings of the source culture, or of a suitable substitute, must be accomplished in some other way.

One option would be to lead the reader into the source culture, providing sufficient clues to the politeness-familiarity ideology in plain English, so as to allow the reader to appreciate the story. However, it is difficult to translate the wide range of politeness meanings behind these speech styles without a receiving culture that is correspondingly rich in these meanings. The reader of course has a rich culture, but it is unknown or undefined to the translator. Perhaps, then, the translator should enlist the reader's aid. The next section will explore how this might be done.

3. Crafting translations as flexible works-in-process

As I have tried to show above, I believe that there is sometime a strongly felt imperative to either (1) stay close to the ideology and Universe of Discourse that is part of the story, or (2) represent that ideology and universe with something that can produce a similar effect.

However, we cannot do what I have done above in my translation of *Earthgod and Fox*—represent that ideology with detailed, cultural-specific and idiomatic and intricate ideas and objects and wordings (in other words, with the Universe of Discourse, poetics, registers and structures) of a particular language-culture. We cannot do this because (1) we simply do not know what cultural background ELLs have greatest access to, (2) we know that ELLs are, by virtue of their being learners, limited in their knowledge and receptive fluency of ideas, poetics, registers, vocabulary, and language structures of English. This is a very specific version of the issue to which Lefevere alerts us: ‘when we speak of “the receiving culture,” we would do well to remember that but cultures are not monolithic entities’ (Lefevere 1992: 8).

What we are looking for is a way to produce a translation that is less nativised (for we know not in which direction to nativise it), but that can still guide readers towards discovering the meanings in the story, the meanings in the culture, and towards experiencing the effect of the text as a whole. I propose that this might be done, more or less adequately depending on text and luck, by prioritising the procedural nature of translations, not aiming to create a finished translated product, but creating a translated text that can serve as a stepping stone towards the goal of readers receiving the text on their own terms.

In the next excerpt, from Molière’s play *The Imaginary Invalid* (Molière 1962), I will attempt to show this by means of a translation that, as it were, stops halfway, as a work in process, giving readers the flexibility to add elements from their repertoires of ideologies, Universes of Discourse, poetics, and structural language features.

Excerpt 2

TOINETTE

f1 (*en médecin*) Monsieur, agréez que je vienne vous rendre visite et vous offrir mes petits
f2 services pour toutes les saignées et les purgations dont vous aurez besoin.

e1 (*Dressed as doctor*) Monsieur, please allow me to visit and offer my humble
e2 services—bleeding? cleansing? whatever you need.

ARGAN

f3 Monsieur, je vous suis fort obligé. Par ma foi ! voilà Toinette elle-même.

e3 Monsieur, I am obliged to you. (*to Béralde*)³ My word, he looks just like Toinette!

TOINETTE

f4 Monsieur, je vous prie de m’excuser, j’ai oublié de donner une commission à mon valet ;
f5 je reviens tout à l’heure.

³ The original does not include this, or similar, stage directions.

e4 Monsieur, please excuse me. I forgot to give an order to my servant.

e5 I'll be back in a minute.

The translation I have made in line e3 (« je vous suis fort obligé » to 'I am obliged to you') would probably be widely accepted; it represents the ideology and the poetics of the original, and does so, not matching word for word (which would be 'I follow you strongly obliged'), but employing a conventional wording in English. However, the wording is perhaps out of the vocabulary reach of many learners, and, what is more troublesome, it expresses a meaning (or, to say another way, is in a register) that is uncommon even for many native speakers. There are several options: one is to let go the ideological meaning of obligation while retaining some poetics of the original (in this case, simple formality), using the phrase 'I thank you'. Another option is to hold on to the ideological meaning, but abandon the 17th century French poetics, bringing the story towards the reader by replacing the phrase with an English idiom (the phrase that Molière, were he a modern English writer, 'ought to have said'⁴); a phrase such as 'I'm in your hands' would have this modern feel. Yet this idiom perhaps assumes too much that the reader is fluent in the casual register and poetics of modern English as a native language. As an alternative, then, the same effect (retaining the ideology without the poetics) could be accomplished in an unidiomatic manner, as below.

ARGAN

f3 Monsieur, je vous suis fort obligé. ...

e3' Monsieur, I will do what you say. ...

The advantage of this last rendering is that the essential ideological components of the story (that Argan reveres and obeys doctors) are made transparent, and poetics and language structure are clear and conventional (even if somewhat uninteresting) from the point of view of an international English speaker or learner.

