

# A Model for the Evaluation of Translations: With an Emphasis on the Stylistic Features

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## Abstract

This study is an attempt to provide a framework for the stylistic analysis of the translations. To achieve this, this paper focused on a model proposed by Hasan Ghazalah (1987) for the stylistic analysis of the original text. Based on his model, I tried to come to a model for the evaluations of the translations in terms of the stylistic features. To make my study more objective and to provide evidence for the proposed model, I focused on the story “The Catcher in the Rye” written by J. D. Salinger (1951) in which the stylistic features have prime importance. It is hoped this model of translation evaluation in terms of stylistic features will be useful for the translators and evaluators of the translations.

**Keywords:** Translation Evaluation, Stylistic features, The Catcher in the Rye, Evaluator, Translator

## 1. Introduction

According to Enkvist (1973:11), the style is "as common as it is elusive. Most of us speak about it even lovingly, though few of us are willing to say precisely what it means." Many attempts have been made to define it, ranging from viewing it as the moulding of the message, to identifying it with the author, to rejecting it in part and in toto, to regarding it as a choice and a substantial determiner and component of meaning (Ghazalah 1987:35). However, there is a connection between the stylistics and traditional rhetoric. To provide evidence for this connection we can mention a statement quoted by Graham Hough (1969:1 - 4):

“The modern study of style, i.e. stylistics, has its roots in classical rhetoric: the ancient art of persuasive speech, which has always had a close affinity with literature, probably because it was regarded as a persuasive discourse.... Classical rhetoric was prescriptive in that it provided guidance as to how to be persuasive, whereas modern stylistics is descriptive in that it seeks to point out the linguistic features that can be associated with particular effects.”

Isidore Chukwuma Nnadi (2010:33) believes that style is the manner of expressing one's thoughts. Just as there are various ways of doing things, there are stylistic variations in language use. Style is also distinctive in the sense that the language used in some way is significant for the thematic design of any genre. This distinctive aspect of style is predicated upon the fact that from a variety of items of language, the writer chooses and arranges them, depending on the genre, form, theme, author's general disposition, etc. A style can be good or bad, plain or unmarked. A style is said to be unmarked when the writing is of *zero degree* – “zero degree” being a term first used by Roland Barthes (1967) to denote “absence of style” in the classical French writing by Camus. The appropriateness of the term has come under attack by scholars (notably Wales 1991:484) since no writing can exhibit “zero style” or “neutral style” or “transparent style”. In fact, the very “absence” of a marked style can itself be seen to be syntactically significant. Therefore, each text, either literary or non-literary text, has a style and a translator should pay a great attention to the style of the text because as C.H. Holman (1980:432) puts it,

“The style is the arrangement of words in a manner which at once best expresses the individuality of the author and the idea and the intent in the author's mind. The best style, for any given purpose, is that which most clearly approximates a perfect adaptation of one's language to one's ideas. Style is a combination of two elements: the idea to be expressed and the individuality of the author.”

Therefore, it should be said that the style of a text not only shows the linguistic features of the

text, but also shows the intent of the writer, that is what he intends to mention in the text. In other words, the style of a text is not just the means by which the author can express himself, but the style can also be the content in itself because it reveals some facts to us. As far as *The Catcher in the Rye* is concerned, the protagonist of the story, Holden Caulfield, uses the statements which are grammatically wrong. According to Costello (1995), Holden is a typical enough teenager to violate the grammar rules, even though he knows of their social importance. Therefore, the translator should convey these grammatical features to tell the readers that the protagonist is a typical enough teenager violating the grammatical rules, even though he knows their social importance. Furthermore, this shows that the teenager is against the adult worlds in which the adults believed that everything should be followed based on a rule.

Peter Verdonk (2002:6) in the analysis of the headline found that style does not arise out of a vacuum but that its production, purpose, and effect are deeply embedded in the particular context in which both the writer and the reader of the headline play their distinctive roles. He also says that we should distinguish between two types of context: linguistic and non-linguistic context. Linguistic context refers to the surrounding features of language inside a text, like the typography, sounds, words, phrases, and sentences, which are relevant to the interpretation of other such linguistic elements. Furthermore, he believes that the non-linguistic context is a much more complex notion since it may include any number of text-external features influencing the language and style of a text. Analysis in stylistics therefore involves a range of general language qualities, which include diction, sentence patterns, structure and variety, paragraph structure, imagery, repetition, emphasis, arrangement of ideas and other cohesive devices. Stylistics, Literary Criticism and Practical Criticism have certain things in common. Stylistics studies and describes the formal features of the text, that is, the levels of expression vis-à-vis the content, thus bringing out their functional significance for the interpretation of the work. The stylistician may rely on his intuition and interpretative skills just as the literary critic, but the former tries to keep at bay, vague and impressionistic judgment (Chukwuma Nnadi 2010: 35). According to what is mentioned above, it can be concluded that both subjective and objective evidences are used by the stylistician. Subjective evidence relates to the stylistician's intuitions and interpretive skills( in this aspect, as mentioned above, there is a similarity between a literary critic and stylistician). Objective evidence comes from investigating the form of the language in a text and here there is no room for intuition and this objective evidence can be considered a basis which prevents from vague and incorrect interpretations. Here, the confusion between the terms linguistic stylistics and literary stylistics should be removed. A definition of these terms provided by Chukwuma Nnadi (2010:36) can remove this confusion:

“Stylistics is the scientific study of style. Any such study that leans heavily on external correlates with none or just a smattering of attention to the ‘rules guiding the operation of the language’ can be regarded as literary stylistics. The converse of

this premise (i.e. a study that relies heavily on the rules guiding the operation of the language in the explication of a literary text) is what we regard here as linguistic stylistics.”

