

DESIGN CRITERIA IN SOME SELECTED TRANSLATED TEXTS

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1.Preliminaries

The gradations of the design criteria (efficiency , effectiveness and appropriateness) gain at the expense of sentence , noun – sentence distinction . These three factors control the abstract rules of grammar and logic . Procedurally , ' efficiency ' contributes to processing ease , that is , the running of operations with a light load on resources of attention and access . ' effectiveness ' elicits processing depth , that is , intense use of resources of attention and access on materials removed from the explicit surface representation . ' Appropriateness ' is the agreement between text's setting and the ways in which the standards of textuality are upheld.

It should be noticed that ' efficiency ' and ' effectiveness ' tend to work against each other . Plain language and trite content are very easy to produce and receive , but cause boredom and leave little impression behind . In contrast , creative language and strange content can elicit a powerful effect , but may become difficult to produce and receive . Itence, appropriateness must mediate between these opposed factors to indicate the proper balance between the conventional and the unconventional in each situation .

This paper includes two main parts preceded by an introduction and ended with a number of conclusions .

The first part deals with the theoretical side of the three criteria which will be highlighted separately . The second part is dedicated to practically – processed text in which the design criteria under study are embodied .

2.Efficiency

The Efficiency of a text is maintained by a design presenting old knowledge before new in short stretches . It results from text utilization in communication with the greatest returns for the least effort , so that " processing ease " [the non – problematic linkage of the occurrences to previous ones which is used for expected or probable output and input] is promoted (Brown , 1983 :145) .

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In this respect , Searle (1969 : 60) focuses on the idea of effort and economy when he notes that the linguist must keep in mind the principles of least effort which make him restrict his output of energy both mental and physical , to the minimum compatible with achieving his ends.

Of the same tone , Martin (1993 : 139) adds that given nothing to suggest the contrary , whenever a further utterance would be redundant, one can infer that the speaker or writer need not make the utterance but that he will operate as if he had made it and will expect the hearer or reader to operate similarly . Hence , Coulthard (1985 : 195) believes that efficiency is , of course , crucial in a setting like :

1. One calls out “ Fire “ !!
but not
2. “ I hereby announce to you that a great fire has
broken out in the building . “

Additionally , Schiffrin , Tannen and Hamilton (2003:234) go further by noting that Efficiency is upheld through preferential ordering of the hypotheses resulted from the interaction of the bottom – up input , i.e. , the grammatical sequence , with the top – down predictions of language processor . The procedures of the language users are adapted to fit the exact structure of the real objects being encountered . If the objects are highly non – expected , language users will presumably not spend time running through a lot of syntactic predictions ; at the first sign of difficulties , attention will be focused on other cues beside syntax .

3. A great black and yellow rocket stood
in a New Mexico desert . Empty it
weighed five tons .

The economy of the story – world regarding location ' time ' and ' material resources ' is an important contributor to the text's efficiency (the greatest amount of knowledge transmitted with the least means) . These aspects are stipulated only as required directly for continuity of events (Ibid : 235).

In regard to efficient communication , it is sensible , as emphasized by Levinson (1997 : 267) , to present material already established before making addition or modifications . It follows that the early portion of a sentence would be used for mapping [] what is previously known .

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Several structures can be used to show this presentation among which the Chomsky's topic (already known) , comment (new) , the functional sentence perspective, the " cleft " sentence and ' pseudo – cleft ' sentence .

4. It was John who wrote the letter yesterday . *Cleft*
5. What you need most is a good rest . *Pseudo – cleft*

The efficiency criterion is viewed stressed in Beaugrande and Dressler(1981 : 231) as a prime motivation for pro - forms in general . Pro – forms save processing effort by being shorter than the expressions they replace , but if those expressions are hard to locate or determine , the savings are lost again on search and matching operations . Various techniques can be applied in non – determinates cases . Austin (1962 : 147) suggests that a sample like :

6. Ted saw Harry yesterday . He told him about the meeting .

Would be processed with a preference for keeping the subject status constant (Ted = he , Harry = him) . Another strategy would be to consult the organization of the situations , objects or events in textual world . When the Declaration of independence says :

7. He has constrained our fellow citizens to become executioners of their friends and Brethren , or to fall themselves by their hands .

The pro – form ' their ' is shifted in rapid succession from ' citizens ' to ' friends and Brethren ' ; any other reading would not fit the events .

Ellipsis , generally , contributes to efficiency . It occurs when a clausal , or part of a clause , or a verbal or nominal group is presupposed at a subsequent place via positive omission – saying nothing when something is required to make up the sense (Beaugrande , 1991 : 252). He adds that what is missing depends upon one's grammatical expectations , and here Halliday and Hassan (1976 : 263) take a rather extreme view . In clausal ellipsis , as is ' typical in a dialogue sequence ' everything is omitted in a response turn except the information – bearing element so that the listener must supply the missing words from what has gone before .