The translation above gets at the meaning (both ideological and 'story' meanings), which is the first priority. Anne Dacier, renowned 17th-century traductrice, cites this priority as the reason she rendered Homer's epics in prose, enabling paraphrases and alternate circumlocutions, rather than in verse. But she cautioned:

I do not want to speak at all of a servile translation; I speak of a generous and noble translation, which, in attaching itself strongly to the ideas of its original, seeks the beauties of the language, and makes its images without counting the words. [The servile translation], by a faithfulness too scrupulous becomes very unfaithful, because by saving the letter it ruins the spirit. ... The [generous and noble translation], ... by its bold strokes, ... becomes not only the faithful copy

⁴ Perrot d'Ablancourt wrote, in the introduction to his translation of Lucian, in reference to passages where he translated freely, « Il y en a aussi où j'ay considéré plutôt ce qu'il falloit dire, ou ce que je pouvois dire, que ce qu'il auoit dit. » ('There are also those [places] where I thought more of what he ought to have said, or what I might have said, than what he had said.') (Perrot d'Ablancourt, 1664; with my translation)

⁵ In this passage Anne Dacier, echoing Perrot d'Ablancourt, exhorts translators to strongly and boldly follow the ideas and spirit of the original, not scrupulously to 'count the words' or 'save the letter':

of its original, but even a second original. (Dacier, 1796: 47) ⁵

While the aim of a ‘second original’, near in status with the first, accomplished by ‘bold strokes’, may be seen as too ambitious for texts to be used in English learning learning, the point is nonetheless true. Readers will be served better, will be better pleased (and learners more motivated), by translations that not only make the story and its background clear, but also do so with the imagination, light, and clarity that are the reasons for using literature in the first place. Without the mood and cadence of the text, or the atmosphere of the background culture, the reader could find the text to be rather flavourless. What ‘bold strokes’ can be made to bring out the flavour without making assumptions about the reader’s culture?

In fortuitous circumstances, the culture of the reader can sometimes be evoked even if it is not known by the translator, by half-translating in such a way that invites the reader to supply the ideas and feel that can finish the translation. In line e4 above, I have translated the actions and objects fairly directly from Molière’s Universe of Discourse (orders given to servants), which could confuse and demotivate English language learners. We have the options of replacing these from a modern Universe of Discourse, something global and 21st-century (‘I forgot to tell my assistant something.’), or something for a specific audience (‘I just got a LINE.’) These expressions would be opaque, however, to certain readers. Therefore, either we are left with flavourless statement, or the statement can be crafted in such a way that it (not too obviously) invites the reader to participate in filling it in. Consider the alternate translation (below) of line f4 in e4’.

TOINETTE

f4 Monsieur, je vous prie de m’excuser, j’ai oublié de donner une commission à mon valet ;
e4’ Monsieur, please excuse me. I forgot to tell someone something.

The vagueness of the phrase forces the reader to fill in what is missing by imagining who Toinette as doctor might need to speak to, and about what. And the reader will naturally supply ideas and objects from his or her Universe of Discourse, in effect completing the process of translation. At the same time, the lack of precision is not jarring, but something we might expect to hear someone say in such a situation.

Two further examples in the subsequent lines of the scene show how this way of translating (what I will call a work-in-process approach) can allow more flexibility, and invite readers to make choices to complete the translation.

« Quand je parle d’une traduction en prose, je ne veux point parler d’une traduction servile ; je parle d’une traduction généreuse & noble, qui en s’attachant fortement aux idées de son original, cherche les beautés de sa langue, & rend ses images sans compter le mots. La première, par une fidélité trop scrupuleuse, devient très-infidèle, car pour conserver la lettre, elle ruine l’esprit, ce qui est l’ouvrage d’un froid & sterile génie ; au lieu que l’autre, en ne s’attachant principalement qu’à conserver l’esprit, ne laisse pas, dans ses plus grandes libertés, de conserver aussi la lettre ; & par ses traits hardis, mais toujours vrais, elle devient non seulement la fidèle copie de son original, mais un second original même. Ce qui ne peut être exécuté que par un génie solide, noble & fécond » (Dacier, 1796).

Excerpt 3

TOINETTE

f1 (*quitte son habit de médecin si promptement qu'il est difficile de croire que ce soit elle qui a paru en médecin*) Que voulez-vous, Monsieur ?

e1 (*Quickly taking off doctor costume*) Yes, monsieur?

ARGAN

f2 Comment ?

e2 What?

TOINETTE

f3 Ne m'avez vous pas appelée ?

e3 You didn't call me.

