

TEXTURE IN TRANSLATION:
THEMATIC ASPECTS
OF ENGLISH AND GREEK TEXTS

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The effects of translation on thematic aspects of text structure are examined by comparing an English expository text to its rendering into Greek by five different translators. Divergence among the texts is found in punctuation, the placement of adjuncts and clause word order. It is argued that textual considerations motivate the translators' choices and a tentative model is proposed in order to describe the process of translation.

This paper addresses the - rather broad - question that Papegaaig & Schubert (1988: 10) posit as a central issue in translation theory: "How can we avoid destroying a text by translating it into unrelated sentences?". Before contemplating an answer, however, it is necessary to consider the ways in which a series of unrelated sentences differs from an organized text.'

Text organization can be seen from (at least) two different perspectives: either as comprising relationships amongst items of the text whose interpretation is mutually dependent or as stemming from the moment-by-moment unfolding of the text as a sequence of units (sentences, clauses, clause constituents etc.). The difference is well captured in Halliday & Hasan's (1976) distinction between non-structural and structural aspects of texture, where 'structure' is taken in its narrow sense as 'internal' unity or constituency (cf. though Hoey 1991: 13, 193). The 'texture' of discourse is the product of interaction between these aspects, and particularly, between cohesive ties of various kinds and textual systems such as the thematic development or the

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given-new organization (Halliday & Hasan 1976: 326).

Text-forming relations can thus be sorted into complementary groups. On the one hand, there is "a potential relating one element in the text to another, wherever the and without any implication that everything in the text has part in it" (Halliday & Hasan 1976: 27). In other words, constitutive elements are associated in an almost paradigmatic fashion: they are interchangeable to the extent that order of position are not crucial in relating them. On the other hand, textual elements may be related by a left-to-right dependency more akin to the syntagmatic mode. Presentation from a particular perspective or 'staging' (Grimes 1975) is then their distinctive feature.

It is clear that this distinction between textual relations cannot be absolute. For example, direction plays a crucial role in distinguishing (anaphoric or cataphoric) cohesive relations in Halliday & Hasan's framework (1976: 329ff.). Factors such as the distance separating the related elements (op.cit.: 33), the potential interference of other elements etc. (Givón 1975) may also be taken into consideration. The identification of a relation as such (i.e. reference, ellipsis etc.), however, is not based on any structural criteria, in the sense of the relation of the items. The same seems to be true for Halliday & Hasan's (1991) model, as well. So, the distinction can be retained as a useful frame for the discussion which follows.

My research at the University of Birmingham concerns the systematic ways in which Greek and English expository texts differ with regard to text-forming relations. In another paper

(Goutsos 1991), I have reported on the effects of translation on the non-structural or cohesive aspects of texture. For that analysis, I applied Hoey's (1991) model of lexical patterns to analyze the same data I use here. In this paper, I concentrate on the structural or thematic relations of the same texts and the problems which arise from the task of creating a coherent and acceptable translation into a target language.

1. Data and Hypothesis

A common methodological approach to Contrastive Analysis employs the notion of 'parallel texts' as developed in Contrastive Textology (Hartmann 1980, 1981). According to it, alternative versions of a text in different languages may provide a suitable empirical basis for comparing these languages. This study makes use of a type of parallel texts which comprises a source-language text and translations of it by different authors (cf. Hartmann 1980: 48).

The source-language text comes from the first pages of an introductory volume of a Political Studies handbook, entitled *Masters of Political Thought* (see Hoey 1991: 78, 246 and Appendix I, here). It has been thoroughly analyzed in Hoey (1991) with regard to lexical patterns and it was selected because this already existing analysis would make the comparison to the target-language texts easier.

The texts for comparison are five translations into the target-language, Greek (see Appendix II - for reasons of space,

only a part of the actual translations is given). The translators were native speakers of Greek and had a near-native proficiency in English but none of them had any experience of professional translation.

The underlying assumption in using these parallel texts that inexperienced translators, even if they are fluent speakers of both languages, would take equivalence of structures as default and avoid deviations from the original. The translation task was designed on the basis of this premise. That is, translators were not given specific instructions about the task or the purpose of the study in advance. Furthermore, the restrictions were conducive to adopting a 'word-for-word' approach to the translation of the quite long original text (sentences, 1241 words in total).

Thus, the analysis which follows refers to cases in which the translated texts differ from the original and from each other.¹ According to the assumption above, any instances of 'deviations', i.e. structures which could have been translated "as they are in the original" but were not, have a specific significance and are in need of an explanation. Therefore, what follows, I describe the effects of translation on thematic aspects of texture and, at the same time, attempt an explanation of the different renderings of the same text.

¹ The original is referred to as E, followed by the number of the sentence in question. For the Greek texts, G is followed by the number of text (1-5) and the number of the specific sentence (separated by semi-colon).

2. Thematic relations in translation

The comparison of the parallel texts indicates a number of cases in which the linearization of textual elements in the translated texts differs from the original. These concern mainly the placement of sentence boundaries,² the position of clause-initial adjuncts and internal clause-construction.

A case of intersubjective agreement in the Greek translations concerns the placement of sentence boundaries: translations which do not follow the division of the original (G1, G3 and G5) generally agree among themselves on the introduced sentence boundaries. Thus, for instance, all three texts break the first sentence of the original (E:1) into three sentences (G1:1-3, G3:1-3, G5:1-3). E:1 consists of a finite clause, linked by semi-colon and by and to two non-finite clauses. While G2 and G4 carry this pattern over in the translation, G1 has 3 (finite) sentences which cohere with a demonstrative pronoun (a'fta) and a conjunct in the place of and (e'pisis: in addition). In G3 only the third sentence has explicit cohesive links, namely a re-entry (repetition) of the topic and a conjunct, while G5 does not have any such markers of cohesion. Similarly, G3 compensates for the break of E:14 in G3:18-19 (cf. G1:18, G5:17) with a re-entry of the subject. This, however, leads to fronting or 'thematizing'³ in Greek of the

² Changes in sentence boundaries were also found to influence the general diffusion of lexical links observed in the translation from English to Greek in Goutsos (1991).