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8. He always wakes up earlier than I (wake up) .
9. If he works hard , I won't have to (work hard) .

It is always possible to reconstitute the ellipsed item and make it fully explicit (Beaugrande , 1991 : 253). In a question – answer sequence , mere “ yes “ and “ no “ are taken to be elliptical for the whole clause as are “ why “ and “ who “ ? in response to statement .

10. a. Does she like playing with dolls ?
- b. Yes , she does (like playing with dolls) .

Ellipsis does not fully match the other means of cohesion, as it is stated by Halliday and Hassan (1976 : 266) . It is a relation not between two actual passages in a text but between an actual passage and a virtual or theoretical complete version . Also , though it contributes to the semantic structure , it sets up a relationship that is not semantic but lexicogrammatical in wording not in meaning .

Ellipsis, as Levinson (1983 : 251) notes, illustrates compactness . Utilizing texts with no ellipsis consumes time and energy . At the other extreme, very heavy ellipsis cancels out any saving of time and energy by demanding intensive search and problem – solving . Text users must weigh the appropriateness of ellipsis to the setting to decide what extent will contribute to rather than damage efficiency .

11. Mine be thy love , and thy love's use their treasure .

3.Effectiveness

The effectiveness of a text depends upon its intensity of impact on text receivers , promoting ' processing depth ' [the problematic linkage of the occurrences to previous ones , (used for non – expected or improbable output and input)] , and upon its contribution toward the producer's goal , constituting the relevance of text materials to steps in a plan . (Beaugrande , 1991 : 221) . Look at the following example:

12. On a hot day , a fat man in a crowd takes off his hat and pants .

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Text producers often speculate on the receivers , attitude of acceptability and present texts that require important contributions in order to make sense (Hatim and Mason,1990:174).The Bell Telephone company warns people. Take a look on the following .

13. Call us before you dig . You may not be able to afterwards .

People are left to infer that digging without asking might lead to cutting off a ground cable and , hence , to losing the wiring needed in order to call ; or even , to sustaining bodily injury and being incapacitated . It is intriguing that (13) is more effective than (14) , a version would be that made everything more explicit , as in :

14. Call us before you dig . There might be an underground cable . If you break the cable , you won't have phone service , and you may get a severe electric shock . Then you won't be able to call us . (Beaugrande and Dressler , 1981: 89)

In literary text , as Brown (1983 : 163) notes, discrepancies and discontinuities are most effective if they are matched to discrepancies and discontinuities in the socially established model of the real world . For instance , the enduring appeal of Alice books arises from the entertaining way in which the nonsensical occurrences in the text – world point up the arbitrary .

In terms of processing , the cleft sentence is effective because of the way it distributes ' attention ' [the expenditure of processing resources that restricts the potential for other tasks at the same time] . The first part is a mere dummy subject and verb whose function is to create a predicate slot where the intended material can have maximal focus . In exchange the rest of material falls into a dependant clause , which tends to have reduced focus . The example (15) would only be fitting if the material following ' that ' in each case were presumed already known and not in dispute .

15. a. It was John that wore his best suit to the dance last night .
b.It must have been his brother that you saw .

Effectiveness can also be achieved through the use of implicit subordination (Halliday and Hassan , 1976 : 218). The subordinative junctives contribute to the efficiency of processing as long as their use does not become unduly frequent ; one would certainly not want to signal

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every relation with a junctive . The preference strategy [a standard to be selected over others when various options are open] is probably to use junctives for relations that can not be readily inferred because they are variable or non – expected . It can be noticed in (call us) that effectiveness can be increased by not employing junction .

As it was mentioned earlier in the first part of this section that the use of pro – forms contributes to text’s efficiency , it contributes to text’s effectiveness as well . Pronouns are the best known type of pro – forms . Generally , they have co – referent expressions , nouns or (antecedents) appearing in the text . Inferencing may be required to recover some referents , as in :

16. Calling long distances is the next best thing to being 'there' .
(Lakoff , 1977 : 165)

Where 'there' must be co – referent with an inferable location . If other expressions sharing referents are used together with pronouns , the natural order would seem to be from most specific to least. Lakoff suggests an order of : 1) proper name ; 2) specific description ; 3) a general class name ; 4) pronoun .

17. Napoleon entered the room . The famous general made some announcement . The man was very excited . He spoke at top speed .

This order is not obligatory , as it is view by Halliday and Hassan (1976 : 342) ; a text producer might use just the reverse in order to create a knowledge deficit (like the deficit evoked by introducing new entities as definite) as in :

18. Who should walk in but a venerable old man in whom his grace immediately recognized one of the saints of the church , no other than the Right Reverend Sergius .