Therefore, we have two types of stylistics: literary and linguistic stylistics. To make a judgment about something, we need different evidences. As far as a literary text is concerned, two evidence, internal and external evidence, can help us to come to an appropriate interpretation of a text. Therefore, to interpret a text stylistically both external and internal evidence are needed. According to the definition provided above by Chukwuma Nnadi, the literary stylistics can take the form of external evidence and the linguistics study can take the form of internal evidence. In sum, both literary and linguistic stylistics should be considered for the process of stylistic analysis to come to a stylistically appropriate interpretation. Furthermore, Enkvist (1973: 92) observes that linguistic stylistics differs from literary criticism where brilliant intuitions and elegant, often metaphoric, verbalizations of subjective responses are at a premium.

Stanley E. Fish’s article “What is Stylistics and why are they Saying such Terrible Things about it?” in *Essays in Modern Stylistics* (1981) says:

“Stylistics was born of a reaction to the subjectivity and imprecision of literary studies. For the appreciative raptures of the impressionistic critic, stylisticians purport to substitute precise and rigorous linguistic descriptions, and to proceed from those descriptions to interpretations for which they claim a measure of objectivity. Stylistics, in short, is an attempt to put criticism on a scientific basis. (33)”

Generally speaking, both linguistic stylistics and literary criticism are concerned with the quest for matter and manner in a literary work of art. Like literary criticism, stylistics is interested in the message of the work, and how effectively it is delivered. Both linguistic stylistics and literary criticism rigorously analyze and synthesize a work of art with a common aim of presenting both the merits and the demerits of the work, and in so doing, elucidate the work. In spite of such common factor existing between linguistic stylistics and literary criticism, one finds that there lies a difference in their *modus operandi*, and consequently a difference in their evaluations. Whereas linguistic stylistics begins and concludes its analysis and synthesis from the literary text itself, rigorously examining how a special configuration of language has been used in the realization of a particular subject matter, quantifying all the linguistic means (including imagery) that coalesced to achieve a special aesthetic purpose; literary criticism does not suffer that restriction to the work of art under analysis. In its own analysis, it intermittently works on the text, but occasionally wanders off and brings in extra-linguistic, extra-textual material (may be from philosophy, psychology, biography, social history, etc.) to bear on the work. The result is that, whereas linguistic stylistics comes up with a somewhat objective evaluation, based on realistic criteria;

literary criticism comes up with that which is generally imaginative, speculative, subjective, and impressionistic ( Chukwuma Nnadi 2010:30).

Finally, here lies the major difference between linguistic stylistics and literary criticism – a point more lucidly corroborated by Leech and Short (1995:46-47) while discussing “Style, Text and Frequency”.

“Aesthetic terms used in the discussion of style (urbane, curt, exuberant, florid, lucid, plain, vigorous, etc.) are not directly referable to any observable linguistic features of texts, and one of the long-term aims of stylistics must be to see how far such descriptions can be justified in terms of descriptions of a more linguistic kind. The more a critic wishes to substantiate what he says about style, the more he will need to point to the linguistic evidence of texts; and linguistic evidence, to be firm, must be couched in terms of numerical frequency.... So, quantitative stylistics on the one hand... may provide confirmation for the ‘hunches’ or insights we have about style. On the other, it may bring to light significant features of style which would otherwise have been overloaded, and so lead to further insights; but only in a limited sense does it provide an objective measurement of style. Moreover, the role of quantification depends on how necessary it is to prove one’s point... intuition has a respectable place both in linguistics and criticism ”

## **2. A Model for the Stylistic Analysis of the Original Text**

In this study I focused on a model proposed by Hasan Ghazalah (1987). His main focus was on the stylistic analysis of the literary texts: *The Sisters* by James Joyce, and *Enough* by Samuel Beckett. He didn’t focus on the translations of these literary texts, but he just made an attempt to show the stylistic features of these literary texts. His model has two major components: Intuitions about the Text as a whole and Stylistic analysis.

### *2.1 Intuitions about the Text*

To clarify the meaning of the intuition, Ghazalah (1987:58) provided the following statements:

“The Italian Philosopher, Benedetto Croce describes intuition in general terms as "... fashioned out of a generalized human experience" (printed in Wellek, 1982). The kind of intuition I mean is not to be understood in the sense of the uncultivated animal instinct, or as some telepathic status on behalf of the readers/students (see Hutchison, 1984), for such intuition is of a little help and "Intuitions without concepts are blind", as Immanuel Kant says (quoted in Wellek, 1982). So this meaning of intuition as an inborn trait of the individuals is

unreliable. Many writers and critics consider the meaning of intuitions as axiomatic and, therefore, there is no need to articulate what it precisely means. Guillen (1971), for instance, regards it as a mystery, an object beyond the reach of man of science; while Blackmur describes it as something everywhere and nowhere in a poem. Young (1980), on the other hand, defines it as the special ability by which we discover the theme of literary texts. Clearly these descriptions of intuitions are so general and unfold little about it.”

