

**Joseph L. Malone’s trajections,  
or on the right to use Ockham’s razor**  
*Strategie w ujęciu Josepha L. Malone’a,  
czyli o prawie użycia brzytwy Ockhama*

**Streszczenie:**

Niniejszy artykuł koncentruje się na typologii strategii tłumaczeniowych autorstwa Josepha L. Malone’a pochodzącej z lat 80 XX wieku. Ambicją Malone’a było stworzenie zespołu praktycznych narzędzi użytecznych w pracy tłumacza. Klasyfikacja stworzona przez Malone’a nie zyskała jednak popularności, mimo iż jest dobrym przykładem pewnego rodzaju „nadmiarowości” typowej dla współczesnej humanistyki. Niniejszy artykuł prezentuje założenia taksonomii Malone’a, przede wszystkim w kontekście ilustracji bardzo istotnej konstatacji, która ma odniesienie nie tylko do przekładoznawstwa. Zbyttna dążność do „naukowienia” (w sposób często kwantytatywny) humanistyki na wzór nauk ścisłych, czy też nadprodukcja idei i klasyfikacji, niekoniecznie sprzyja rozumieniu rozmaitych opisywanych zjawisk czy też aplikacji rozmaitych (w gruncie rzeczy wtórnych) taksonomii w praktyce, lecz może – poprzez nagromadzenie terminologii quasi-naukowej – sprzyjać zaciemnianiu obrazu.

**Słowa kluczowe:**

strategie, trajections, typologie, Malone Joseph, tłumaczenia, translatoryka

**Abstract:**

The article focuses on the typology of translation procedures suggested by Joseph L. Malone that comes from the 1980s. The ambition of Joseph L. Malone was to create a practical typology, which would constitute a type of a guideline for translators. However, the typology in question did not gain ground due to, among other factors, its complexity. This is rather surprising, as ‘excess’ is one of the words that can be used to describe the contemporary humanities. The article presents only the outline of Malone’s taxonomy. This outline is meant to illustrate the tendency to model the humanities in the image of the exact and natural sciences. Such a drive results in the multiplication of unoriginal ideas and in the excessive production of quasi-scientific terms, which – in fact – can only blur the picture.

**Key words:**

translation, translation studies, Malone, Joseph, strategies, trajections, typology.

## 1. Introduction<sup>1</sup>

Let us start with a statement by Venuti, who suggests that the 1980s abound in plethora of various topics related to translation “taken up in a variety of discourses, fields and disciplines”<sup>2</sup>. Yet, the reflection on the process of translation itself showed little impact on the “the more technical and pragmatic projects informed by linguistics”<sup>3</sup>. This is due to the scepticism resultant from the prevalent views at the time (i.e. deconstructionism) in the areas of literary and cultural approaches to translation<sup>4</sup>. We will not discuss the views voiced by most of the scholars of the period as this is not our ambition. Moreover, we will not provide a general background or a broader perspective on translation studies in the 1980s for the same reasons. However, when it comes to the more linguistic-oriented approaches to translation, we find an interesting, and in fact controversial, figure representing the 1980s period, i.e. Joseph Malone. In this article, we will try to outline Malone’s approach to translation. The reason why we will discuss this particular approach is to illustrate a certain tendency that we find not only in translation studies, but also in other fields of study. To put it simple, we want to show how easy it is to further complicate a problem that is already immensely complex.

## 2. Preliminary comments

Joseph L. Malone, in his 1988 book entitled “The Science of Linguistics in the Art of Translation: Some Tools form Linguistics for the Analysis and Practice of Translation” develops a set of linguistic tools (as he calls them) for practical application in the process of translation as well as for translation analysis<sup>5</sup>.

In the spirit of the division suggested by James S. Holmes<sup>6</sup>, Malone suggests that the aim of “The Science of Linguistics in the Art of Translation” is

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<sup>1</sup> The present contribution is based on selected sections from Z. Janiak, *Dynamic Screening as a Cognitive Process in the Polish Translation of the BBC Online Coverage of Ukraine Crisis*, Lublin 2018.

<sup>2</sup> L. Venuti, *The Translation Studies Reader*, London/New York 2000, p. 220.

<sup>3</sup> Ibidem.

<sup>4</sup> Ibidem.