The order of ' who ' – ' man ' – ' saint ' – ' Sergius ' is a complete reversal of that suggested by Lakoff and the gradual emergence of the mysterious figures . Identity is perfectly matched to the gradual increase of specificity in the co – referring expressions . Consequently , this usage is both effective and appropriate .

4. Appropriateness

Appropriateness is a factor determining the correlation between the current occasion and the standards of textuality such that reliable estimates can be made regarding ease or depth of participants processing (Beaugrande and Dressler , 1981 :248) .

The appropriateness of a text depends on the proportionality between the demands of a communicative situation and the degree to which standards of textuality are upheld (Ibid) .

With regard to typology , Beaugrande (1991 : 198)believes that a typology of texts must be correlated with typologies of discourse action and situation . Unless the appropriateness of a text type to its setting of occurrence is judged , participants can not even determine the means and extent of upholding the criteria of textuality . For example , the demands for cohesion and coherence are less strict in conversation , while they are elaborately upheld in scientific texts . In poetic texts , cohesion can be sporadically recognized along non – conventional principles . If these various types were presented in inappropriate setting , communication would be disturbed or damaged . The means of cohesion may even be affected by situationality , a text version , such :

19. Motorists should proceed slowly , because
children are playing in the vicinity and might
run out into the street . Vehicles can stop more
readily if they are moving slowly .

Would remove every possible doubt about sense , use , and group of intended receivers . Besides , it would not be appropriate to a situation where receivers have only limited time and attention to devote to sign among the other occurrences of moving traffic . That consideration forces the text producers toward a maximum of economy ; situationality works so strongly that the minimal version , as in :

20. Slow
Children
At play

which is more appropriate than the 19 .

Again with cohesion , a design is appropriate as long as it is cohesive , coherent and plan – oriented in precisely the mode established for communication (Halliday and Hassan :1976 :205) . The following example reveals the effectiveness and appropriateness of a design :

- 21 Twenty – Years Willie B. is a diehard T.V addict . He hates news and talk shows , but he loves football and gets excited over food commercials that he sometimes charges at the set , waving a first . Says a friend : ' He's like a little child ' . Willie B. is a 450 gorilla at Atlanta zoo .

Ellipsis is a notorious contributor to appropriateness in a way that ellipsis is a further illustration of the trade – off [selecting the choice from analysis of advantages and disadvantages of two or more alternatives] between compactness and rapid access . Heavy ellipsis would demand increased effort for connecting the underlying text – world model . The presence of ellipsis in varying degrees , each appropriate to a type of text and situation , is another demonstration of the regulatory controls on actualization [the evolution of a text] (Ibid : 218) .

- 22 Negus too strong here – liberal landlord – very foolish – very lemonade much better – hot rooms – elderly gentlemen – suffer for it in the morning – cruel .

5. Practical Implications

In this part of the study , original texts and their translations will be analyzed in terms of the design criteria dealt with earlier in the first part. The study is supposed to answer the question why the texts (being analyzed here) are efficient , effective or appropriate. To uncover the three criteria (under study) is of great importance for text designers , readers and translators as well . The translator has to bear in the mind how to deal with these criteria for a better interpretation of text.

Text 1 is a narrative fictional text while the other is poetic. As is known , the poetic one is , generally , meaningfully compressed due to some reasons that are related to typology. For the purpose of reserving the rhyme scheme and other poetic devises , the poet does his best to put his ideas with the least number of words.

5.1. Text 1

“ If you talk like that , I won't tell you any more ! “
She said angrily . “ I agree to marry him , Ellen .

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Be quick , and say whether I was wrong ! “
 “ There are many things to be considered before that
 question can be answered properly. First of all , do you
 love Edgar ?”
 “ Who can help it ? Of course I do .
 “ Why do you love him , Miss Catherine ?”
 “ Well , I do . That’s enough .”
 “ No, you must tell me why .”
 “ Well , because he is good looking , and pleasant to be with.”
 “ Bad ! “ I remarked .
 “ And because he is young and cheerful .”(Bronte , 19: 38 Chap 6)

" اذا كنت ستتحدثين هكذا فلن اخبرك المزيد " قالت ذلك باهجة منفعة
 " لقد وافقت على الزواج منه يا الين . هيا اسرعي و قول لي هل انا ! "
 " هنالك امور كثيرة يجب ان تأخذ بعين الاعتبار قبل ان يجاب بدقة على هذا
 هما : هل تحبين السيد أديجار ؟ "
 " من يستطيع ان يحول دون ذلك ؟ بالطبع احبه " .
 " لماذا تحبينه يا انسة كاثرين ؟ " .
 " احبه و كفى " .
 " يجب ان تخبريني لماذا " .
 " لأنه وسيم ويسعدني ان اكون معه " .
 " اجابة غير مقنعة " .
 " ولأنه شاب و مرح " .