³ 'Theme' is taken, here, in the sense described in Halliday 1985 as "the point of departure of the message". Although the application of this notion to Greek is anything but straightforward, I use it in this paper in order to put emphasis on the 'staging' properties of initial position.

adjunct: in doing this.

The main motivation for using a full stop in the translation where the original has a different punctuation mark (or no punctuation, at all) seems to be the different subject between the related clauses. Thus, E:4 is split into G1:6-7, G3:6-7, G5:6-7 and E:6 into G1:9-10 and G3:9-10 (but cf. G5:9). A full stop is considered more appropriate in order to indicate the discontinuity. Research reported in Givón (1990: 848ff.) supports this finding, by indicating that there is a gradation of connectivity associated with different punctuation marks.

At the same time, the creation of two themes in the translation of a single one in the original adds prominence to (or defines) the definition of the term, (see Bäcklund 1988) or highlights certain elements (e.g. the theme of the second part of E:4: the object). This changes the thematic progression in the text, the ordering and concatenation of themes (Daneš 1974). For instance, G1:9 is related to G1:10 by the fronted adjuncts: si'xna [= very often] and meri'kes fo'res [= sometimes].

In addition, changes in sentence boundaries affect the position of sentences in the rhetorical structure of the text as a whole.⁴ The separate clauses in E:4, for example, constitute separate Elaborations of E:3, so that their separation by 'stronger' punctuation can be motivated. In contrast, the second clause in E:6 is hypotactically related to the first part (Justification). A clearer example of this use of punctuation

⁴ All references to rhetorical structure or rhetorical relations of sentences (such as Elaboration, Justification etc.) stem from analyses such as Mann & Thompson's (1986) or Givón (1975). For an overview, see Bäcklund (1988).

the rendering of E:15-16 into one sentence in G5:18. Here, the relation of Exemplification between the two sentences in the original becomes explicit by the use of semi-colon in the translation.

In this respect, the employment of punctuation in translation must not only be related to subject switch or the highlighting of individual items. It is primarily affected by considerations of the broader textual structure as appears e.g. in the thematic progression and the rhetorical structure of the following text.

The second point in which linearization of the translation is found to differ from the original is the placement of adjuncts. Halliday (1985: 50) observes with regard to modal and conjunctive adjuncts that these elements tend to come at the beginning because it is natural for the speakers to make their own angle of judgment 'point of departure' or theme for the clause.

In the translations into Greek, modal elements are commonly fronted even if they are non-initial in the original. This is, firstly, a strategy by which prominence in the clause is managed. For instance, in the translation of E:12: *I will indeed stake my credit on the assertion that...*, where the modality of the clause is further emphasized by indeed, two options are followed by the translators: they either put emphasis on the verb by lexicalization and by shifting the verb into the present tense G2:12: *pi'stevo a'krašanta 'oti* [= I believe firmly that...], G3:16: *'kano tin aksiopi'stia mu na eksart'jete a'po* [= I make your credibility rely on], G5:15: *stixima'tizo tin ipoli'psi mu me*

[= I stake my reputation on]) or front the modal (G1:16: *st' praymati'kotita iposti'rizo 'oti* [= in fact I claim that... G4:12: *'praymati θa šiakini'nefso tin aksiopi'stia* [= indeed will stake the credibility of...]). Another interesting case E:6: *...a single point only has been selected...* The Greek dictionary equivalent for both *single* and *only* is (in this context) the form: *'mono*. So, the translators would have to use this form either twice or only once, opting in the latter case for ellipsis instead of repetition.⁵ All translations follow the second solution. (Because of the common morphology, it is not easy to decide which word of the original is 'omitted'). The resulting de-emphasization is compensated for in G4:6 by fronting *only*: *'mono 'ena si'mio...* [= only one point...].

The fronting of modal elements in the translation is also a strategy by which connectivity with what comes before is enhanced. That is the case, e.g. in G1:6 where: *I have tried rather* is given as: *Ka'ta 'vasi pro'spaθisa*, by which the cohesion of the sentence to the rest of the text becomes more explicit. In G5:5: *peri'sotero 'ine* translates: *It is rather*, and in G1:42: *'siyura θa peri'orize* renders: *he would certainly confine*. The same happens in G3:10 in which the temporal adjunct precedes the additive conjunction: *po'les fo'res e'pisis*, cf. E:6: and *sometimes*.

In general, it can be tentatively claimed that Greek favours fronted adjuncts (and especially adverbials, as the last one), an unmarked option whereas English would consider the same

⁵ Alternatively, they could find another item for one of the original words.

Construction as marked. This seems to account for cases in which it is not easy to find any other motivation for fronting as e.g. (4) E:24: But this is certainly not the advantage... for which two translations front the modal; G1:27 has: a'la 'siyura and G3:29 as: aptin 'ali [= on the other hand] asfa'los.

On the other hand, downgrading of adjuncts is not impossible to find: G3:14 has: 'kapjos 'omos pu... for: but a man who... and 1:35 translates: Of course it is true as: 'ine a'liθia, 'isi'ka,... An intermediate position is adopted with regard to prominence when the adjunct is put within the verb complex as in 4:4: 'exo 'malon prosa'θisi for: I have tried rather and G5:34: ine, 'vevea, a'liθia for: Of course it is true.

Again, it is obvious that the fronting (or moving) of adjuncts is motivated by considerations of both the relative prominence of elements within the sentence and of the textual context in which the sentences occur. Furthermore, language-specific preferences seem to influence the actual structures in the translated texts.