<sup>5</sup> Ibidem. Also, L. Venuti, *The Translation Studies Reader*, London/New York 2012, and P. Newmark, *Paragraphs on translation*, Clevedon 1993, p. 107.

<sup>6</sup> See: J. S. Holmes, *The Name and Nature of Translation Studies*, [In:] *The Translation Studies Reader*, Venuti, L. (ed.). London/ New York 2000.

to provide a set of useful tools (i.e. translation techniques and procedures) that stem from pure linguistics research to be applied in translation practice<sup>7</sup>:

What I have tried to do in this book, and what I would like to encourage others to carry forth and improve on, is to exploit the open-ended resources of pure-linguistic science for the fashioning of techniques and procedures (the 'tools' of the subtitle) to serve as applied-linguistic accessories in the analysis and practice of translation.

As a digression, before we go on to the tools mentioned above, it is worth noticing the division clearly articulated in the title. Malone perceives translation as an art (as many scholars before him). The repercussions of such a perception are obvious; art, as opposed to a skill, cannot be learnt. Yet, paradoxically, in the eyes of the scholar the division is not exclusive. One can apply 'scientific' tools to improve practising an art (i.e. translation). However, Malone's reservations are as follows<sup>8</sup>:

The 'art of translation' must not be construed as simply shorthand for 'applied-linguistic technology of translation'. As all translators will aver, their business simply cannot be reduced to a branch of technology, linguistics or otherwise.

As he continues<sup>9</sup>:

[d]espite a certain progress in automatizing the translation of scientific language over the past quarter century [...], the prospects of most other text types following suit seem bleak indeed.

We may also add that, as of now – almost three decades later – even the most advanced CAT tools are still not enough to replace the human agent (or the translator) with the machine. This is undeniably true that, not only in the case of religious texts mentioned by the scholar, but also in the case of very much down to earth non-literary texts, “high quality would be out of the question without the human translator's unbounded intelligence and creative ingenuity”<sup>10</sup>. This may obviously change very quickly when humanity reaches the point of technological singularity, but then not only translators would be superfluous with the advent of artificial intelligence.

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<sup>7</sup> J. Malone, *The science of linguistics in the art of translation: some tools from linguistics for the analysis and practice of translation*, Albany 1988, p. 2.

<sup>8</sup> Ibidem.

<sup>9</sup> Ibidem.

<sup>10</sup> Ibidem.

### 3. Translation tools

Let us now return to the tools mentioned in the title of the book. As suggested by Venuti<sup>11</sup>, the list is far more complex, precise and abstract than the list of strategies proposed by Vinay and Darbelnet<sup>12</sup>. Moreover, it seems to be much less useful in translation practice as compared to the well-established and often-quoted Vinay and Darbelnet's model (Cf. Munday 2008: 56-58), or to Catford's notion of translation shifts (Cf. Munday 2008: 60-61). Malone's approach is descriptive; yet, as suggested by Venuti (2000), it does not escape value judgements; "[t]hese judgements are unsystematic, however, and far from the ethical politics of translation imagined by culturally oriented theorists like Berman or Chamberlain"<sup>13</sup>. Nevertheless, let us escape cultural nit-picking or political hair-splitting, as we would suggest that Malone, when referring to "the average American reader", does not have evil intentions and does that rather subconsciously (informed by "a two-millennium-old tradition"). If so, let us concentrate on the tools. Malone can be criticised for something else, and that "something else" is precisely the extent of the terminology he uses. As remarked by Newmark, rather caustically, his book ("The Science of Linguistics ...") is "an exhaustive and an exhausting book" as it<sup>14</sup>:

[n]ot only makes use of many technical terms; it invents a dozen or so more: trajections (why not shifts and transpositions?), transduction, transjacence, parallax, antispanning, contentive – all used in a translational sense – are some of the more important.

Moreover<sup>15</sup>:

Malone uses over two hundred translation examples from twenty-two languages, including one each from Malay and Unodaga. However, he constructs such an enormous and idiosyncratic terminological apparatus that it is hard to imagine a reader who is going to take it seriously, and a sentence like: 'Rho-metalces is a "semantically present" subject of *avenging* without coindexing by (11.5), but there is nothing for (11.5) to coindex until a construct (zero or other) is provided by (11.4).

<sup>11</sup> L. Venuti, *The Translation Studies Reader*, London/New York 2000, p. 220. Also, L. Venuti, L. (2012), *The Translation Studies Reader*, London/New York 2012.