ARGAN

f4 Moi ? non. [Mais] demeure un peu ici pour voir comme ce médecin te ressemble.

e4 Me? No. But stay a minute to see how much this doctor looks like you.

TOINETTE

f5 (*en sortant, dit :*) Oui, vraiment, j'ai affaire là-bas, et je l'ai assez vu.

e5 Yes, yes, I saw him. But, I've got to go.

The 'Yes' in line e1 is used in place of 'What do you want?', which would be a very close and simple translation of the propositional content, but not of the implied deference of the inverted question. Changing it to some other equivalent English formula such as 'How many I be of service?' would bring it fully into a specific cultural milieu. 'Yes' allows reader to understand and move on, or add, unconsciously, appropriate formula for his/her culture.

In line f5, a structural or poetic feature of French (an unspecific « là-bas » ('there')) is simply removed, and an imprecise but transparent 'I've got to go' (in line e5) is used in place of a more literal 'I have business there'. This instance illustrates how this work-in-process approach can be seen as a practice of translation out of one language but not fully into another., allowing, for example, an English language learner to readily understand and supply any precision which is felt to be called for by the situation.

Translations such as those I am presenting here can be faulted with being incomplete, but they still leave the prospect of causing the original sense to be adequately grasped, in the spirit of John Dryden's appeal that, though complete replication of the original sense and feel is impossible, we must 'make what music [we] can' (quoted in Lefevere 1992: 24). Consider the use of 'perfect patient' for « illustre malade » in the following excerpt.

Excerpt 4

TOINETTE

- f1 Vous ne trouverez pas mauvais, s'il vous plait, la curiosité que j'ai eue de voir un illustre
 f2 malade come vous êtes ; et votre réputation, qui s'étend partout, peut excuser la liberté
 f3 que j'ai prise.
- e1 You will not blame me, I hope, for the curiosity that I had to see an perfect
 e2 patient such as you; and your reputation, which extends everywhere, can excuse
 e3 the liberty that I have taken.

ARGAN

- f4 Monsieur, je suis votre serviteur.
- e4 Monsieur, I am your servant.

If the ideology of the background culture is to gleefully ridicule the pretentious, and the ideology of the story is especially to despise medical doctors of the time, as French 'illustre' can have a sarcastic meaning, a good choice is a word in English ('perfect') that can be similarly received. In this way, the translation has a chance of expressing the sarcastic meaning ('perfect patient', i.e., hypochondriac), but if the sarcasm missed, the sense of a perfect example is still communicated.

4. The language constraint

In the preceding section, I have tried to illustrate how the process of translation can be begun, but not necessarily completed, by translating out of a source language and culture into an English that lacks diverse sets of prevailing ideologies, Universes of Discourse, poetics, and rich expressive variety in structures. This approach is more or less a requirement of translations made for English language learning, and a provision against possible contingencies in cases where English is a lingua franca between the author and reader. Such a restricted English is a special case of Lefevere's lowest level of 'constraints imposed by the structure of different languages' (1992: xiv).

In this section I will consider how this language constraint might in some cases aid, and in some cases be in conflict with, the work-in-process approach for translations for English language learners.

Excerpt 5 below is from Terence's play *The Woman of Andros*. Davus is a slave (but more analogous in our Universe of Discourse to a personal assistant), and he is frantically trying to get his master out of a marriage to Philumena. Meanwhile, Pamphilus' friend Charinus is waiting around, trying to get Davus to help him get married to Philumena. The scene is suited to the work-in-process approach I am describing, for the plainer the transaction appears, without 'baggage' of the original or assumed receiving culture, the better. Readers can understand the transactional meaning, of a naked and artless plea, and supply, from their own Universe of Discourse, the terms in which the transaction would be expressed in their own culture.

Excerpt 5

CHARINUS
 101 quid mē fiet?
 e01 What will this mean for me?

DAVUS
 102 eho tu, impudēns, nōn satis habēs quod tibi diēculum addō,
 103 quantum huic promoveo nuptias?
 e02 You ask a lot, don't you? It's not enough the few days I give you
 e03 by postponing the wedding?

CHARINUS
 104 Dāve, at tamen—
 e04 Davus, but still—

DAVUS
 105 quid ergō?
 e05 What then?

CHARINUS
 106 ut ducam.
 e06 Help me to marry her.

DAVUS
 107 ridiculum!
 e07 That's ridiculous!

CHARINUS
 108 hūc face ad mē ut veniās, si quid poteris.
 e08 Say you'll come to me, if you're able to do anything.