The role of contextual factors is not only evident in peripheral elements of the sentence but in their basic construction, as well. The distinction between main and superordinate clauses is crucial in highlighting or downgrading the significance of textual elements (see Bäcklund 1988). Shifting a textual element from a subordinate to a main clause leads to major change in its prominence, as in:

E:24: But this is certainly not the advantage which a modern reader can be promised of...

which is rendered in G3:29 as:

Aptin 'ali	asfa'los	'enas	'sinxronos	ana'ynostis
on the other hand	surely	a	modern	reader
den bo'ri	na ana'meni	'ena	pa'romjo	'ofelos
can not	expect	such an		advantage

Nominalization of verbs is a common strategy used to render the relative significance of elements even more explicit. For instance, in E:6: Very often after a long passage has been quoted a single point has been selected, the backgrounding role of the temporal clause is stressed in translation. G2:6 translates: 'istera a'po tin pa'raθesi e'nos ekteta'menu ki'menu [= after the quoting of a long passage] and G3:9 has: 'istera a'po tin epilo'yi e'nos me'yalu ki'menu [= after the selection of a long quotation]. G5:9 is even more elliptical: me'ta a'po 'ena ma'kri a'pospasma [= after a long quotation].

Word order change in the basic sentence structure is usually motivated by thematic progression. For instance, in the two parts of E:6 there is a parallelism and a theme-to-theme progression:

E:6: a single point	has been selected
this point	has been selected

Most translations follow this pattern. However, in Greek there is the possibility of reversing the SV order and that is what is done in G1:9-10:

G1:9: 'ena 'mono si'mio	epi'lejete
G1:10: epi'lejete	a'fto to si'mio

In this way, the thematic continuity adopts a rheme-to-theme transition which adds variation to the progression. Similarly in the translation of E13 into Greek, the choice of a certain type of thematic progression affects the change in word order. Thus

the original has:

THEME		RHEME	
T1	if a proof ...	R1	is demanded
T2	there is	R2	no proof except...

a first conditional clause is naturally rendered into Greek by translators as VS (to keep the original SV order would be awkward). As a result, there are two options available for the second clause: either to use the unmarked order for existential clauses and have a rheme-to-rheme transition or 'rheme repetition' pattern as in G1:17, G2:13 and G4:13:

THEME		RHEME	
T1	an ziti'θi	R1	mja a'poðiksi
T2	den i'parxi	R2	('ali) a'poðiksi

front the subject in a marked structure and achieve the 'zig-zag' pattern of the original but now as a rheme thematization, in G3:17 and G5:16:

THEME		RHEME	
T1	an ziti'θi	R1	mja a'poðiksi
T2	a'poðiksi	R2	den i'parxi

in, preference for one or the other type must be a matter of linguistic conventions.

Demands for achieving a specific thematic progression may have more dramatic effects on sentence structure, as e.g. in one translation of E:5:

E:5: *Nor does the commentary make any pretension of being exhaustive*

G1:8: *'ute i'parxi i filoðo'ksia ta 'sxolia na 'ine
nor there-is the pretension the commentary to-be
eksantliti'ka
exhaustive*

alteration of the original into an existential clause in Greek keeps the same VS structure but the prominence of the

element: the commentary is played down by moving it from the front (or de-thematizing it). This may result in a disruption of thematic progression but this translation puts emphasis precisely on the break in continuity between this sentence and the previous one, thereby establishing more emphatically a new paragraph.

Considerations of the larger thematic structure in translating are more apparent in a number of constructions which have been (notoriously) related - at least in English - with the interplay of word order, prominence and information distribution. Impersonal projections (Halliday's term, 1985: 246) such as E:8: *it is part of the plan of the book to concentrate attention on...* are among these structures.⁶ A translation into Greek would have to retain both word order and the prominence hierarchy.⁷ G4:8 and G5:11 achieve this by simply transferring the structure of the original. G2:8 puts emphasis on attention by placing ('raising') it before the infinitive:

G2:8: *apote'li 'meros... i prosō'xi na epikentro'θi
is part... the attention to be concentrated*

In contrast, other translations prefer not to follow 'projected' structure. A more natural version in Greek is G3:18, in which the main parts are related with an identifying structure:

*vasi'kos 'stoxos... 'itan i si'gentrosi tis prosō'xis
basic plan ... was the concentration of attention*

⁶. The analysis in terms of theme-rheme is ambiguous in Halliday (1985): on the one hand, the initial element (*it is part of the plan of the book*) is recognized as thematic, thus more prominent; on the other, the second part (*to concentrate attention*) is taken as a predicated theme.

⁷. The Greek translation has to solve the additional problem of the subject of the infinitive, since no 'impersonal' infinitives are allowed in Greek; G1:12 and G2:8 have 'attention' as the subject, G4:8 and G5:11 have 'the book' and G3:12 avoids the problem by nominalizing.

downgrading the importance of attention. Similarly, the original construction is abandoned in G1:12 in which the first part becomes less prominent as a non-topical theme and the second part is turned into a finite clause:

G1:12: 'simfona me ti 'silipsi... 'dinete 'emfasi
according to the plan... is-given emphasis

The choice of a specific construction is again related to the degree to which linguistic conventions of the target-language are followed and by the specific fit of the derived structure in the context.

The same is true for the wh-cleft which appears at the beginning of the original text. In this case, there are two tasks for the translator: to find an analogous structure for the cleft and, at the same time, to make explicit the subject of the infinitive. G5:1 and G4:1 preserve the cleft structure but assign different subjects to the infinitive:

E:1: What is attempted in the foll. volume
G5:1/4:1: A'fto pu epixi'rite ston ep. 'tomo

is to present ... a series
G5:1: 'ine na parusi'asi3SG mja si'raOBJ
G4:1: 'ine na parusia'sti3SG.PASS mja si'raSUBJ

On the other hand, in G2:1 and G3:1 the adverbial (in the following volume) is moved to the front (as a non-topical, marked theme) and the predicated theme (to present) follows as a subject of the 'impersonal' finite verb:

G2:1: ston 'tomo epixi'rite na parusia'sti mja si'ra
in the volume is-attempted to presentPASS.SUBJ a series
G3:1: i paru'siasi mjas siras
the presentationsSUBJ of a series

The fronted adjunct provides a local context for the interpretation of what follows and the VS word structure

emphasizes the presentational character of the sentence. It must be noted that the opting for an adverbial at the beginning of the clause actually restricts the 'free' choice of word order in what follows: the verb cannot but immediately follow. Thus a non-equivalent structure is employed in the translation, apparently according to linguistic conventions of Greek, for the sake of the strategy of topic-introduction which is achieved by the wh-cleft in English.¹ Finally, G1:1 turns the original into a simple active sentence in which the first element (what is attempted) is de-thematized completely:

G1:1: O 'tomos pu akolu'θi.. epixi'ri
the volume that follows attempts
na parusi'asi ston ana'ynosti mja si'ra
to present3SG.OBJ to the reader a seriesOBJ

It seems, then, that both the equivalent of wh-cleft and the fronted adjunct followed by a VS structure (and to a less extent the active SVO word order) may serve as topic-opening constructions in Greek.