He (1987:59) continues in saying that

“Culler (1975) defines some of its components by introducing the idea of Literary Competence which is the knowledge of the norms and conventions of reading literary texts. Leech and Short (1981) introduce the term Stylistic Competence (see also 6.2.3 later) by analogy to Chomsky's Linguistic Competence (ie. The knowledge of language system shared by all native speakers of a language): it is "... the capacity we possess and exercise unconsciously and intuitively" and "... the speaker's responsiveness to style" (p. 49). All these suggestions express roughly one concept, that is, the prior experience and knowledge of language system and how to read literary texts. And that is the main ingredient of what I suggest to call Stylistic Intuition which also subsumes culture and personal ideology (or ideologies). It is different from Leech and Short's stylistic competence in that the latter is only one of its constituents, for by it I mean to encompass all those factors which form the reader's ability to discern stylistic devices and effects and the degree of their importance in a text, and the reasons behind interpreting the way he does.”

Therefore, based on the ideas mentioned above, it can be concluded that the human being's intuition is different from uncultivated animal instinct; the intuition relates to our prior experience, our knowledge of language system, the way of reading the literary texts. Furthermore, as mentioned above the intuition subsumes culture and personal identity. Generally speaking, the intuition relates to our senses and this is subjectively oriented.

## *2.2 Stylistic Analysis*

The second component of Ghazalah's model, stylistic analysis, has two parts: Structuring of the layout and lexis.

When it came to the structuring layout, Ghazalah (1987:87) provided the following statements.

“Like many stylisticians (e.g. Fowler, 1977, 1981; Leech and Short, 1981; Dillon, 1980; Verma, 1980; Gleason, 1965 and others ), I understand style as choice in the first place. So

the model of literary stylistic analysis focuses, first, on the structuring of the layout of the literary text, including the ways clausuring, sentencing, paragraphing and cohesion are set out: why they are chosen to be structured in the way they are; what functions are being issued; how they affect, guide, orient and contribute to the text's interpretation; how they delimit its interpretive context; and what sort of relationship is being established among these structural units: is it one of conglomeration, contradiction, complementation, etc.? Do they compose a convergent or a divergent whole, What does this mean in terms of stylistic functions? All these points are to be observed intuitively. Then, and only then, can they be claimed to give the support needed for our interpretive intuitions about the text analyzed.”

As far as the lexical choice is concerned, he (1987:88) mentioned that

“The other proportion of focus will be on the lexical choice made by the individual writer in his text. My concern will be questions like: What are the significant lexical choices picked up from the vocabulary of English? Why are these and not others made in the text? What is the frequency of the recurrence of some of them? How do they fit in one particular context? What lexical fields do they establish? To what extent do lexical items and clusterings combine together both micro- and macro-contextually? And finally, how does this help to shape our interpretive intuitions.”

Generally speaking, the figure of his model, the process of stylistic interpretation, is as follows:

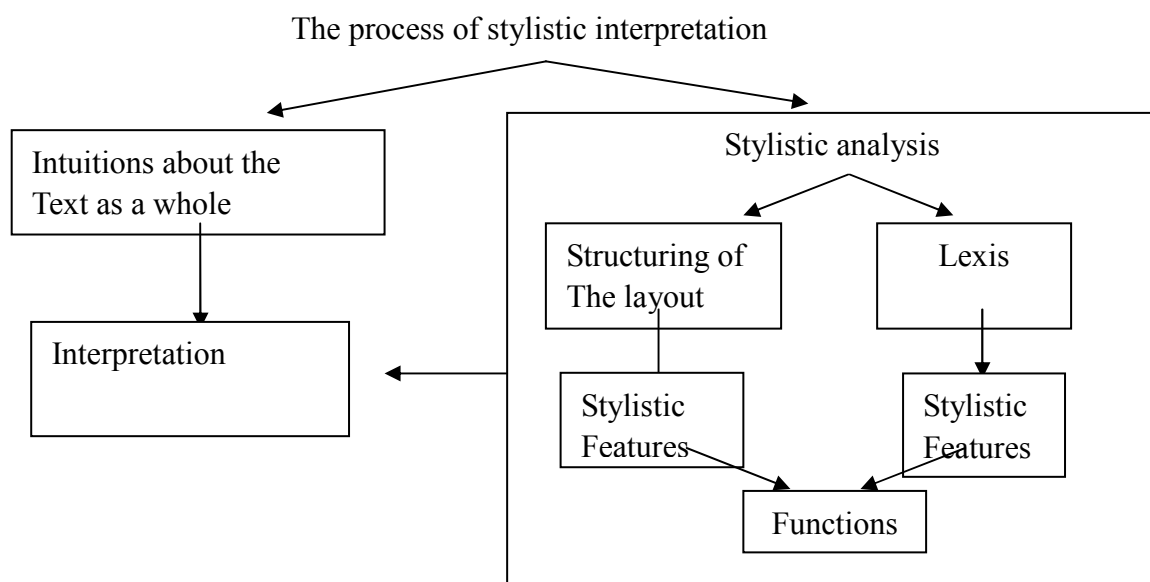


Figure 1. The process of stylistic interpretation

To confirm the intelligibility and usefulness of his model, he quotes a statement by Paula Sunderman(1974):

