



Translation and categorization

Diana Santos

ILOS, 22 September 2011

Sources of inspiration

- Ellis, John M. *Language, Thought, and Logic*.
- Hofstadter, Douglas. *Le ton beau de Marot: Praise for the music of language*.
- Sig Johansson and Lauri Carlson
- Whorf, Catford, Sampson, Veale, Borges, Sandström, Kilgarriff, Saussure, Snell-Hornby, Nakhimovsky, Vinay & Darbelnet, Lakoff & Johnson, ...



Stig Johansson (1939-2010)

Professor of English linguistics at the University of Oslo
Responsible for the LOB corpus, and the ENPC corpus
Founder of ICAME



Lauri Carlson (1952-)

Professor of Linguistics and Translation, University of Helsinki

Game theory, semantics, machine translation, parsing, terminology



Happy ending ? Or just the beginning?

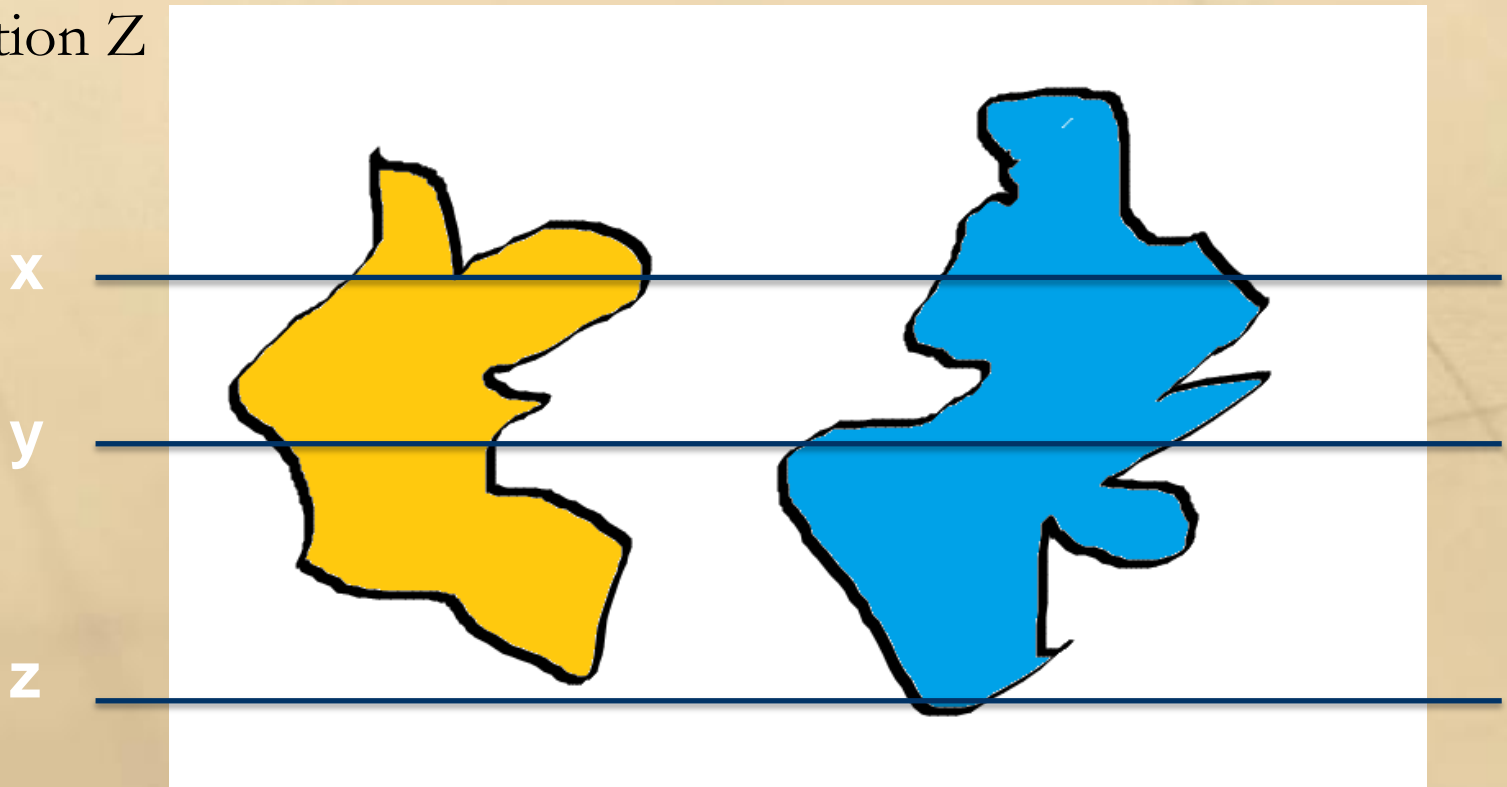
Lisbon, 17 January 1997

My picture of two languages

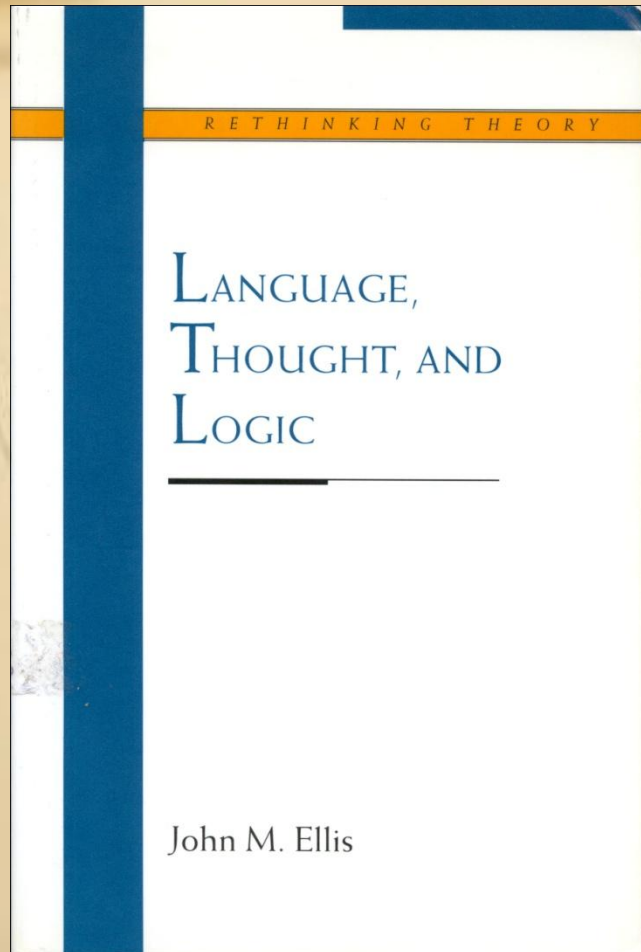
Yellow language

Gives more attention to X, less attention to Y, does not mention Z