A similar interplay of strategies can be seen in E:18 where, again, the function of the sentence in its context affects the word order in translation. While three translators follow the original construction, two translations have a fronted adverbial which results in highlighting what belongs to the rheme of the original (a simple answer):

E:18: A view prev... would have provided a simple answer ...

G1:22: 'Simfona me mja 'apopsi, i'parxi mja a'pli a'pantisi
According to a view..., there-is a simple answer

¹ See Jones (1977) for the use of wh-clefts as topic-opening structures and Hoey (1991: 119) for this use in the specific sentence.

... according to a view... the answer... would be simple
Here, the translations into Greek are motivated by the need of signalling the rhetorical relation of Solution and, at the same time, the requirement for topic-shift.

The discussion of thematic relations indicates that differences in linearization between the original and the translations are not simply motivated by needs to highlight (or downgrade) individual items but also by considerations of the larger context, and in particular, the hierarchical and rhetorical structure and the thematic progression. These considerations undoubtedly arise from interactional needs. The fronting of adjuncts, for example, can be related to a politeness strategy by which the reader is gradually introduced to the main predication after the setting of the scene or the presentation of the speaker's attitude.⁹

⁹ Social parameters of meaning of this kind have been found to motivate Greek and English parallel texts in a similar study by Marmaridou (1987).

In concentrating on differences of thematic relations between the English original and the Greek translations, I considered that an equivalent translation is the default case, where equivalence must be taken as a 'surface' correspondence of formal elements and constituent order. This is, in fact, an unwarranted assumption since similar linearizations (or 'identical' cohesive chains, for that matter: see Goutsos 1991) may be used in a different way in the source and the target language. However, an intuitive notion of equivalence is likely to be the default case with non-professional translating from English into Greek, especially since the perceived divergence of the two languages is not great.¹⁰

If this is the case, then the discussion above points to the fact that differences between original and translation are indicative of changes in thematic (and cohesive) choices in the text as a whole. Thus, the choice of individual lexical items and individual sentence structures relies on different interpretations (and re-compositions) of the overall structure of the source text and the intended function at the specific point.

In this view, translation is an active process which consists of analyzing the L1 text and producing a version in the

¹⁰ A possible objection to the striving of translators for equivalence may come from the alternative hypothesis that translated texts follow their own norms (Blum-Kulka 1986). Indeed, sometimes the Greek translations read like 'translationese' rather than 'acceptable' Greek (e.g. G316). However, in this study I am mainly interested in the rhetorical strategies that translators use and less in questions of readability which relate to intuitive judgements.

Translators act as analysts or interpreters¹¹ of the textual organization of the original: they make intuitive judgments about the centrality or marginality of a cohesive link, the prominence of a textual element etc. on the basis of the textual elements of the original. These elements are taken as signals of specific textual strategies which are employed in the construction of the overall cohesive net or thematic and hierarchical structure of the text.

From the point of view of the production of a target-language text, i.e. the outcome of translation, the reverse procedure is followed. The interpretation of the textual organization affects the selection of the actual textual strategies available in the target language for achieving the overall purposes. Linguistic resources and also conventions or norms affect this selection which in its turn restricts the particular selection of linguistic forms.

This view has several implications for translation theory and practice. First, it is suggestive of a solution to the central issue of the level or unit of translation: if, according to the more traditional approach, the word or phrase is taken as the basic unit, it is difficult to explain individual differences in actual translations. If, on the other hand, differences are regarded as random variation, we cannot account for intersubjective agreement. Finally, a formalistic position which posits equivalence in terms of a deep structure is equally

¹¹. Or even improvers of the original, if one judges from translation practice!

untenable for the additional reason that it cannot be stated in terms of probabilities or preferences between translations. Therefore, the view that emphasizes the whole text as the relevant unit for translating (see e.g. Beaugrande 1978) seems the most fruitful.

At the same time, regarding text features as signals of textual strategies emphasizes translation as a process of interaction between the author of the original, the translator and the reader of the translation. This interaction is influenced by linguistic conventions (regarded as intersubjective factors operating in culture: Even-Zohar 1981), interpersonal strategies like those mentioned above and also the individual style of translators (Hartmann, 1981: 115).

Furthermore, by adopting the view of textual elements as signals of an overall structure it is possible to relate judgments within a text i.e. about the transfer of individual items to judgments made at the level of the overall discourse events. This could lead to a most needed system of evaluation which would be able to measure the effect of an individual error on any particular text (Mason 1987).

In addition, the use of parallel texts as the basis for linguistic comparisons is revealing of types of discourse patterning in different languages. The study of what speakers are most likely to use in a translation instead of what they could or should use¹² can be proved a fruitful approach at the old problems of Contrastive Analysis.

¹² See Even-Zohar (1981) and Beaugrande (1978: 13) for the 'actual translation vs translatability' debate.