“An interpretation based upon a close analysis of the interrelationship of syntax and semantics promises to be the most fruitful approach to the meaning ... for it brings together the disciplinary contributions of both linguistic and literary analysis ... ”

When it comes to the aim of this model he (1987:89) says, “The aim of this model is, very briefly, to provide an optimal stylistic interpretation of literary texts, short texts in particular. The tools to achieve it are our intuitions about them and the literary stylistic analysis of the significant features of the structuring of their layout and lexis and the stylistic functions and effects produced.”

Hasan believes that this model will be a detailed analysis for pedagogical as well as interpretive purposes. Furthermore, he mentions that the ultimate aim of this analysis, together with that of lexis, is to provide a literary stylistic interpretation for the text which concretizes the theoretical argument put forward about the proceedings of literary stylistic analysis to confirm its usefulness and legitimacy overseas in particular.

He also provides another figure for the analysis of the two texts(The Sisters, by James Joyce, and Enough, by Samuel Beckett) in the step of stylistic analysis ,which can be applied for the evaluation of translation.

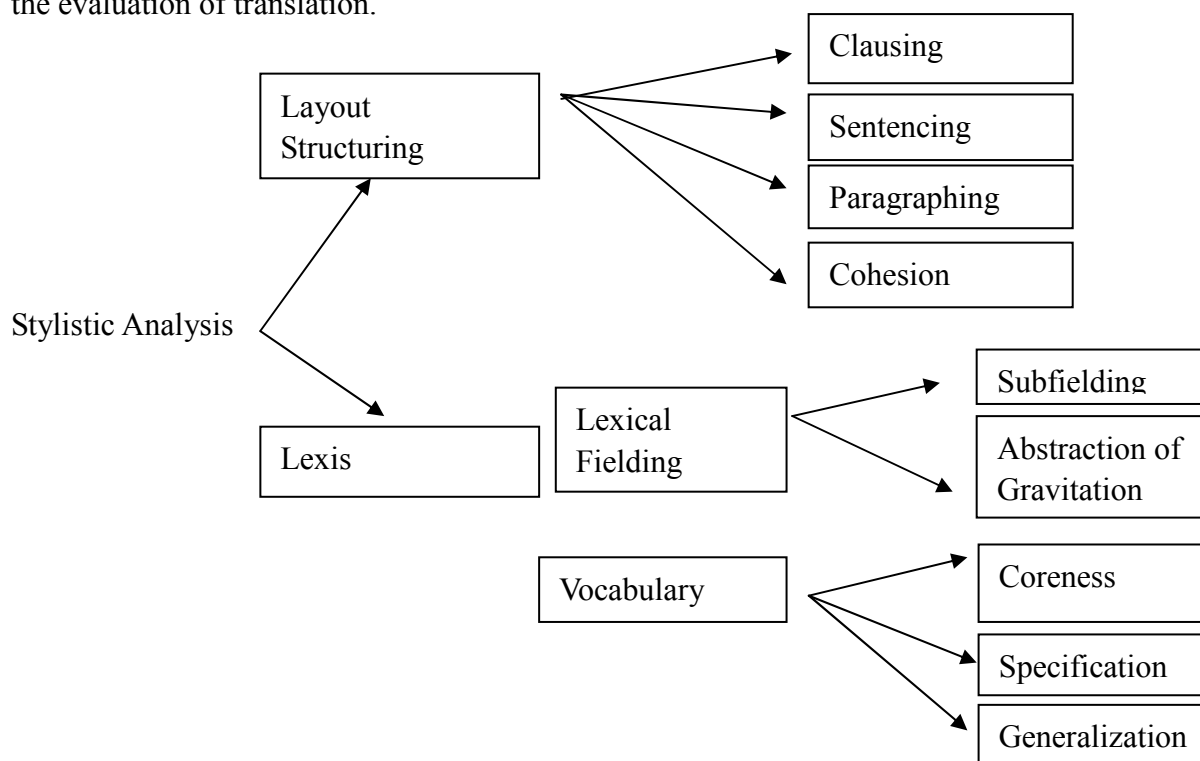


Figure 2. Stylistic Analysis



### 3. Application of this Model in the Field of Translation Studies

#### 3.1 First Stage

As the first figure shows, according to Ghazalah , an intuitive response to the text, which must always be the starting point of any stylistic analysis, should be provided. Therefore, the first stage in the process of stylistic interpretation is Intuitions about the Text as a whole. The first stage, intuitive stage, can be considered to come to the linguistic, contextual, narrative features and setting, plot and so on of the story. As it is concluded in the section 2.1, intuitions relates to our experiences, our knowledge of language system, personal identity and so on. All theses have a relation to our senses and can be subjectively oriented. As far as the field of translation studies is concerned, intuitive response should not be involved in the evaluation of translation, even though Ghazalah believed that the intuitive response to the text must always be the starting point of any stylistic analysis of the original literary texts. However considering the views mentioned in the section 2.1, the usefulness of the intuition in the translation studies, both for the evaluator and translator, can be corroborated. Therefore, the evaluator of the translated texts should first read the original text and get an intuitive response which is based on his experiences, knowledge of the language and so on; then, he should read the translated texts to get whether he can come to a similar intuitive response or not. There is no question that if the evaluator get a similar response, the original text is translated well. However, there is a question here: how can the evaluator measure whether there is a similarity between the intuitive response from the original text and the intuitive response from the translated text? Since there is not an appropriate objective method or tool to measure the degree of similarity between the source and target text, it should be mentioned that other factors should be involved for the stylistic analysis of the translated texts to reduce the subjectivity. In others words, the intuitive response should be used along with other factors and it shouldn't be ignored. The intuitive response should not be ignored in the evaluation of translation, like in the stylistic analysis of the original sense, because the intuitive response relates to our senses and feelings and it shows the effect that a text or translation can have on us. Therefore, considering the intuitive response, human's senses and experiences are also involved in the translation. Here it doesn't mean that the evaluator can reject a translation if it doesn't provoke the same response, but it means that the intuitive response is the first stage for the stylistic analysis of the translation, and whether the evaluator believes the translation evoked the same response or not, he should go to the second stage of stylistic analysis to see the correctness or wrongness of his judgment concerning the intuitive response resulted from reading the translation. According to Katharina Reiss (2000:2), reviewers rarely take the time and effort to compare a translation with its original language version, even if they are familiar with the language. It will happen more frequently if the language of the original is either French or English, less frequently if it is another European, and very rarely if it is another European language. The result is outrageous: a work is examined for its content, style, and sometimes also for its esthetic character, and both the author and his work are judged only on the basis of the translation without consulting the