DAVUS
 109 quid veniam? nil habeō.
 e09 Why come? I can't help you.

CHARINUS
 110 at tamen sī quid.
 e10 But still, if anything...

DAVUS
 111 age, veniam.
 e11 Ok, I'll come.

CHARINUS
 112 si quid, domi erō.
 e12 If there's anything, I'll be at home.

In the translation from line l02, to line e02, a constraint on lexicon (in the restricted English relative to the original Latin) precludes an equivalent wording ('impudēns': 'impudent'). While a more frequent word ('rude', 'demanding') could be used, a better route might be to consider what Terence 'ought to have said' (again, following Perrot d'Ablancourt), and describe the thought that likely leads Davus to call Charinus impudent, namely, that he is asking a lot. This thought is easily translated and understood, and readers can then supply, as they consider Charinus' character, the adjective they would use to describe him. In this way, the same effect is achieved as could have been done by the use of the word 'impudent', but even more vividly for the reader, who has perhaps been involved in selecting a suitable word. A language constraint has aided the translation process by opening the way for a paraphrase that enhances the effect of the text on the reader.

Of course, the language constraint does in some cases make translation (even as a work-in-process) more difficult, as we should expect. In line l06 above 'ut ducam' might literally be translated 'that I might lead [her]' (as in 'lead her into matrimony'), a common way in Latin to refer to marriage. A translation for proficient English speakers might render this as a kind of English subjunctive phrase ('that I might marry her'), but a translation for learners seems to require the addition of an independent clause ('help me') and a plainer dependent clause, giving (in line e06), 'Help me to marry her.'

However, in most cases the language constraint aids the translator in the task of choosing a wording that allows the ELF reader or language learner to complete the meaning, and in some cases the simple wording is one that is distinctive to ELF or learner language. Line l09 above is most literally translated by 'Why come?' (line e09). The 'poetics' of English conversational exchanges does not usually include repetition of propositional information, but there is some evidence that it often does in ELF practice (Thompson 2017). Therefore, use of this simple, transparent, but unconventional wording is allowed in a translation for ELF readers and learners, whereas a conventional translation would have to reformulate it in English poetics ('Why would I?'). Sometimes the original structure happens to have the universally clearest way of expression, and is the best base for reader's understanding.

In Excerpt 6 below, two short scenes on from Excerpt 5, Davus is fully engaged in an elaborate scheme to deceive the father of the bride (Chremes), directing the confused fellow slave Mysis to place a baby on a doorstep, then disappearing just in time to pretend to be arriving from the market.

Excerpt 6

CHREMES

101 revertor, postquam quae opus fuere ad nuptias
 102 gnatae paravi, ut iubeam accersi. sed quid hoc?
 103 puer herclest. mulier, tun posisti hunc?
 e01 I'm coming back after preparing what is needed for the wedding for my
 e02 daughter, to tell them to call on her. But what's this? The boy Hercules!
 e03 Woman, did you put him here?

MYSIS

104 ubi illic est
 e04 Where is he?

CHREMES

105 non mihi respondes
 e05 You don't answer me?

MYSIS

106 nusquamst. vae miserae mihi!
 107 reliquit me homo atque abiit.
 e06 Nowhere. I'm finished!
 e07 The man left me and went off.

DAVUS (reappearing from the right)

108 di vestram fidem! quid turbaest apud forum! quid illi hominum litigant!
 109 tum annona carast. quid dicam aliud nescio.
 e08 Gods! What an uproar in the forum! How those people quarrel!
 e09 And the prices this year are so high! I don't know: what else can I say?

Here the Latin lines refer to several of the contents of the Romans' strange (to us) Universe of Discourse—brides to be fetched, the name Hercules to refer to infants in general, the expression 'woe to me', swearing by our trust in the gods, etc. In a conventional translation, the onus would be on the translator to find concepts and objects in a culture associated with the English readers to match these. In a work-in-process translation for English language learners, the deliberate restrictions on the receiving language serve to relieve the translator of this burden, and at the same time provide an economical way to suggest the concepts and objects of the original culture with nearly familiar wordings—'call on [the bride]' (line e02), 'the boy Hercules' (line e02), 'I'm finished' (line e06), and 'Gods!' (line e08).⁶ These wordings might leave the reader somewhat confused, but this effect also, in line with Schleiermacher's preference for a 'foreign feel' to translations, might lead the reader to become more active in constructing an image of the story's context.