Blue language

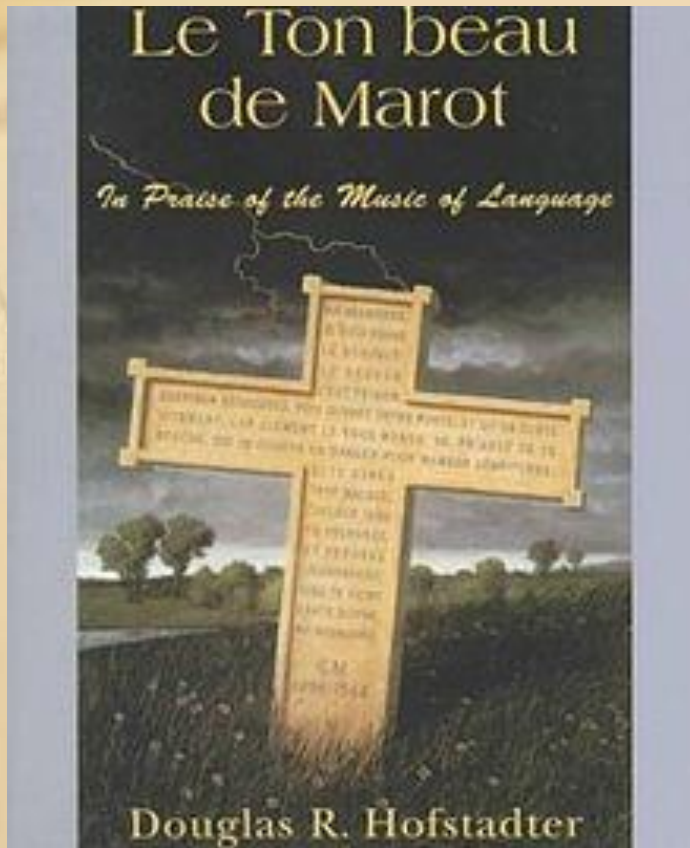


A book worth reading



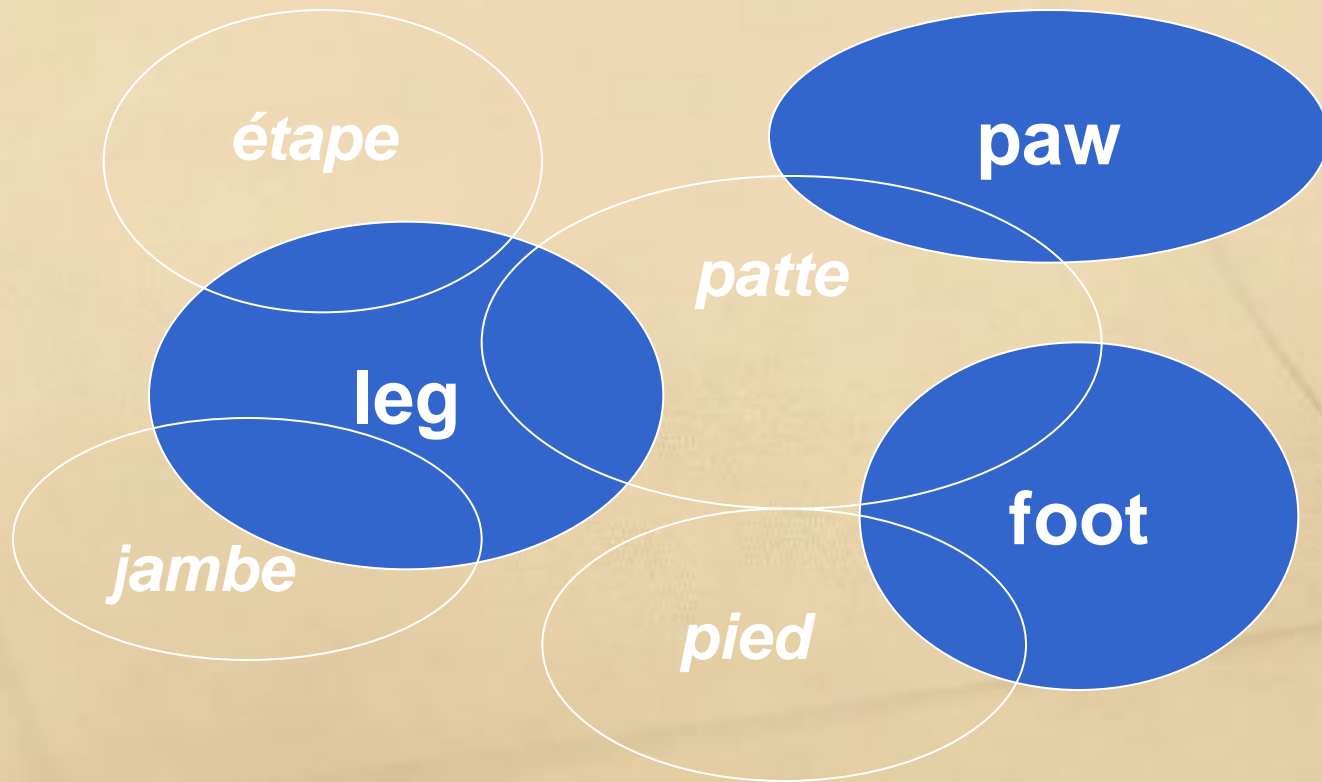
- Every language is a **particular** system of classification
- Communication requires thinking
- ‘good’ is more basic than ‘triangle’
- Categorization is a way to join different things

Another one



- What does it mean to understand?
- Language has both form and content, formal and content restrictions
- Translation has to take both in consideration