<sup>12</sup> Cf. J. P. Vinay & J. Darbelnet, *Comparative stylistics of French and English: a methodology for translation*, Amsterdam/ Philadelphia 1995.

<sup>13</sup> L. Venuti, *The Translation Studies Reader*, London/New York 2000, p. 220. Also, L. Venuti, L. (2012), *The Translation Studies Reader*, London/New York 2012.

<sup>14</sup> P. Newmark, *Paragraphs on translation*, Clevedon 1993, p. 107.

<sup>15</sup> Ibidem.

According to Newmark, this is “not exactly inviting”<sup>16</sup>. Apart from the unnecessary complexity and abstractness, we might add, in relation to the sheer number of terms invented by the scholar (somehow in the spirit of Newmark's remarks), that *entia non sunt multiplicanda praeter necessitate* (or entities should be multiplied beyond necessity)<sup>17</sup> is not Malone's favourite rule. Despite Newmark's criticism, let us look at some of the ‘entities’ produced by Malone.

The list devised by Malone consists of a number of terms. The categories devised by the scholar include 13 types of trajections (or translation strategies) in total. Malone enumerates 9 SIMPLE trajections, out of which 8 constitute pairs under the name of GENERIC trajections, and they include<sup>18</sup>:

MATCHING (subsuming EQUATION and SUBSTITUTION)

ZIGZAGGING (DIVERGENCE and CONVERGENCE)

RECRESCE (AMPLIFICATION and REDUCTION)

REPACKAGING (DIFFUSION and CONDENSATION)

And one strategy which is not paired off, i.e. REORDERING. Moreover, Malone enumerates one complex trajection, i.e. RECODING, and he also mentions patterns including MULTIPLE trajections<sup>19</sup>. Below, we will try to untangle some of the classificatory confusion.

Malone states that a trajection can be described as “any of the number of basic plerematic translational patterns into which a given source-target pairing may partially be resolved”<sup>20</sup>. Some explanation is due here if we want to understand the definition properly. As Malone states<sup>21</sup>:

all of contemporary linguistic theories agree in recognizing language as being pervasively layered such that its forms and functions relate to one another through a variety of systematically interdependent complexes.

If so, he distinguishes three such complexes, i.e. organizational components, compositional levels, and finally the representational strata<sup>22</sup>. The primary organizational components of language include semantic components, syntac-

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<sup>16</sup> Ibidem.

<sup>17</sup> Or Ockham's razor. This particular principle is often attributed to William of Ockham, a 14th century English logician. The conclusion that follows from the principle suggests that the simplest solution is usually the correct one. On the principles of parsimony, or Ockham's razors, plural, see: E. Sober, *Ockham's razors: a user's manual*, Cambridge 2015, pp. 2-3.

<sup>18</sup> J. Malone, *The science of linguistics in the art of translation...*, p. 15.

<sup>19</sup> Ibidem.

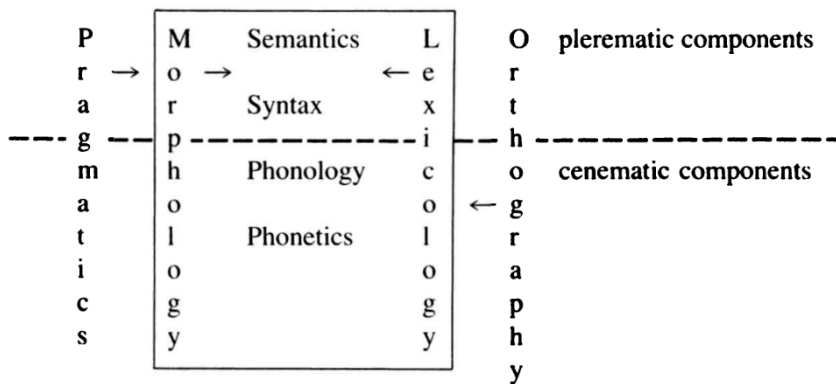
<sup>20</sup> Ibidem.

<sup>21</sup> Ibidem, p. 3.