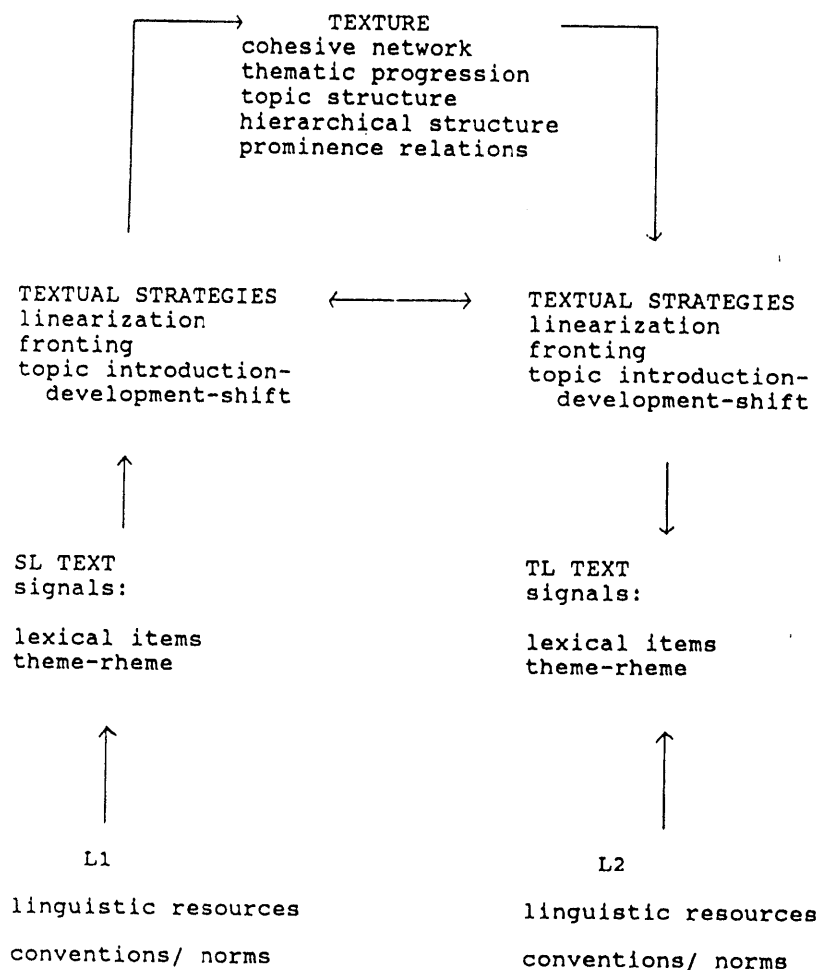


Fig.1 Translation as a textual process

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(1) What is attempted in the following volume is to present to the reader a series of actual excerpts from the writings of the greatest political theorists of the past; selected and arranged so as to show the mutual coherence of various parts of an author's thought and his historical relation to his predecessors or successors; and accompanied by introductory notes and intervening comments designed to assist the understanding of the meaning and importance of the doctrine quoted. (2) The book does not purport to be a history of political theory, with quotations interspersed to illustrate the history. (3) It is rather a collection of texts, to which I have endeavoured to supply a commentary.

(4) I have tried rather to render the work of Aristotle, Augustine, and the rest accessible to the student, than to write a book about them; and the main object of this work will have been achieved if it serves not as a substitute for the further study of the actual works of these authors, but as an incentive to undertake it.

(5) Nor does the commentary make any pretension of being exhaustive. (6) Very often after a long passage has been quoted a single point only has been selected for comment; and sometimes this point has been selected not because it was the most important, but because it was the one on which I had something to say. (7) I have not tried to cover all the ground, and shall have done my part if the reader is stimulated, by the samples which I have offered, to complete a commentary of his own.

(8) The selection has been confined to a few authors, for reasons not only of space, or of limitations of my own knowledge (though either of these reasons would have been sufficient), but because it is part of the plan of the book to concentrate attention upon the most important works. (9) A knowledge of Plato's *Republic*, of Aristotle's *Politics*, of parts of Augustine's *City of God*, belongs to a general education. (10) The works of lesser writers, or the lesser works of these writers, are doubtless worth reading; but a man who is not a specialist may ignore them without reproach.

(11) If the commentary is secondary to the text still more so must be any introductory remarks which I make here.

(12) In commending the writings which follow to the reader's attention, I will indeed stake my credit on the assertion that the study of them will correct the judgment and enlighten the understanding upon matters in which it is important to be enlightened and correct. (13) But if a proof of this assertion is demanded, there is no proof except that of asking the inquirer to make the experiment. (14) The introducer may suggest lines of reasoning, he may try to convey certain lights which he has himself derived from the study, but in doing this he must be tentative and not dogmatic, and in the last resort he must say to the reader "Go and read for yourself, and try whether this is confirmed by your experience." (15) In this respect his position is like that of the critic of a work of art. (16) However useful the critic's remarks may be in preparing an approach to the work, they can never dispense the reader from the necessity of studying the work itself, not deprive him of the right, on the basis of

on the reasonings by which he was led to it in the first place.

(17) What, then, is the advantage which we may hope to derive from a study of the political writers of the past?

(18) A view prevalent in earlier ages would have provided a simple answer to this question. (19) A work of politics, it would have been said, is the handbook of an art, the art of governing.

(20) Just as a man of superior knowledge or skill in the art of carpentry may compile a work in which his knowledge is made available to those who aspire to be good carpenters, so a man of superior wisdom in the art of politics may set down his knowledge in a book for the instruction of those whose business it is to found, govern, or preserve states. (21) If this is what political theory is there is no difficulty in determining what advantage may be expected from the study of great political works. (22) They will be consulted for purposes of instruction by those who have to govern states.

(23) Some of the greatest political writers have believed themselves to be offering such a system of practical instruction, and many students of their works in the past have undoubtedly sought, and may have found in their pages that practical guidance which they have professed to offer. (24) But this is certainly not the advantage which a modern reader can be promised of their works. (25) This entire conception of politics as an art and of the political philosopher as the teacher of it rests upon assumptions which it is impossible to accept. (26) If it were correct, the writers of political theory would need to be themselves past masters in the art of governing, and statesmen would need to apprentice themselves to them in order to learn their job. (27) But we find that this is not so. (28) Few political philosophers have themselves exhibited any mastery of the art of governing, and few successful statesmen have owed their success to the study of political writings.