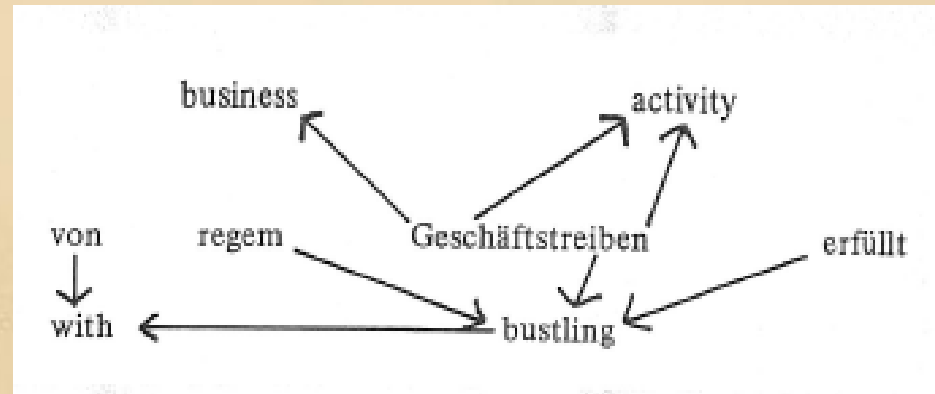
Lexical “overlap”



Jurafsky & Martin (2000:806)

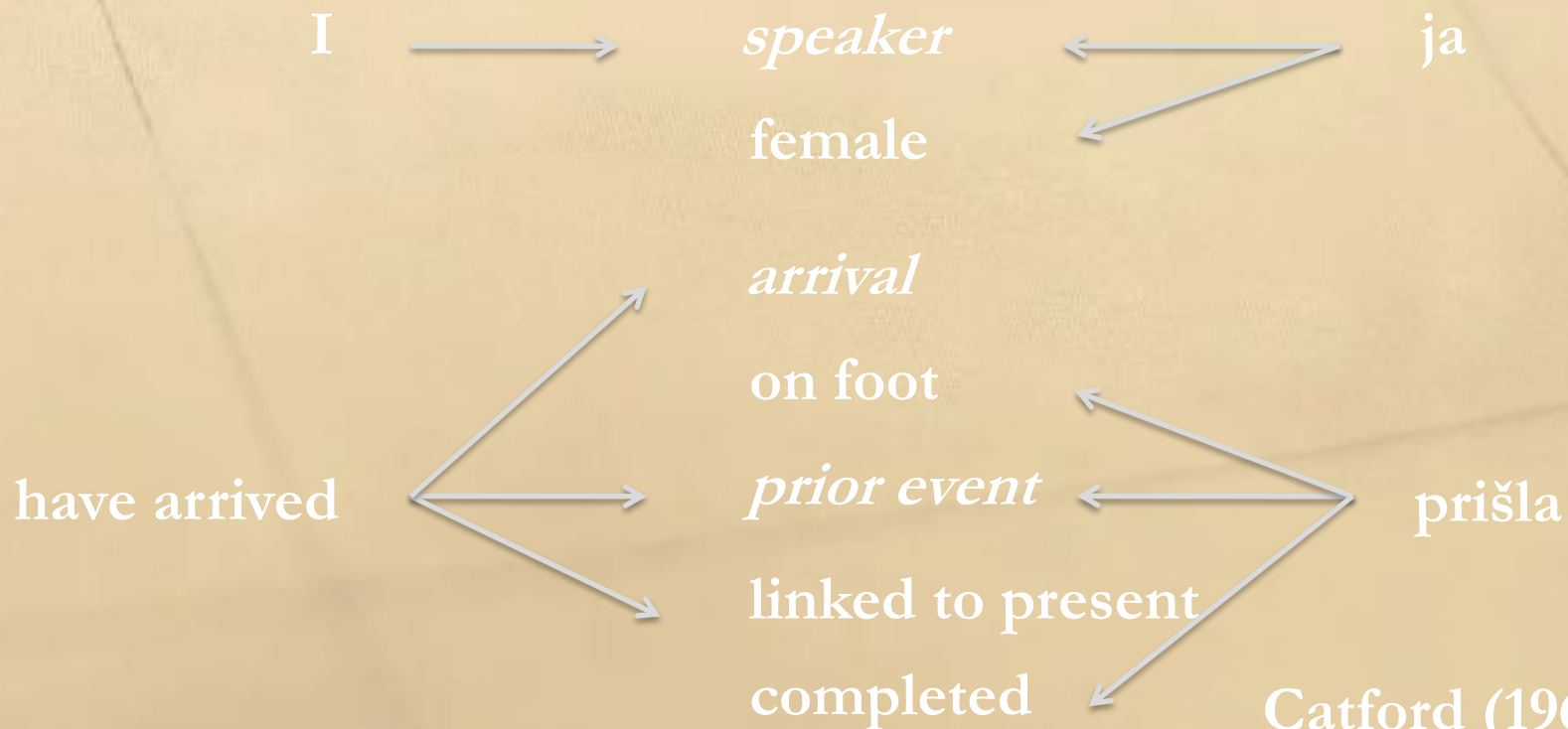
Trying to make sense of language differences