<sup>22</sup> Ibidem.

tic components, phonologic components, and phonetic components. The first two are categorised under a more generic label of plerematic components (i.e. the ones related to pleremes or the smallest units of meaningful expressions, which in turn are contrasted with kenemes<sup>23</sup>) the remaining two are labelled as cenematic components. Now, let us have a look at the first pair, i.e. semantics-syntax, under the label “plerematic components”. In Malone’s division, the syntactic component acts as an intermediary for the semantic one, so that “language mediates to the non-linguistic world”, as it organises meanings into various forms such as “words, phrases, sentences”<sup>24</sup>. Malone, apart from the four major components, further distinguishes a number of secondary organizational components, including morphology, lexicology, pragmatics, or orthography<sup>25</sup>. Yet, it is not our ambition to elaborate on this particular distinction. However, we provide the visual representation of his model below<sup>26</sup>:

Fig. 1. Malone on the organization of language



*Copied from J. Malone, The science of linguistics in the art of translation: some tools from linguistics for the analysis and practice of translation, Albany 1988, p. 5.*

<sup>23</sup> In addition, the online version of Oxford Dictionaries expand on this definition explaining that a plereme is “a word which has full lexical meaning on its own, as a noun, verb, adjective, etc., rather than a preposition, auxiliary, article, etc.”.

<sup>24</sup> J. Malone, *The science of linguistics in the art of translation*..., p. 4.

<sup>25</sup> Ibidem, pp. 4-5.

<sup>26</sup> Ibidem, p. 5.

## 4. Trajections explained

After the short explanation provided above, let us return to the notion of trajections. Malone states that trajections constitute “an informal analytic system whereby a pair of source and target texts may be resolved into elementary plerematic”<sup>27</sup>. If so, let us look at this system in some detail.

## 5. Matching

The first pair under the name of matching comprises two strategies, i.e. equation and substitution. When it comes to equation, it occurs when “an element of the source text ( $A_s$ ) is rendered by a target text element deemed the most straight-forward counterpart available ( $E_a$ )”, which can be rendered schematically as  $A \rightarrow E$ <sup>28</sup>. Thus, when it comes to equations, they should be, at least in theory, automatic and based on one-to-one relations. Example cover loanwords, or calques.

Substitution, on the other hand, occurs when one element from the SLT is rendered by a TLT element, which is not “the most straight-forward counterpart available”, or schematically  $A \rightarrow S$ . Substitution, in Malone's words, represents the most antipodal trajection in relation to equation<sup>29</sup>. So, if equation is impossible, due to, for example: (i) lack of TLT counterpart, (ii) the constraints of grammar, (iii) clear differences in set phrases or idiomatic expressions, (iv) cultural differences, or (v) intermodular pressure, which is characterised as “a feedback from one linguistic or textual component onto the other”<sup>30</sup>, one may be inclined to employ substitution in the process of translation<sup>31</sup>.

## 6. Zigzagging

Under the tag of zigzagging, Malone enumerates two strategies, i.e. divergence and convergence. When it comes to the first notion in the pair, divergence may be defined as a strategy which occurs in a situation where “an element of the source text ( $A_s$ ) may be mapped onto any of two or more alternatives in the

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<sup>27</sup> Ibidem, p. 9.

<sup>28</sup> Ibidem, p. 16.

<sup>29</sup> Ibidem, p. 20.

<sup>30</sup> For example, in the case of some poetic translations, rhyme (phonetics) can be given primacy over the meaning (semantics) (Ibidem, p. 21).

<sup>31</sup> Ibidem, p. 20.

target text ( $B_t, C_t$ );  $A \rightarrow B/C$ "<sup>32</sup>. This relation can be boiled down to a statement that divergence is a strategy that is used for various reasons (linguistic, situational, or stylistic<sup>33</sup>) where the translator has a choice of "a suitable term from a potential range of alternatives"<sup>34</sup>. This range of alternatives is the result of the<sup>35</sup>:

[...] relative paradigmatic richness of the target resources compared with the source—with no prejudice as to whether such richness holds for the languages at large (e.g. if the target lexicon has more potential lexemes for encoding some referent) or merely for the specific text.

Moreover, one can distinguish three types of divergence, i.e. linguistic, situational, and stylistic divergence. Linguistic divergence is used<sup>36</sup>:

[...] when the original grammatical context offers clues about the correct alternative for a specific word. Malone provides the example of 'See' in German, which can be translated as 'sea' or 'lake' in English depending on the gender indicated by the words adjacent to 'See' in the original context (in German, sea is feminine whereas lake is masculine). In the reverse case, when translating 'sea' from English to German, a case of convergence would occur.