original work. Out of these statements mentioned by the Katharina Reiss, it can be concluded that the original text should be considered for the evaluation of the translation. There is not any disagreement with Katharina Reiss in that the original text should be considered for the evaluation of the translation; however, in my opinion this considering the original text should not put away the evaluators' senses and feelings about the text, which are the results of his experience, knowledge of the language, cultural aspects, personal identity and so on. Psychologically speaking, when human being's senses are ignored, his interest to the phenomena is reduced. Considering the evaluation of the translation, when a place is given to the evaluator's senses and feelings, here the intuitive response, his interest in the phenomenon of translation is increased and he will not show any resistance to the second stage of the evaluation of the translation which is theoretically based and objective.

Here *The Catcher in the Rye* written by J.D. Salinger is considered to make clear what I said about the intuitive response. Salinger's writing has an instantly recognizable style, which is colloquial, humorous and intimate. He achieves this through his idiosyncratic use of narration, dialogue, characterization, use of humor and intertextuality. The form of the fiction mirrors his themes. He often writes about children, typically representing them as the embodiment of innocence and clear-sightedness. His adult and adolescent characters tend to be rule-breakers who, dissatisfied with a superficial and materialistic society, turn to religion, philosophy and literature for comfort (Graham 2007:19). As far as *The Catcher in the Rye* is concerned, Costello (1959:43) suggests that the strength of the novel lies in the way that Salinger has utilized typical aspects of teenage speech yet still made Holden an individual: 'This difficult task Salinger achieved by giving Holden an extremely trite and typical teenage speech, overlaid with strong personal idiosyncrasies.' Considering what is mentioned about the *Catcher in the Rye* by Sarah Graham (2007) and Costello (1959), it should be said that this story should be translated in a way that the reader can get the fact (the feeling or response should be aroused in him) that the story utilizes typical aspects of teenage speech and that the narrator and protagonist of the story is a teenage boy that has his idiosyncrasies. In other words, the story should be translated in a way that is in line with the experience and knowledge of the reader concerning the typical aspects of the teenage speech. The translator shouldn't translate in a way that the reader thinks the protagonist of the story speaks like adults and doesn't have any idiosyncrasies; if the translator translates in such way, the reader or evaluator see the translation in opposition to their experience and knowledge concerning the teenage speech and they won't be satisfied with the translation.

### *3.2 Second Stage*

To reduce the subjectivity of the first stage, or to prove whether the evaluator's subjective evaluation was right or wrong, we come to the second stage of evaluation. The second stage of the evaluation draws on the second component of the Ghazalah's model, i.e. is stylistic analysis.

In the second stage, we have stylistic analysis. The stylistic analysis here, according to

Ghazalah, consists of two parts: layout structuring and lexis. In his doctoral dissertation, Ghazalah investigated the layout structuring and the lexis of the two stories. Here I want to elaborate the usefulness of them in the second stage of our proposed evaluation model.

### *3.2.1 Layout Structuring*

Taking the second figure into account, when the layout structuring is concerned, we should consider four elements: clausuring, sentencing, paragraphing and cohesion.