- How to indicate the relationship of meaning “nuggets” in different languages?
- Snell-Hornby (1983) on the translation of German *von regem Geschäftstreibern erfüllt*
- Verb descriptivity: verbs have two parts of meaning



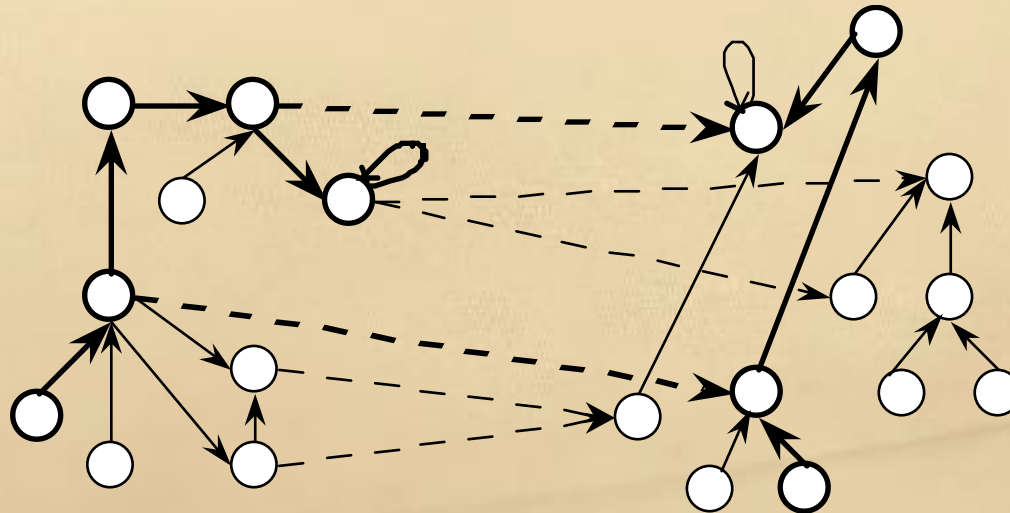
How can two sentences be translations of each other?

- ... a SL and a TL text or item [being] relatable to (at least some of) the same features of substance (Catford, 1967:50)