When it comes to the second type of divergence, i.e. situational divergence, it is used, as Alborghetti suggests "when the semantics of the sentences adjacent to the word or expression to be translated help in defining the correct choice in context"<sup>37</sup>. The third type, i.e. stylistic divergence "comes into play when the translator wishes to adhere to the rhyming or rhythmic pattern of the original"<sup>38</sup>.

Convergence, the second in the pair, as the quotation above suggests (quite unsurprisingly, for the reason that the author operates on distinctive oppositions) is a type of trajection "whereby two or more distinct source elements ( $B_s, C_s$ ) may each be mapped onto one and the same target element ( $A_t$ );  $B/C \rightarrow A$ "<sup>39</sup>. As Alborghetti states, it may occur, for example, when there is a number of co-hyponyms in the source language text and these are translated as a single

<sup>32</sup> Ibidem, p. 17.

<sup>33</sup> Ibidem, p. 17. Also, C. Alborghetti, *Images and voices of Gianni Rodari in English translation*, Doctoral thesis, Università Cattolica del Sacro Cuore, XXVIII ciclo, a.a. 2014/15, Milano 2016, [Retrieved from [http://tesionline.unicatt.it/bitstream/10280/10791/1/tesiphd\\_completa\\_Alborghetti.pdf](http://tesionline.unicatt.it/bitstream/10280/10791/1/tesiphd_completa_Alborghetti.pdf)].

<sup>34</sup> C. Taylor, *Language to Language. A practical and theoretical guide for Italian/English translators*, Cambridge 1998, p. 53. Also, C. Alborghetti, *Images and voices of Gianni Rodari in English translation*..., p. 175.

<sup>35</sup> J. Malone, *The science of linguistics in the art of translation*..., p. 29.

<sup>36</sup> C. Alborghetti, *Images and voices of Gianni Rodari in English translation*..., pp. 175-176.

<sup>37</sup> Ibidem, p. 175.

<sup>38</sup> Ibidem.

<sup>39</sup> J. Malone, *The science of linguistics in the art of translation*..., p. 17.



hypernym: "e.g. 'pesche, banane e ciliegie' are translated with the hypernym 'fruit'"<sup>40</sup>. This obviously relates not only to lexical items, but also to grammar. If so<sup>41</sup>:

[e]xamples may be provided with translations from and to English, which stands apart from most modern European languages in having only one undifferentiated second person singular pronoun you, corresponding to familiar-formal doublets in French (*tu-vous*). Spanish (*tú-Usted*), Russian (*ty-vy*), German (*du-Sie*). etc. Thus, translation from English to such languages will normally require Divergent trajection of you, while translation in the opposite direction will often occasion Convergence.

## 7. Recrescence

Under this particular tag, Malone distinguishes two strategies, namely amplification and reduction. When it comes to amplification, he states that amplification "obtains when the target text picks up an element ( $B_t$ ) in addition to a counterpart ( $A_s$ ) of some source element ( $A_s$ );  $A \rightarrow AB$ "<sup>42</sup>. So, for example<sup>43</sup>, "the Amplification consists in translator Saunders's expanding Koko 'Here!' to 'Here I am!'"<sup>44</sup>.

As stated by the scholar, amplification can be considered the single most important strategic<sup>45</sup> trajection there is<sup>46</sup>:

for bridging anticipated gaps in the knowledge of the target audience—that is, for providing the target audience with extra explicit information not required by the source audience. To be sure, there are other functions and types of Amplification as well, but the importance and variety of the type described—which will be referred to as COMPENSATORY Amplification—suggests that it be discussed first.

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<sup>40</sup> C. Alborghetti, *Images and voices of Gianni Rodari in English translation...*, p. 176.

<sup>41</sup> J. Malone, *The science of linguistics in the art of translation...*, p. 17.

<sup>42</sup> Ibidem.

<sup>43</sup> The example comes from the English translation of a Japanese novel by Kobo Abe entitled "The Woman in the Dunes" (Ibidem, p. 17).

<sup>44</sup> Ibidem, p. 17.