As far as the translation of a text is concerned, the layout structuring of the source text should be conveyed to the target text through the rules of the target language. That is, there shouldn't be any traces of interference of the source text rules for making clause, sentence and paragraphs. In other words, each language system has its own cohesive links and we should adapt the cohesive links of the source language to the cohesive links of the target language. If the cohesive links of the source texts are maintained in the translation, the target text will not be intelligible to the target reader. To make it clear, as far as the syntactic classes of simple sentences are concerned, the translator should maintain the syntactic classes of the simple sentences of the source text by using the rules of the target language system. What should a translator do when there is a deviation from the standard norm, e.g. cohesive links, of the source text? There are many views concerning the representation of the original text. Katharina Reiss (2000:64) believed that in a content-focused text it is always appropriate to eliminate obvious errors and compensate for stylistic defects. She continued that in a form-focused text, on the other hand, a translator's stylistic or other faults should not be ignored "in a spirit of brotherly love" as Guttinger (1936:107) advises, although elsewhere he warns that "the translator must be able to resist the temptation to clarify and improve the original." Walter Widmer (1959:82) supports the view that the translator is obliged to represent the original clearly. In her book, Katharina Reiss mentioned that Widmer's view contrasts with the principal enunciated by Wilhelm von Humboldt(1963:84) that "... where the original suggests without openly stating, where it uses a metaphor whose relevance may not be obvious, or where it omits a transitional point that is necessary for the reader, it would be unfair of the translator to supply arbitrarily a degree of clarity that is lacking in the text." The translator acts as a mediator and he should reflect the original to the extent that his translation doesn't destroy the features of the original text. Even though, according to the followers of functionalistic approach to translation, the function of the translation determines the method of translation, the translator should do his best not to destroy the spirit of the original text. Therefore, in literary texts like *The Catcher in the Rye* where its protagonist is a teenager with his own idiosyncrasies and who uses the slang language, the linguistic features of this text have a prime importance and these linguistic features make the reader believe that the protagonist of the story is teenager who doesn't use the formal language. Generally speaking, two laws are proposed for the translation of a text: law of growing standardization and law of interference. Toury (1995:274) suggests two 'probabilistic' laws of translation that result from the identification of norms in Descriptive Translation Studies (DTS). The first law is the law of growing standardization, which states that translations tend to be more

standardized and lack stylistic variation due to an assimilation of target-culture models. The second law is the law of interference, which refers to the tendency of source-text features to be copied into the target text. In a paper written by Ritva Leppihalme (2000), he examined standardization through the English translation of Finnish writer's work. He founded that the non-standard language was neutralized in the translations, and his study finally suggested that standardization is not necessarily only negative in its results, as target readers may be more interested in other aspects of the target text than its linguistic identity. He believed that the elements weakened or lost\_ the sociocultural context, humor and individualization of characters\_ any not be so readily missed if the reading experience is emotionally satisfying in other ways. If we assume that the readers were looking for a sense of the past , awed by the tough conditions that prevailed in the Finland of the 1930 and impressed and touched by the fortitude of Finns , then we can understand that they were perhaps less interested in the linguistic identity of the author. Perhaps it did matter to them who told the story (Leppihalme 2000: 266). First of all it should be mentioned that nothing in itself is negative. The laws of growing standardization and interference would be negative in their results if they don't be compatible with the functions of the translation. In case of the translation of the Finnish novel, the translator tried to be target-oriented, therefore the method of standardization can be in line with the function of the translation. Could the translator increase the interest of the readers in the text, if he maintained the informal linguistic elements? It is a question that Ritva Leppihalme ignored. Even though the predetermined function of the translation made the translator to focus on the contents rather than the informal linguistic elements (and he succeeded in arising the interest of the reader), the translator could increase the interest of the readers, if he also focused on preserving the informal linguistic elements of the novel; therefore, my answer to this question is yes. To provide an evidence for my answer, i provided here some ideas of the great literary critic Matthew Arnold. In his article Literature and Science, Mathew Arnold (1882) believed that human nature is developed by some powers ( the power of conduct, the power of intellect and knowledge , the power of the beauty, and the power of social life and manners); we have the need for them all, we shall be in a fair way for getting soberness and righteousness , with wisdom. He went on saying that perhaps they may not have sufficiently observed another thing: namely, that the several powers just mentioned are not isolated, but there is, in the generality of mankind, a perpetual tendency to relate them one to another in diverse ways. Following our instinct for intellect and knowledge, we acquire pieces of knowledge; and presently, in the generality of men, there arises the desire to relate these pieces of knowledge to our sense for conduct, to our sense for beauty, and there is weariness and dissatisfaction if the desire is balked. Therefore, as Matthew Arnold believed if the pieces of the knowledge are related to our sense for conduct and our sense for beauty, these pieces of knowledge will be well received and a better interest will be increased in our body. Matthew Arnold also mentioned that we shall find the art and poetry and eloquence of men who lived, perhaps, long ago, who had the most limited natural knowledge, who had the most erroneous conceptions about many important matters, we shall find this art and poetry, and eloquence, have in fact not only the power of

refreshing and delighting us, they have also the power, such is the strength and worth, in essentials, of their authors' criticism of life, they have a fortifying, and evaluating and quickening, and suggestive power, capable of wonderfully helping us to relate the results of the modern science or our need for conduct, our need for beauty. Therefore, it can be drawn from the ideas of Matthew Arnold that poetic language can be used as a means to relate the knowledge to the human's sense for conduct and beauty. As far as the informal language is concerned, it can be said that the informal language can also be categorized as the poetic language because there is some similarity between the poetic and informal language: one of the great similarities is that in both form of the language there is a deviation from the normal and standard language. In my opinion, the informal language can act as a means to relate the contents of the text to the human's sense for conduct and beauty, so a great interest is evoked on the part of the reader. Therefore, whether our method is target oriented or source oriented in translation of a text, the linguistic elements of the text, especially the poetic and informal linguistic element of the text should be conveyed in the target language at best.