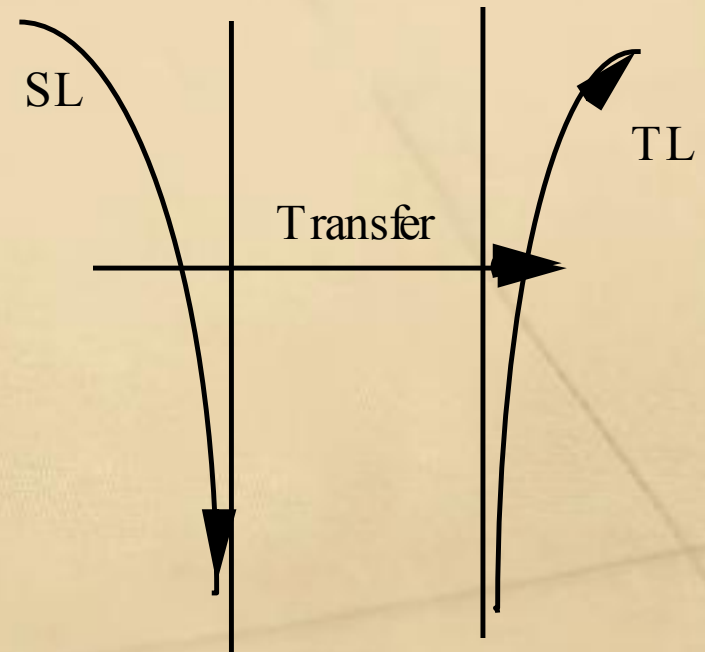
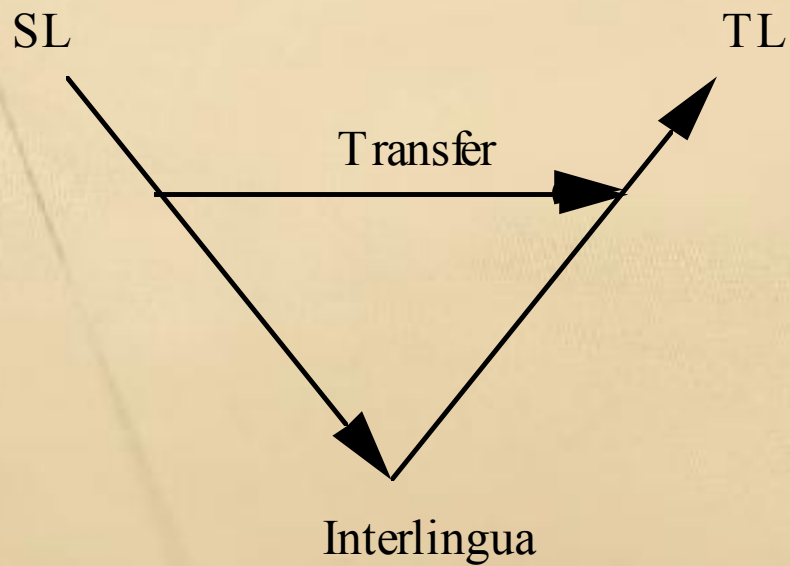


The translation network model

- Independent description of two languages
- Bridges between different categories



Which figure is correct ? (Santos, 1998)