⁶ Translating 'di vestram fidem!' literally ('your trust in gods', 'trust in you gods') not only refers to concepts outside the modern English speaker's Universe of Discourse, it also requires explanation: Why would people swear by saying they trust in the gods? I have decided to use 'Gods!', a variation on 'God!' that is familiar enough to be comprehensible. Perhaps it is possible to retain the ideas of the original by using 'In Gods we trust!' but this does not make it clear that Davus is only exclaiming, not professing faith.

5. Showing the work-in-process in English adaptations

The principle of showing the translation work in its process—that is, translating out of the ideology, discourse, poetics of the source culture but not (yet) fully into a receiving culture—can be of use even in adaptations of English language texts for learners. In Excerpt 7 below from Act III, Scene V of *Romeo and Juliet* (my adaptation, from Shakespeare 2007), no attempt is made to move the story into the culture of modern readers, but merely by being moved away from the more unfamiliar elements of late 16th-century English culture, the text is more welcoming of readers completing the translation by supplying their own ideologies, concepts, and language style.

Excerpt 7

LADY CAPULET

- 1 You have a thoughtful father
2 who has planned a day of joy
3 to surprise you, to end your sadness.

JULIET

- 4 Madam, what could it be?

LADY CAPULET

- 5 Early next Thursday, my child,
6 The gallant, young Paris
7 will make you his happy wife.

JULIET

- 8 The gallant, young Paris
9 will not make me his happy wife.
10 I will not marry yet, and when I do,
11 It will be Romeo, whom I hate, rather than Paris.

LADY CAPULET

- 12 Here comes your father; tell him yourself.

The near repetition of lines 6 and 7 in lines 8 and 9 is a device that has a clear effect (clear refusal and obstinance) whether it be late 16th century or early 21st in probably all English-speaking cultures. (The same claim cannot with certainty be made for all cultures and periods, as repetition is sometimes known to have specific textual meanings.) However, the device shows through much more vividly as the adaptation has removed many of the poetics, Universe of Discourse, and through them even the ideologies of Shakespeare's time. At the same time, the essential aspects of these elements of culture (those that are not bewildering to the modern learner) can be preserved—some collocations, the arrangement of the text into rhythmic breath groups—as there are benefits to the learner of keeping them. August Wilhelm Schlegel, speaking of Germans reading Shakespeare, pondered: 'How few have mastered English pronunciation to the extent that they can read the poet aloud with the required

euphony and emphasis? Yet all of this greatly increases his impact, since poetry is obviously not a silent art.' (quoted in Lefevere 1992: 32)

6. Conclusion

It may be the case that, in conventional contexts, the nativisation approach of 'move the author towards [the reader]' has carried the day, as Cook (2012) points out. However, as the translations-in-process above show, in the peripheral context of translations into English for ELLs, it is necessary to move away from the conventional preference for nativising translations, first, because we cannot nativise the text anyway, without making untenable assumptions about the reader, and second, because it does not allow process whereby the reader can make the translation comprehensible—and maximally enjoyable and motivating—on his or her own terms.

Nor is it useful for translations into English for ELLs to remain close to the author, in that left-foreign state, with faithful but awkward lexical and phrasal choices that require extensive notes in the margins (which are only of scholarly interest). The point of the translations in the first place is to breathe life (and intercultural variety) into English language learning.

The Nigerian writer Chinua Achebe has written that 'the price a world language must be prepared to pay is submission to many kinds of use' Achebe (1965: 29). The growing use of English as a lingua franca between readers and texts is perhaps part of this price, and can be seen as an indignity, or as an opportunity. I suggest that, as this role for English becomes more prevalent, so, keeping pace with it, the activity of creating translations for English language learners will become less odd.

Of course, the eternal and intractable problems inherent in all translations will remain. As Tytler has observed that 'the "merit" of the foreign text is judged, not according to universal reason, but according to the standards of the receiving culture, pre-empting any equivalent effect' (quoted in Venuti 2012: 18), so we should not expect that the merits of the texts above, or of any of the ideas contained in them (of pretentiousness and artlessness in *Earthgod* and *Fox*, of sarcasm and inept arrogance in *The Imaginary Invalid*, of the uselessness of too-clever schemes in *The Woman of Andros*, of the serious offense of filial disobedience of *Romeo and Juliet*) will be so keenly felt in each learner's cultural milieu.

Nevertheless, in the same way that English as a lingua franca works best as a self-normalising system, optimally allowing the intended meanings of participants across the world to be communicated, a promising approach to ELF translation (Ly text to Lx reader) might be one that has flexibility and process built in, so as to allow the texts, translators, and readers themselves to determine the meanings that are made.

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