(29) The reason why politics cannot be an art is that the historical situation in which the politician has to act is always unique. (30) An art presupposes a material which does not vary. (31) There can be an art of carpentry, because the natures of oak, deal, and other woods in which the carpenter works remain constant in essentials. (32) Of course it is true that every carpenter who sets out to make an oak table is in a situation in some respects different from that of every other carpenter who has done the same. (33) But the differences are accidental, not essential; they may affect his application of the principles of his craft, but they will not modify the principles themselves. (34) On the other hand, situations in which the statesman has to act - and by the statesman I mean not only the professional politician, but every citizen who has a share in the government of his country - these situations are unique in a more thoroughgoing sense. (35) They are not to be covered by a single, unchanging set of principles, requiring only to be differently applied. (36) And if the would-be statesman were to succeed in eliciting a system from the works of a previous writer, it would inevitably be a system applicable only to an age already past.

(37) I do not think that I need elaborate this point at length, for I do not think that any reader of this book, whatever benefit he may expect to derive from it, will expect this

benefit. (38) He will not expect the works which follow to provide the same kind of instruction for the political student as his medical textbooks provide for the medical student. (39) If he did he would certainly confine his attention to the most up-to-date, and would no more think of learning his art from Aristotle than the medical student thinks of learning his from the pages of Galen.

(40) If political theory is not a body of science for the instruction of statesmen what is it?

1 Ο τόμος που ακολουθεί επιχειρεί να παρουσιάσει στον αναγνώστη μια σειρά αυθεντικών αποσπασμάτων από τα γραπτά των μεγαλύτερων πολιτικών στοχαστών του παρελθόντος.

2 Αυτά έχουν επιλεγεί και παρουσιάζονται έτσι ώστε να δείξουν την αλληλοσυννοχή των διαφόρων τμημάτων της σκέψης ενός συγγραφέα και την ιστορική σχέση που τον συνδέει με τους προκατόχους ή τους επιγόνους του.

Επίσης συνοδεύονται από εισαγωγικές σημειώσεις και παρενθετικά σχόλια που γράφτηκαν για να βοηθήσουν στην κατανόηση του νοήματος και της σημασίας της θεωρίας που παρουσιάζεται.

Το βιβλίο αυτό δεν επιδιώκει να αποτελέσει μια ιστορία πολιτικής θεωρίας διανθισμένη με παραπομπές που επεξηγούν την ιστορία.

Είναι μάλλον μια συλλογή χειμένων τα οποία επεδίωξα να καλύψω με σχόλια.

Κατά βάση προσπάθησα να καταστήσω το έργο του Αριστοτέλη, του Αυγουστίνου και των υπολοίπων προσιτό στον σπουδαστή.

Ο κύριος σκοπός αυτού του βιβλίου θα έχει επιτευχθεί αν χρησιμεύσει όχι ως υποκατάστατο της περαιτέρω μελέτης των ίδιων των έργων αυτών των συγγραφέων αλλά ως ένα κίνητρο για τη μελέτη.

Ούτε υπάρχει η φιλοδοξία τα σχόλια να είναι εξαντλητικά.

Πολύ συχνά, αφού παρατίθεται ένα εκτενές κείμενο, ένα μόνο σημείο επιλέγεται για σχολιασμό.

Και μερικές φορές επιλέγεται αυτό το σημείο όχι γιατί ήταν το πιο σημαντικό αλλά επειδή συμβαίνει εγώ να έχω να πω κάτι γι' αυτό.

Δεν προσπάθησα να καλύψω τα πάντα· θα έχω πραγματοποιήσει την αποστολή μου αν ο αναγνώστης έχει παρακινηθεί, από τα δείγματα που πρόσφερα, να συμπληρώσει με τα δικά του σχόλια.

Η επιλογή περιορίστηκε σε λίγους συγγραφείς όχι μόνο από οικονομία χώρου είτε διότι οι γνώσεις μου ήταν περιορισμένες (αν και θα έφτανε οποισδήποτε από αυτούς τους λόγους) αλλά επειδή σύμφωνα με τη σύλληψη αυτού του βιβλίου δίνεται έμφαση στα πιο σημαντικά έργα.

Η γνώση της Πολιτείας του Πλάτωνα, των Πολιτικών του Αριστοτέλη, μερών από την Πολιτεία του Θεού του Αυγουστίνου ανήκει στην γενική παιδεία.

Τα έργα κατώτερων συγγραφέων ή κατώτερα έργα αυτών των συγγραφέων αξίζουν αναμφίβολα να διαβαστούν αλλά κάποιος που δεν είναι ειδικός μπορεί να τα αγνοήσει χωρίς ντροπή.

1 Στον ακόλουθο τόμο επιχειρείται να παρουσιαστεί στον αναγνώστη μια σειρά από πραγματικά αποσπάσματα από γραπτά των μεγαλύτερων πολιτικών θεωρητικών του παρελθόντος· επιλεγμένα και οργανωμένα έτσι ώστε δείχνουν την αμοιβαία συνεκτικότητα των διαφόρων μερών της σκέψης ενός συγγραφέα και την ιστορική του σχέση προς το προηγούμενο και τους επόμενους· και συνοδευόμενα από εισαγωγικές σημειώσεις και μεσολαβητικά σχόλια που προσκοπεύουν να βοηθήσουν την κατανόηση του νοήματος και της σημασίας του δόγματος που παρατίθεται.

2 Το βιβλίο δεν προτίθεται να είναι μια ιστορία της πολιτικής θεωρίας, με παραθέματα σχόλια που να επεξηγούν την ιστορία.

3 Αποτελεί μάλλον μια συλλογή χειμένων, για τα οποία προσπάθησα να παράσχω σχόλια.

4 Προσπάθησα μάλλον να καταστήσω το έργο του Αριστοτέλη, του Αυγουστίνου και των υπολοίπων προσιτό στον φοιτητή, παύ να γράψω ένα βιβλίο γι' αυτούς· και ο κύριος σκοπός αυτής της εργασίας θα έχει επιτευχθεί εάν χρησιμοποιηθεί όχι ως υποκατάστατο για περαιτέρω μελέτη των ίδιων των έργων αυτών των συγγραφέων, αλλά ως ένα κίνητρο για την ανάλυσή της.

5 Ούτε τα σχόλια έχουν την αξίωση να είναι εξαντλητικά.