(Abdul-Khaliq , 2009 : 38 Trans)

5.2. Text 2

Tomorrow , and tomorrow , and tomorrow,
 Creeps in this petty pace from day to day ,
 To the last syllable of recorded time ,
 And all our yesterdays have lighted fools ,
 The way to dusty death . Out , out brief candle,
 Life’s but a walking shadow , a poor player,
 That struts and frets his hour upon the stage ,
 Told by an idiot full of sound and fury ,
 And then is heard no more . It is a tale
 Signifying nothing . Macbeth (Act V)(Quoted in Ilyas

1989:72)

تحبو تلك الخطى القصار ديبيا
تتوالى يوما فيوما

في طريق يفضي لموت التراب
ايتها الشمعة الضئيلة بعدا
فأنما العيش ظل
كخيال يمشي
لاعب المسكين
في مسرح يضج و يزهي
ساعة قدرت له
ثم لا يسمع بعدها مدى الايام
انها قصة يرددها المعنوه
صوت وهيجة دون معنى
(Quoted in Ilyas 1989: 73)

5.3 Texts Processing

Both the two texts have the three design criteria as represented by a great deal of ellipses , pro-form , compression of words , discontinuities , etc. Text 1 is efficient , effective and appropriate for the text producer made use of the following : top-down prediction in that non-problematic linkage of the occurrences to previous ones makes the readers' task almost smooth , but at the same time , the reader finds himself stuck to the text . He , the reader , waits to be fully surprised by the flow of knowledge . The writer uses cross-referential mode to add his input when he writes :

Do you love him ?
He is young and cheerful
He loves me

Ellipsis adds great deal of strength when the writes says :

He is good looking , and pleasant to be with.

The text producer leaves the reader with discontinuing stretches in order to motivate him to guess about what to follow . This is why the writer makes use of short stretches with great amount of knowledge.

The text is effective in terms of the receiver's attitude . As we have just mentioned , text receiver is captive by the producer's guidance . The

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receiver once guesses and , after a while , waits to be informed of the next action . Look the following :

- “ Bad “ I remarked
 “ And because he is young and cheerful .”
 “ Bad , still .”
 “ And because he love me .”
 “ A little better .”

Let’s stop at this point and make a shift to the text 2 which is a few lines of Macbeth . The significant repetition of the word “ tomorrow “which functions as a means of reflecting the monotony of Macbeth’s life .

The use of non-problematic linkage of the occurrences to previous ones is manipulated to guide the text reader to move from one stretch to another.

Additionally , the clear interaction between the bottom-up input, i.e.,

Tomorrow .. creeps .. from day to day (the structure)

and a top-down prediction of text receiver when attention is being made on knowledge being given , such as in :

To the last syllable of recorded time .

which is not a self-contained structure .

Moreover , the use of “ dusty death “ in this setting might contribute to the effectiveness of the text in that it makes the text less acceptable for the text receiver.

Conclusions

Design criteria dealt with above work hand in hand and correlatively in the sense that one technique might contribute to more than one criterion. Hence , we can conclude that a text is , at the same time , efficient , effective and appropriate. To produce a text that represents the three criteria needs special talent. This is why text producers are talented people and are endowed , may be , a heavenly gift .

Texts may be efficient , effective or appropriate in terms of certain techniques and text producers tend to include these techniques in their

texts for more strength in their style. Steady training may , sometimes , lead to get the talent of being text producer ,i.e. , not restricted to certain people .

تسلط هذه الدراسة الضوء على المعايير الثلاثة لتصميم و كتابة النص والتي هي : الكفاية و الفاعلية والموائمة . هذه المعايير الثلاثة تشكل الاساس الذي يعتمد عليه كتاب النص عند كتابة نصوصهم . تتناول هذه الدراسة كل معيار على حدة حيث يتم دعم الجزء النظري بالامثلة لزيادة التوضيح . اما الجزء الثاني فهو مكرس حول الجانب العملي من الدراسة والذي من خلاله يتم تحليل نصين مع ترجمتهما على اساس المعايير الثلاثة انفة .

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Abstract

The major concern of this study is to highlight the three design criteria , namely , efficiency , effectiveness and appropriateness. These three criteria constitute the factors that all text designers base their styles on when they produce texts. The study , in the first part , deals with every criterion separately and examples are provided when required to add and enrich the theoretical part with more clarification . The second part is dedicated to practical implications in which two original texts with their translations are analyzed in terms of the three design criteria highlighted in the first part of the study.