<sup>45</sup> The dichotomy of structural/strategical parameters is explained by Malone as follows: "Prototypically, STRUCTURAL refers to source-target differences imposed by exigencies of the languages involved, while STRATEGICAL refers to the trajectional response to those differences, whether operatively by the translator or analytically by the investigator" (Ibidem, p. 83).

<sup>46</sup> Ibidem, p. 41.

If so, Malone distinguishes two main types of amplification, i.e. compensatory amplification (or glossing), and classificatory amplification<sup>47 48</sup>.

Reduction, on the other hand, is the “inverse” of amplification<sup>49</sup>. According to the scholar, this pattern occurs when “a source expression (AB) is partially trajected onto a target counterpart (A) and partially omitted from the trajection (B)”<sup>50</sup>. Alborghetti states that it is used<sup>51</sup>:

to avoid a cultural gap that may occur from source text to target text, or to reduce redundant features in the target text. The translator anticipates the shared knowledge with his public and the cultural context where the translation will be received, or adheres to the translation norms of the target language.

If so, let us have a look at the example of such a strategy provided by the author. Malone states that in the case of a French phrase *un phenomene naturel, un ‘act of God’, [comme disent les Anglais]* translated into English as *a natural phenomenon, an act of God* reducing the “gloss-like comment”, i.e. *as the English say* (in parentheses), constitutes a reduction<sup>52</sup>. This is justified as, according to the author<sup>53</sup>:

a description (*comme disent les Anglais*) has been omitted rather than supplied—in this case because the language homogeneity of the target text would deprive the gloss of its function.

In addition, to classificatory reduction (as the one presented above), Malone also distinguishes variational reduction<sup>54</sup>.

<sup>47</sup> As one can see, dichotomies play an important part in Malone’s perception of translation. Let us have a look at the compensatory/classificatory distinction. According to the scholar, compensatory amplification may be equated with glossing, or “the annotation of a text with elucidatory material, which may range in length from single words (often but not necessarily in a language different from that of the text itself) to complex paraphrases or definitions” (Ibidem, p. 43). The author obviously voices some reservations to the exact correspondence of the two terms, but for the sake of clarity of our argument we will not split hairs. When it comes to classificatory amplification, Malone states that classificatory amplification is clearly distinct from compensatory amplification, as the former can be seen as largely strategic in its nature, while the latter is clearly structural (Ibidem, p. 45). If so, as stated by Malone, (Ibidem, p. 45): “while the description (or gloss) of compensatory Amplification is characteristically motivated by extra linguistic conditions of the target audience, the corresponding added part (B of the schema  $A \rightarrow AB$ ) under classificatory Amplification—to be called the CLASSIFIER—IS normally evoked by linguistic conditions of the target language”.

<sup>48</sup> Ibidem, pp. 41-46.

<sup>49</sup> Ibidem, p. 41.

<sup>50</sup> Ibidem, p. 46.

<sup>51</sup> C. Alborghetti, *Images and voices of Gianni Rodari in English translation...*, p. 178.

<sup>52</sup> J. Malone, *The science of linguistics in the art of translation...*, p. 46.

<sup>53</sup> Ibidem.

<sup>54</sup> For discussion, see: Ibidem, pp. 47-49.

## 8. Repackaging

The last pair of trajections under the tag repackaging comprises diffusion and condensation. The condition under which diffusion occurs is characterized by Malone as a situation where “a source group AB is, in any of a variety of ways, unpacked or spread out into a more looser organized target counterpart, a situation to be symbolized  $A \hat{B} \rightarrow A \ B$ ” (p. 18). Whereas the opposite trajection, i.e. condensation, is characterized as occurring in the situation where “a source string is, again in any of variety of ways, more tightly bound or packed together in the target;  $A \ B \rightarrow A \hat{B}$ ”<sup>55</sup>. As suggested by Alborghetti, there is an essential difference between the last two pairs of trajections, the ones under two general tags of recrescence and repackaging<sup>56</sup>, as<sup>57</sup>:

Amplification and Reduction, Diffusion (DIF) and Condensation (COND) involve a difference in size but the main characteristic of the second pair of simple trajections corresponds to the inherent semantic features of the source text that are explicitly or implicitly expressed in the target text.