In case of *The Catcher in the Rye*, there are some deviations from the normal, formal English language system. The author of this story used these deviations to make the reader believe that the story teller of the story is a seventeen year old child. This child, Holden Caulfield, makes some grammatical mistake and uses some expressions to give a sense of looseness of expression and looseness of thought to his speech. According to Costello (1995; cited in Bloom 2000:12) Holden's 'and all' and its twins 'or something,' 'or anything,' serve no real, consistent function. They simply give a sense of looseness of expression and looseness of thought. Often they signify that Holden knows there is more that could be said about the issue at hand, but he is not going to into it. Furthermore, Holden is a typical enough teenager to violate the grammar rules, even though he knows of their social importance. His most common rule violation is the misuse of lie and lay, but he also is careless about relative pronoun ('about a traffic cop that falls in love'), the double negative ('I hardly didn't even know I was doing it'), the perfect tenses ('I'd woke him up'), extra words ('like as if all you ever did at Pencey was play polo all the time'), pronoun number ('It's pretty disgusting to watch somebody picking their nose'), and pronoun position ('I and this friend of mine, Mal Brossard'). More remarkable, however, than the instances of grammar rule violations is Holden's relative 'correctness.' Holden is always intelligible and is even 'correct' in many usually difficult constructions. Grammatically speaking, Holden's language seems to point up the fact that English was the only subject in which he was not failing (Costello 1995; cited in Bloom 2000:19).

Therefore, the elements mentioned above are the layout structuring of *The Catcher in the Rye* and the translator should convey these elements in the source text. The translator has no right to adapt these elements, which deviate from the source language system, to the normal, formal target language system. The translator should translate in a way that shows to the reader of the target text a deviation from the target language system because through this method of translating the reader of the target text can come to the correct idiosyncratic and

linguistic features of the protagonist's speech. Therefore, the linguistic, social features of the characters of the literary text (e.g. using informal language, incorrect grammatical rules and dialects) should be conveyed in the translation.

### 3.2.2 *Lexis*

According to Hasan Ghazalah (1987:135), Lexis in literary stylistics is the aspect which heretofore has been attended to only cursorily. The major pre-occupation of stylisticians has been with the stylistic features of the syntactic structure. Only occasionally attention has been paid to the functionality of lexical items and clusterings. So there is still a lot of work to be done on the stylistic functions of lexis to match the amount of work done on the stylistic effects of syntactic features. Obviously, core vocabulary is of a tremendous benefit in the area of language learning and acquisition. However, in literary stylistics, where the ultimate purpose is different, its use is limited to two main realms (Ghazalah 1987:139):

- a. To find out to what extent the writer distances his text from readers and from everyday uses of language.
- b. To demonstrate the neutrality/bias of a character or an episode, for example, to be a measure against which neutrality of expressivity, or normality/abnormality of expectations are drawn.

When it comes to the coreness of a vocabulary, it should be mentioned that the context of a literary text determines the coreness of a vocabulary. That is, a word may be core in isolation, however the context and situation of the literary text determine the coreness of a vocabulary. For example, in scientific and technical texts there are some special words which have their importance in isolation, however as far as *The Catcher in the rye* is concerned, an ordinary word, "phony", get importance because of the situational context and characteristics of the narrator of the story. Furthermore, in addition to commenting on its authenticity, critics have often remarked\_uneasily\_the 'daring,' 'obsence,' blasphemous' features of Holden's language (Costello 1959; Bloom 2000:12). Therefore, there are many swear words and blasphemous words in this story, which are considered the core lexis of the story, and to be loyal to the source text, the translator should convey them. Therefore, some words in literary texts are the core words and special attention should be paid to them on the part of the translator. These words can also in some literary texts take the form of leitmotif. This idea can be somewhat similar to Newmark's (1981: 29) that lexical items have a primary, or core meaning, and to Dillon's (1981: 149) that "Words are core, non-core in isolation, but when occurring in a context they acquire one particular sense, whatever-it is, it is still particular."

The other concept used in Ghazalah's model which can be used for the evaluation of the translation is the lexical fielding and sub-fielding. As Ghazalah (1987:143) puts it,

"lexical fielding and sub-fielding are based on the similarity of the collocational ranges of some lexical items. Items like Money, Bank and Currency will share such collocates as Cash,

Cheque, Interest, Installment, Credit, Debit, Pay, and Exchange, whereas items like Insomnia, Establishment and Solubility do not share many collocates. So the former which overlap in their collocational ranges, can form a lexical field, while the latter cannot because they do not have such overlap of collocational ranges. The point of focus is not so much the sorting of lexical items into fields -which has to be intuitive- as the exploration of how they are mingled together and the functions produced by that. It must be pointed out here that, as Benson and Greaves (1981) put it, "Individual lexical items do not signal the field, but their clustering does."