6 Πολύ συχνά· ύστερα από την παράθεση ενός εκτεταμένου κειμένου ένα μόνο σημείο έχει επιλεγεί για σχολιασμό· και μερικές φορές το σημείο αυτό έχει επιλεγεί όχι επειδή είναι το πιο σημαντικό, αλλά επειδή ήταν αυτό επί το οποίο είχα κάτι να πω.

7 Δεν προσπάθησα να καλύψω όλο το πεδίο· θα έχω παίξει τον ρόλο μου εάν ο αναγνώστης κινητοποιηθεί από τα δείγματα τα οποία έχω προσφέρει να συμπληρώσει ένα δικό του σχολιασμό.

8 Η επιλογή έχει περιοριστεί σε μερικούς συγγραφείς, για λόγους όχι μόνον χώρου, ή περιορισμούς της δικής μου γνώσης (αν και οποισδήποτε από αυτούς τους λόγους θα ήταν επαρκής) αλλά επειδή αποτελεί μέρος του σχεδίου του βιβλίου η προσοχή να επικεντρωθεί στα πιο σπουδαία έργα.

9 Η γνώση της Πολιτείας του Πλάτωνα, των Πολιτικών του Αριστοτέλη, μερών της Πόλης του Θεού του Αυγουστίνου ανήκει στη γενική μόρφωση.

10 Τα έργα ελασσόνων συγγραφέων, ή τα ελάσσονα έργα αυτών των συγγραφέων, αξίζουν αναμφισβήτητα να διαβαστούν· αλλά κάποιος που δεν είναι ειδικός μπορεί να τα αγνοήσει χωρίς να κατηγορηθεί.

Ιστον παρακάτω τόμο, επιχειρείται η παρουσίαση μιας σειράς αποσπασμάτων από τα ίδια τα συγγράμματα των μεγαλύτερων πολιτικών θεωρητικών του παρελθόντος στον αναγνώστη. Είναι επιλεγμένα με τέτοιο τρόπο ώστε να φαίνεται η συνοχή μεταξύ των διαφόρων σχέσεων και ιδεών του κάθε συγγραφέα, αλλά και η ιστορική συνέχεια μεταξύ αυτού, των προγενέστερων καθώς και μεταγενέστερων πολιτικών θεωρητικών.

Τα αποσπάσματα είναι επίσης συνοδευμένα από εισαγωγικές σημειώσεις και παρεμβολές με στόχο να εξυπηρετηθεί η κατανόηση του νοήματος αλλά και η σπουδαιότητα των επιλεγμένων ιδεών και δογμάτων.

Το βιβλίο δεν στοχεύει στο να είναι μια ιστορία της πολιτικής θεωρίας, διασπαρμένο με τα ανάλογα αποσπάσματα για ν'αποδώσουν το κλίμα της περιόδου.

Είναι μάλλον μια συλλογή κειμένων, την οποία προσπάθησα να συνοδεύσω με σχόλια.

Επιχείρησα μάλλον να κάνω το έργο του Αριστοτέλη, του Αυγουστίνου και των υπολοίπων προσιτό στον μελετητή, παρά να γράψω ένα βιβλίο γι'αυτούς.

Ο βασικός στόχος αυτής της εργασίας θα έχει επιτευχθεί αν το βιβλίο δεν καταστεί υποκατάστατο μιας βαθύτερης περαιτέρω μελέτης των ιδίων των έργων των συγγραφέων αυτών, αλλά αν αυτό αποτελέσει κίνητρο για το ξεκίνημα μιας τέτοιας μελέτης.

Άλλωστε ούτε και τα σχόλια στο βιβλίο μοιάζουν να είναι εξαντλητικά.

Πολύ συχνά, ύστερα από την επιλογή ενός μεγάλου κειμένου, γίνεται η επιλογή μιας μονάχα παρατήρησης για σχόλιο.

Πολλές φορές επίσης αυτή η παρατήρηση τοποθετήθηκε όχι διότι ήταν η πιο σημαντική, αλλά γιατί ήταν η μόνη που είχα να κάνω.

Δεν προσπάθησα να καλύψω όλο το σχετικό χώρο. Θα έχω επιτελέσει ορθά το ρόλο μου αν ο αναγνώστης προκληθεί, με βάση τα δείγματα που του προσέφερα, να συντάξει δικό του σχολιασμό.

Η επιλογή των κειμένων περιορίστηκε σε λίγους συγγραφείς, ούτε μόνο εξαιτίας του περιορισμένου χώρου, μα ούτε κι εξαιτίας της ανεπάρκειας των δικών μου γνώσεων (αν και οι δύο παραπάνω αιτίες θα αρκούσαν από μόνες τους) αλλά διότι βασικός στόχος του σχεδίου για το βιβλίο ήταν η συγκέντρωση της προσοχής στα πιο σημαντικά έργα.

Το να γνωρίζει κανείς την Πολιτεία του Πλάτωνα, ή τα Πολιτικά του Αριστοτέλη ή διάφορα τμήματα της Πολιτείας του Θεού του Αυγουστίνου, ανήκει στο χώρο των γενικών γνώσεων.

Τα έργα ολιγότερο σημαντικών συγγραφέων ή τα ολιγότερο σημαντικά έργα των παραπάνω αξίζουν αναμφίβολα κι αυτά να διαβαστούν. Κάποιος όμως που δεν είναι ειδικός στον τομέα μπορεί να τ'αγνοήσει χωρίς ενδοιασμούς.

1 Αυτό που επιχειρείται στον ακόλουθο τόμο είναι να παρουσιάσει στον αναγνώστη μια σειρά από αυθεντικά αποσπάσματα από τα γραπτά κείμενα των μεγαλύτερων θεωρητικών της πολιτικής του αιώνα. Επιλεγμένα κό διατεταγμένα έτσι ώστε να δείχνουν την αλληλεξάρτηση ποικίλων τμημάτων της σχέσης ενός συγγραφέα και της ιστορική του σχέση με τους προκατόχους ή διαδόχους. Τα συνοδευμένα από εισαγωγικά σημειώματα και ενδιάμεσα σχόλια σχεδιασμένα να βοηθήσουν στην κατανόηση του νοήματος της σημασίας της παραπεμπόμενης αρχής.