If so, the strategy of diffusion implies a type of semantic or grammatical compensation in order to clarify the SLT for the TLT audience<sup>58</sup>. According to Malone, there are three types of diffusion, namely definitional diffusion<sup>59</sup>, diffusion of grammatical inflections, and finally diffusion of sentences<sup>60</sup>. We will not discuss all the types of diffusion. We will limit our discussion to the last type, namely the diffusion at the sentence level. As suggested by Malone<sup>61</sup>:

Diffusion need not be [...] limited and is usefully extended to cover any of a variety of size and density factors beyond the morpholexical, where the target is organizationally looser or more expansive than the source. Often of importance, for example, are differences in permissible (or desirable) SENTENCE SIZE.

<sup>55</sup> Ibidem, p. 18.

<sup>56</sup> See also: Ibidem, p. 55.

<sup>57</sup> C. Alborghetti, *Images and voices of Gianni Rodari in English translation...*, p. 179.

<sup>58</sup> Ibidem, pp. 179-180.

<sup>59</sup> The author explains the issue of definitional diffusion as follows: “It is a fact of ethnolinguistics that differentiation of lexical meaning tends to be proportional to cultural saliency of the referent—as in the well-known cases of Eskimo having words for several types of snow (Whorf:208), or Classical Arabic with its specialized terminology for camels.” (Ibidem, p. 56). However, as a digression to the first example mentioned by Malone, we would like to point our Reader to one particular publication discussing the classical case of the Eskimo snow terminology, i.e. L. Martin, “*Eskimo words for snow*”: A case study in the genesis and decay of an anthropological example, *American Anthropologist* 88(2), 1986, pp. 418-423, and also G. Pullum, *The great Eskimo vocabulary hoax, and other irreverent essays on the study of language*. Chicago/London 1991, pp. 159-171. In short, the number of words related to snow is, to put it mildly, greatly exaggerated.

<sup>60</sup> J. Malone, *The science of linguistics in the art of translation...*, pp. 56-58.

<sup>61</sup> Ibidem, p. 58.

So, for example<sup>62</sup>:

the German prose of Thomas Mann constitutes a distinguished and notorious case of sesquipedalian<sup>63</sup> sentences, which English translators often wisely resolve by Diffusion into two or more sentences in the target text.

As for the second in the pair, i.e. condensation, it can be described as a strategy aimed at obtaining greater linguistic economy. Thus, to reiterate, in the case of condensation “a source element or construction corresponds to a tighter or more compact target counterpart, is, all else being equal, a less frequent translational phenomenon than its mirror-image Diffusion”<sup>64</sup>. Malone enumerates two types of condensation, i.e. “Condensation in Response to Poetic Requirements” and “Condensation to Compensate for Syntactic Deficiency”<sup>65</sup>. We will obviously not go into details here; let us just repeat, after Alborghetti, that the type of linguistic economy we mentioned earlier is achieved, through this strategy, “in the target text at a syntactic and cohesive level, for example with the use of pronouns or deictics for anaphoric reference”<sup>66</sup>.

## 9. Reordering

The last type of the 9 simple trajections introduced by Malone that we are going to discuss is called reordering. Reordering is the only simple trajection that is unpaired. As stated by Malone, it lacks a generic, due to the fact that it “is the only trajection lacking a converse [trajection]”<sup>67</sup>. If so, it is considered to be both a general and at the same time a simple trajection<sup>68</sup>. According to the scholar, reordering “involves a difference in positioning between source and target elements” and can be expressed schematically as  $AB \rightarrow BA$ <sup>69</sup>. To put it simple, this trajection occurs when “one or more target elements appear in a position different from that of the source text”<sup>70</sup>. As the preceding definition suggests, reordering may appear at different levels. Alborghetti states that this trajection “embraces small language units as well as sentences and paragraphs,

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<sup>62</sup> Ibidem.

<sup>63</sup> Or, simply, very long.

<sup>64</sup> Ibidem, p. 59.

<sup>65</sup> Ibidem, pp. 58-59.

<sup>66</sup> C. Alborghetti, *Images and voices of Gianni Rodari in English translation...*, p. 180.

<sup>67</sup> J. Malone, *The science of linguistics in the art of translation...*, p. 65.

<sup>68</sup> Ibidem, p. 18.

<sup>69</sup> Ibidem.