In my opinion, these lexical fielding and subfielding can also be used by the evaluators of the translated texts. I mean some words in a text have common characteristics and they all contribute to the message of the text. For example, some words in the *Catcher in the Rye* which relates to the blasphemy can show the protagonist's or writer's view concerning the religion, so the translators or evaluators should consider these blasphemous words because they all convey a message. Along with the lexical fielding and subfielding, we can also have sentence fielding and subfielding. I will clarify my suggestion by providing an example from *The Catcher in the Rye* by Salinger. In this story the sentences such as "It really is" or "It really did", "If you want to know the truth", which are the sentence fielding, and the word "phony" share some aspects. The protagonist of the story uses these words and sentences to mention that the adult world is full of lies and he tries to make others believe that he is telling the truth, and there is a difference between the adult world and teen's world (the adult world is full of lies); the translator of the literary texts like *The Catcher in The Rye* has a responsibility to convey these concepts as effectively as possible. Therefore, the fielding and subfielding can be at the level of the sentence and lexis, and these sentences and lexis fielding should be considered during the process of translation.

#### **4. The proposed Model**

Considering all the ideas and facts mentioned in the previous parts of this paper, the stages for the evaluation of the translated texts in terms of stylistic features can be as follows.

##### *4.1 First Stage*

- 1) Reading the original text to get the intuitive response it evokes
- 2) Reading the translated text to get the intuitive response it evokes
- 3) Defining the degree of similarity between the intuitive response evoked by the source text and target text. (Note 1)

##### *4.2 Second Stage*

The second stage relates to the stylistic analysis and it is as follows:

- 1) Determining the layout structuring of the source text  
Investigating whether the layout structuring of the source text is conveyed appropriately in the target text or not
- 2) Determining the Core Lexis of the source text
- 3) Investigating whether the core lexis is conveyed appropriately in the target text or not.

#### *4.3 The third Stage*

First it should be mentioned that the first stage is subjective evaluation and the second stage is objective evaluation. These evaluations are not binary opposite, but they are supplementary to each other. Generally speaking, through putting both the subjective and objective evaluation in the proposed model, this paper aims at filling the gap between the dichotomy of subjectivity and objectivity.

In this stage, the results of the first and second stage should be compared. The results of the both stages have their own significance and importance. If the results are the same, that is, both of them support a special translation, that source text is translated well stylistically. If the results of the two stages are not the same, it will be difficult to announce whether the text is translated well stylistically or not. However, since the second stage is the objective stage, it has superiority to the first stage, the subjective stage; the subjective stage can also take superiority over the objective stage when the focus is on the receiver of the translated text. In other words, the function imposed on the translation can determine the superiority of the subjective or objective stage. For example, in the religious countries, the officials may aim at providing a translation of *The Catcher in the Rye* in which the swear words are lost. So, the function of the translation is to eliminate the swear words. For evaluating this kind of translation, there is no need to compare the source with the target text, but the evaluator reads the translation (target text), and if he feels the swear words are lost, the translation will be an appropriate translation. In this case, therefore, the subjectivity has superiority to the objectivity.

### **5. Discussion and Conclusion**

To evaluate a translation, we should focus on a specific aspect and it is wrong to make general judgments about a translation. In this study, it is tried to focus just on the stylistic aspect of a translation. Therefore, to provide a framework for the evaluators of the translation a model is proposed, which can be used by both the evaluators and translators. Bringing the first and second stages of the proposed model together, an appropriate stylistic interpretation of the text come into existence. The translator should bring these two stages together, if he is going to translate a text. The evaluator of the translation should also consider these two steps together, if he is going to evaluate a translated text. The process of stylistic interpretation will help the evaluator and translator to come to the correct linguistic and functional aspects of the text. It should be mentioned that the interpretation that an evaluator or translator can



get from the stylistic analysis is not the final and sole interpretation that can be get from the literary text. As Brumfit and Burke (1986) puts it,

"... a full and final reading of literature will never be achieved, but the more we read and the more we experience of life outside reading, of course, the more our reading and, re-reading is enriched. But it is enriched not merely at the level of language, but also at the level of form, structure of story, paragraphing, concept, and so on."

Furthermore, putting these two stages together a friendly relationship will develop between the evaluator and theory. The first stage, intuitive response, is the realm of the evaluator and the second stage, the objective analysis, which is called the stylistic analysis stage in this study, is the realm of theory which is developed by the linguistic scholars. Generally Speaking, considering the concept of intertextuality we come to the conclusion that howness is much more important than whatness. It means that through conveying the howness by which a literary text is reported, we convey the ability of the writer in using the language of his own system of language. It doesn't mean that the content of the text is not important, but according to Katherina Reiss(2000) in literary texts the form has much more importance than the content of the source text .Finally, It should be mentioned that we shouldn't sacrifice the content for the form of the source text or vice versa.

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### Notes

Note 1. There is not a precise tool to determine the degree of similarity, therefore it is to some extent subjective. This comparison between the evoked responses should not be ignored, that is subjectivity also plays an important role in the evaluation of the translated texts.