Models of machine translation

The traditional (wrong) view

Língua fonte

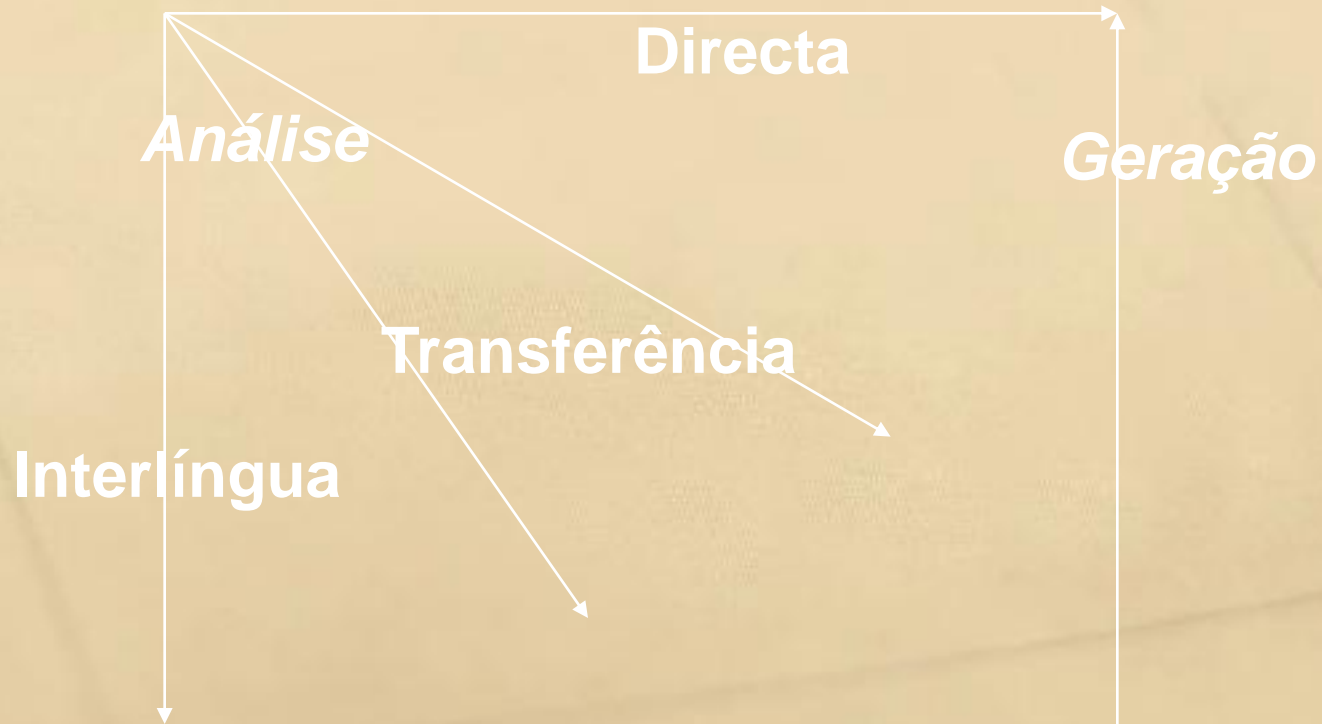
Língua alvo



The proper view

Língua fonte

Língua alvo



Temporal duration: time categories

- *Kino's people had sung of everything that happened or existed.*
- *A gente de Kino cantara tudo o que acontecera ou existira*

past

present

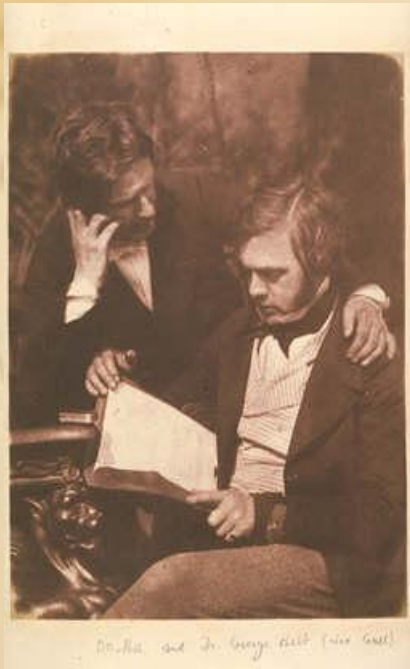
- *He was trapped as his people were always trapped*
- *Estava peado, como todos os da sua raça sempre tinham estado*

The culture dependence of a picture



Collections: captions are essential to give unity.
Captions (small sized pieces of text) are extremely difficult to translate.

The cultural dependence of captions



- *Man reading.* This can be a good enough caption in an European museological context, but certainly not in an Asian, or African context

The language dependence of illustration

- Vi roser Anne!



- *Amor perfeito*

(means perfect love in Portuguese)

Stemorblomst

(stepmother's flower in Norwegian)



Same concept: Foxes and blue



- Feminine, related to love and friendship
- Masculine, related to tricks
- Perfect: *Ouro sobre azul*
- Depression: the blues

Colour differences in COMPARA

- Different metaphors:

sorriso amarelo -> *wan smile*; *romance cor de rosa* -> ?; *blue movies* -> *filmes tristes*; *nódoas negras* -> *bruises*; *armas brancas* -> *knives*; *fazer a vida negra* -> *give a hard time*; *red herring*; *paint the town red* -> ?; *brown off* -> *maçar-se*

- Different cultures:

black coffee -> *café*, *red meat* -> *carne mal passada*; *correio azul* -> *first class stamp*; *red demands* -> *intimações*; *red tape*; *Black Maria* -> *ramona*; *red-light district*,

- Vagueness: *golden* -> *dourado*, or *de ouro*, *de prata*

Colour differences attested in COMPARA

- Translator creativity:

putty-coloured -> *cor de massa de vidraceiro*; *civic redbrick* ->
novas e sem tradição; *azuleleca* -> *tricklight*

- Different conventions:

brown paper -> *papel pardo*, *goldfish* -> *peixe vermelho*; *claras* ->
egg whites; *página em branco* -> *blank page*; *dark purposes* ->
negros propósitos;

Differences between languages

(1) *“I want a different apple.” “Why? They are all the **same**.”*

(2) *They wore the **same** dress.*

(3) *I’ll have the **same** as her (said to a waiter).*

(4) *These two pens look **similar**, but one is more expensive than the other*

- English *same* is ambiguous between type and token identity
- Finnish: not the same item in (1) nor (2), but in (3).
- Portuguese: not the same item in (1): *são todas iguais*
- Portuguese: *parecem iguais* in (4)