<sup>70</sup> Ibidem, p. 65.

in order for the translator to achieve different narrative purposes”<sup>71</sup>. If so – and it should hardly be any surprise due to the scholar's passion for categorization – Malone enumerates four groups of reordering<sup>72</sup>. They include: (i) reordering to optimize comprehension, (ii) reordering relative to narrative flow, (iii) re-ordering of target-alien stylistic patterns, and (iv) feature reordering<sup>73</sup>. The tag given to the first group is rather self-explanatory; when it comes to (ii), (iii), and (iv), they may need some explanation. As Alborghetti suggests, reordering relative to narrative flow is supposed “to preserve the narrative flow of the original text”, while reordering of target-alien stylistic patterns is aimed at reproducing “stylistic patterns present in the original that do not have a counterpart in the target language”<sup>74</sup>. The last group, i.e. feature reordering, is “the more general reordering of sentence components related to the target language system”<sup>75</sup>.

## 10. Malone's translation tools – conclusions

Looking at the strategies enumerated above, one might think that this taxonomy is not actually as complicated as it may seem. Yet, this is, for Malone, just the starting point for an exhaustive discussion/ categorization. As suggested in the Introduction to “The Science of Linguistics ...”, trajections provide just the basic theoretical scaffolding for far more extensive and detailed “practical” classifications of translation techniques<sup>76</sup>.

One might ask a question why we devote time and space to describe the taxonomy of procedures devised by Malone. This question becomes even more valid when we admit that we are not going to employ his framework in our research. The answer is quite simple. We just wanted to explicitly illustrate how typically human need to order the reality around us in order to facilitate the difficult, in fact, process of navigating around the world of ideas may go wrong. Malone's endeavour resulted in excessive and consequently superfluous categorization. His taxonomy seems to have the ambition to encompass almost all of the possible translation procedures and to be universal in application, but,

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<sup>71</sup> C. Alborghetti, *Images and voices of Gianni Rodari in English translation...*, p. 181.

<sup>72</sup> Ibidem, p. 181.

<sup>73</sup> J. Malone, *The science of linguistics in the art of translation...*, pp. 66-70.

<sup>74</sup> C. Alborghetti, *Images and voices of Gianni Rodari in English translation...*, p. 181.

<sup>75</sup> Ibidem, p. 182.

<sup>76</sup> J. Malone, *The science of linguistics in the art of translation...*, p. 9.

in fact, it is derivative<sup>77</sup>. The taxonomy in question is too detailed and abstract<sup>78</sup> to be useful, as rightly noted by Newmark<sup>79</sup>. Moreover, in the Introduction to his seminal work, Malone suggests that the book can be used by a translator without any previous knowledge of linguistics, which is, due to its complexity and minutely technical nature, clearly not the case. The problem we have with Malone is not untypical. In fact, many translation scholars with their own taxonomies of translation procedures seem to, metaphorically speaking, reinvent the wheel instead of concentrating on the essence, i.e. the underlying processes governing translation (or the human thought process and communication). Not to be misunderstood, we do believe that some of the classifications of translation procedures as a form of generalisation are a good analytical tool for the investigation of translated texts. Such taxonomies are also useful in translation practice. And yet, the surplus of technical, highly abstract and derivative terms inadvertently obscures the view, which does not serve furthering our understanding of the process as such.

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<sup>77</sup> Malone's taxonomy is derivative as it superfluously reduplicates the ideas of many theoreticians before him, and in fact provides us only with different tags for the phenomena discussed extensively by others. The word 'superfluously' is used for a good reason, even if it seems pleonastic in combination with the word 'reduplication'. Obviously, it is not easy to be original at this particular point in history. However, one may – in fact – reduplicate certain elements of taxonomies developed previously, but if – at the same time – new, original elements are introduced, which actually expand on previous taxonomies, such a reduplication is not entirely superfluous. It simply builds on previous research. This is also a matter of degree. In other words, to put it metaphorically, one can modify the tools or even produce new tools if such a need arises; however, if one needs a hammer, there is no need to laboriously produce it from scratch, especially when there is one in the toolbox. This tendency to "produce new hammers", which in fact are not so new in term of the design, is, in our opinion, a result of the immersion in theory and tradition, a somewhat subconscious process, which prevents many theoreticians to break free from the "safe rut" of expanding on what is generally accepted.

<sup>78</sup> Which also seems to be a problem.

<sup>79</sup> P. Newmark, *Paragraphs on translation*, Clevedon 1993, p. 107.

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