2 Το βιβλίο δεν έχει ως σκοπό του να είναι μια ιστορία πολιτικής θεωρίας, με παρεμβαλλόμενες παραπομπές για επεξηγήσουν την ιστορία.

3 Είναι μάλλον μια συλλογή κειμένων στην οποία έχει προσπαθήσει να προσφέρω ένα σχολιασμό.

4 Έχω μάλλον προσπαθήσει να κάνω τη δουλειά του Αριστοτέλη του Αυγουστίνου και των υπόλοιπων προσιτή στον φοιτητή παρά να γράψω ένα βιβλίο γι'αυτούς. και το κύριο αντικείμενο αυτής της δουλειάς θα έχει επιτευχθεί αν λειτουργεί όχι ως υποκατάστατο της περαιτέρω σπουδής των πρωτοτύπων έργων αυτών των συγγραφέων, αλλά σαν κίνητρο ενασχόλησης μ'αυτήν.

5 Ούτε ο σχολιασμός προσποιείται ότι είναι εξαντλητικός.

6 Πολύ συχνά αφού έχει χρησιμοποιηθεί ως πηγή ένα μεγάλο απόσπασμα μόνο ένα σημείο έχει επιλεγεί για σχολιασμό και μερικές φορές το σημείο αυτό έχει επιλεγεί όχι γιατί ήταν το πιο σημαντικό αλλά γιατί ήταν αυτό για το οποίο είχα κάτι να πω.

7 Δεν έχω προσπαθήσει να καλύψω όλο το πεδίο και θα χ πετύχει στην αποστολή μου αν ο αναγνώστης κινητοποιηθεί από τα δείγματα που προσέφερα στο να φτιάξει ένα δικό του σχολιασμό.

8 Η επιλογή έχει περιοριστεί σε λίγους συγγραφείς, όχι για λόγους χώρου μόνο, ή λόγω της περιορισμένης μου γνώσης (και και όποιος απ'τους λόγους αυτούς θα ήταν αρκετός), αλλά γιατί είναι μέρος του σχεδίου του βιβλίου να συγκεντρώσει την προσοχή του στα πιο σημαντικά έργα.

9 Η γνώση των Πολιτικών του Αριστοτέλη, της Πολιτείας του Πλάτωνα, αποσπασμάτων από την Πολιτεία του Θεού ανήκει στην γενική παιδεία.

10 Τα έργα ησσόνων συγγραφέων ή τα ήσσονα έργα αυτών των συγγραφέων, είναι αναμφισβήτητα άξια ανάγνωσης. αλλά κάποιος που δεν είναι ειδικευμένος στο είδος μπορεί να τ'αγνοήσει χωρίς να καταχριθεί γι'αυτό.

- 1 Αυτό που επιχειρείται στον παρόντα τόμο είναι να παρουσιαστεί στον αναγνώστη μια σειρά πραγματικών αποσπασμάτων από τα κείμενα των μεγαλύτερων πολιτικών θεωρητικών του παρελθόντος.
- 2 Είναι επιλεγμένα και διευθετημένα έτσι που να δείχνουν την αμοιβαία συναχή στις διάφορες περιοχές της σχέσης του συγγραφέα και την ιστορική του σχέση με τους προηγούμενους και τους επόμενους απ' αυτόν συγγραφείς.
- 3 Είναι συνοδευμένα δε με εισαγωγικές σημειώσεις και παρεμβαλλόμενα σχόλια, σχεδιασμένα έτσι ώστε να βοηθούν στην κατανόηση του νοήματος και της σημασίας της θεωρίας που παρατίθεται.
- 4 Το βιβλίο δεν είναι μια ιστορία πολιτικής θεωρίας, με αποσπάσματα διασκορπισμένα για να επεξηγήσουν την ιστορία.
- 5 Περισσότερο είναι μια συλλογή κειμένων, στα οποία προσπάθησα να προσθέσω κάποια σχόλια.
- 6 Προσπάθησα περισσότερο να κάνω πιο απτό στο μαθητή το έργο του Αριστοτέλη, του Αυγουστίνου και των άλλων παρά να γράψω ένα βιβλίο γι' αυτούς.
- 7 Και αυτή η δουλειά θα έχει πετύχει την κύρια αποστολή της αν χρησιμοποιηθεί όχι ως υποκατάστατο περαιτέρω μελέτης των αυθεντικών κειμένων αυτών των συγγραφέων αλλά ως κίνητρο για να ξεκινήσει μια τέτοια μελέτη.

Ούτε ο σχολιασμός θέλει να λέγεται πλήρης. Πολύ συχνά, μετά από ένα μακρύ απόσπασμα ένα μόνο σημείο έχει επιλεγεί για σχολιασμό και πολλές φορές το σημείο αυτό έχει επιλεγεί όχι γιατί είναι το πιο σημαντικό αλλά γιατί είναι αυτό που εγώ έχω κάτι να πω. Δεν προσπάθησα να καλύψω όλο το έδαφος και θα έχω παίξει το ρόλο μου αν ο αναγνώστης παρακινηθεί από τα δείγματα που προσέφερα, να ολοκληρώσει ένα δικό του σχολιασμό.

Η επιλογή έχει περιοριστεί σε μερικούς συγγραφείς, για λόγους όχι μόνο χώρου ή περιορισμού των δικών μου γνώσεων (παρ' όλο που ο καθένας από αυτούς τους λόγους θα ήταν επαρκής) αλλά επειδή αποτελεί μέρος του σχεδιασμού αυτού του βιβλίου να επικεντρωθεί στα πιο σημαντικά έργα.

Η γνώση της Πολιτείας του Πλάτωνα, των Πολιτικών του Αριστοτέλη, αποσπασμάτων από την Πολιτεία του Θεού του Αυγουστίνου ανήκει στη γενική παιδεία.

Τα έργα ησσόνων συγγραφέων ή ησσόνων έργων αυτών των συγγραφέων, είναι, αναμφισβήτητα, άξια ανάγνωσης αλλά κάποιος που δεν είναι ειδικός μπορεί να τα αγνοήσει χωρίς μομφή.



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