Same or similar revisited

- Similarity is relative, variable, culture dependant (Goodman, 1972); Circumstances alter similarities (Goodman, 1972); The similarity of objects is modified by the manner in which they are classified (Tversky, 1977); “similarity” is a sign that is attributed to a set of entities, attributed by someone and also interpreted by someone (Chesterman, 1998) (similarity-as-trigger vs. similarity-as-attribution); the greater the extension of the set of items assessed as being similar, the less the pertinent degree of similarity; Tension between “oneness” and “separate individuation” (Sovran, 1992)

Linguistic-cultural infrastructure for contrastive studies

Access to a lot of material
fine-grained annotated that
can be browsed and
further investigated

- 1) Processing large amounts
of data
- 2) Doing fine grained analysis
on situated utterances in
context



I want to avoid...

- Uninspiring counting of dubious “hits”: so what?
- Universal theories based on one (!) example
- Empirically-based theories cannot be proved right
- Deductive arguments cannot be proved wrong

Properties that define a natural language as opposed to artificial ones

1. Metaphorical nature
2. Context dependency
3. Reference to implicit knowledge
4. **Vagueness**
5. Dynamic character (evolution and learnability)

Slide 12 from Santos (2006)

Corpus size, AC/DC cluster

- 21 corpora, 295 million tokens (words and punc)
- Variety:
 - 224,254,595 PT
 - 65,671,800 BR
- Genre: 252 millions newspaper, 17 millions fiction, 4.5 millions technical
- When full articles: 245,490 articles
- Sentences: 12,639,914

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Corpus size, AC/DC cluster

- Different wordforms: 1,435,045
- Different lemmas (excluding MWE): 872,691
- Different verb lemmas: 76,012
- Different verb forms: 333,937
- Different colour words: 2,642
- Different colour lemmas: 1,173

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What does colour annotation mean?

- First we select the colour vocabulary
- Then we annotate based on that, and look at the result
- Then we create fine-grained categories and rules
 - To remove wrong cases
 - To add rare cases
 - To deal with multiword expressions
- Then we comb every case to get to 100% precision (and hopefully 100% recall as well)

What do we learn about language if we do semantic annotation?

- There are always vague cases
- There are cases where people have a hard time to pin down the meaning/classification
- Languages change, and what is “rigid”, collocation or fixed?
- Is metaphorical use, and terminological use, the same thing? Are literary and technical genres different when we come to the meaning of words?

Examples of “fine-grained” categories

- Colour as race
- Metaphorical colour
 - When coloured things become symbols for one category: *cartão amarelo, luz verde*
 - When a colour represents a state of mind or a moral judgement:
 - When a coloured expression takes on another meaning: *red herring, black tie*
- Metonymical colour: politics, sports
- Conventional colour: *white wine, gullfisk*
- Absence of colour; indefiniteness of colour; multiple colours

All sorts of categories

- From specific concepts at the word level (lexical semantics) to part-of-speech (what is an adjective, what is a noun, what is a verb), to discourse (what is a clause, what is a sentence) to interaction (what is a conversation, a turn) to all sorts of “linguistic features”
- For example: foreign words
 - is a marker of sloppy discourse in Italian (Santini)
 - is a marker of educated discourse in English (Biber)

Depending on the language...

The same category for

- Hunger, anger, missing someone, pain: *Estou cheia de fome, de raiva, de saudades, de dores*
- “feeling about the future”: *grue seg til, glede seg til*

Different category for

- *Puxar o autoclismo, trekke ned (på do)*

Different metaphors

- *Estar sem pé* : not attaining the ground in water
- *Ao pé de*: near
- *Um pé de vento*: a sudden and wild breeze
- *Um pé de hortelã*: a plant that can reproduce
- *À mão*: at hand
- Bare bra! Não tenho nada!



Concluding remarks

- It is hardly to be found ONE distinction that is common across all natural languages
- Languages tend to evolve and age and innovate continuously
- The comparison of languages is arguably the best mirror into language ...
and the comparison itself is best done through translation data

Concluding remarks (cont.)

- Words carve different domains in different languages, words are different in different languages, the differences between inter-translatable words (and not only) are a wonderful mirror to differences in systematic organization of the languages (systematicity includes creativity)



Questions & Comments