Stylistic Creativity when Translating Titles

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ABSTRACT

This paper seeks to address the issue of translating the title of a literary work. Since the choice of title is of paramount importance, this feature, with all its attendant considerations, should be carried through in the translation, paying particular attention to authenticate it within the target language and culture. Moreover, in the same way that a translated text should adhere to Nida's principle of 'functional equivalence', the title must follow suit to ensure continuity between title and text. Essentially this may mean declining a literal translation and focussing rather on implications, connotations, associations and collocations which both the source and target languages may offer. Furthermore, a stylistic approach to translating a title may provide the means of keeping faith with the source language author and/or text because the authentication process can work both ways. After all, most titles reflect symbolic values and cultural significance. The challenge is therefore indeed great when the language pair is English, a Teutonic language embedded in a North West European ambiance, and Maltese, a Semitic language rooted in the Mediterranean. In a bilingual situation, such as prevails in Malta with these two languages, there might also be instances where the SL title and its TL version are complementary rather than a translation of each other. Four types of translated titles are identified. The issues of perspectivism and complementarity are discussed and a scale of context bias is proposed.

Keywords: translation, titles of literary works, authentication process, functional equivalence, symbolic values, cultural significance, English, Semitic language, perspectivism, complementarity, context bias.

Introduction

Textual titles very often represent writing in its most condensed and compact form, in which language is generally connotational rather than denotational mainly because of the metonymic nature of titles. A related view is that a title can have an element of creative power. This means that at times title translation should be treated as a special case within literary translation because of the difficulties it may involve.

One of the postulates of this paper is that title translation permits a certain degree of creativity so that at times title translation takes the form of an artistic exchange – or what Roman Jakobson calls "creative transposition" in the case of poetic untranslatability (Jakobson, 1959, 2006:143). The target title would, thus, be a creative exchange of the source title. The creative transpostion of titles is a literary exchange as part of creativity in translation. And related to creativity is the aspect of style which gives us another postulate for this paper, namely that a thorough stylistic analysis or description of a literary title is a prerequisite in title translation. It is generally held that "style is one of the features that distinguishes literary translation… from other forms of translation" (Connolly, 2008:173), and since the target title is expected to include a characteristic that marks the source text, translating a literary title necessitates some consideration of stylistic matters.

The pragmatic nature of title translation is based on a cognitive approach because of its interpretation potential. We further propose to place title translation within the framework of cognitive stylistics as we intend to describe and explain the effects created by a certain category of translated titles through language choice in literary texts. The effects of such translated titles are explained with reference to thematic interpretation of the source text.

In this paper we intend to start by considering briefly the function of literary titles in original texts and then move systematically to discuss translation issues related to titles which we consider to be metonymic and dynamic. But first we must highlight the fact that we shall be talking about Maltese and English.

A Note on Malta's Bilingualism

Before carrying out a discussion on the creative potential of title translation it is necessary to mention that we are here dealing with English, which is fundamentally Germanic, and Maltese, which is fundamentally Semitic: a difference that has a bearing on cultural perspectives. Furthermore, a translation from English to Maltese has a bilingual target audience in a complex environment whose semantic situation may be coordinative, compound, subordinative, transferable, or shifting. Malta's bilingualism sometimes generates complementarity [Briffa, 2009:8]. A complementary translation occurs when a text in one language is accompanied by a text in the other language so that both referents complement each other in that particular context. When it comes to translation from Maltese to English perspectivism has a greater say than complementarity. The interpretation-forming potential of translated titles has to be viewed within this bilingual context that incorporates complementarity and associates with perspectivism.

Literary Titles

The title of a text (a novel, a play, or a poem) is a constituent element of the textual world (Lodge, 1992:193) and very often a literary title functions as a proper name as a consequence of particularisation; that is, a literary title establishes a text as a completely particularised entity. Most of the arguments on the status of proper names for the individualisation of characters in the novel (Watt, 1968:18-21) may be applied to the status of textual titles. Ogden and Richards (1923, 1985:212) make the point that proper names are associated with particular experiences which "will help to form the context" that will identify the proper name. Similarly the title of a novel may be considered as a proper name. The title is associated with the novel's content and thus it becomes part of the text. In other words, the title derives its identity from the context and translation must take this into account.

The particularising aspect of titles acts as soundings to the texts. Particularisation for textual soundings requires that a title be dynamic. In fact, broadly speaking, the functions of literary titles can be reader-oriented or content-oriented, and the latter may be sub-divided into two categories: the internally oriented titles and the externally oriented titles.

A reader-oriented title can prepare the reader for what's coming. It can catch the reader's attention and condition his/her concentration (Lodge, 1992:193). This can be done in one of several ways. For instance, a title can stipulate a condition (e.g. Adrian Mitchell's *If You See Me Comin'*, 1962), make a request (e.g. Anita Brookner's *Look at Me*, 1983), or launch an invitation (e.g. Anita Desai's *Where Shall We Go This Summer?*, 1975), all of which include direct addresses to the reader. But the title can attract the reader's attention also by indicating a moral (e.g. Malcolm Bradbury's *Eating People is Wrong*, 1959), showing an emotion (e.g. Angus Wilson's *No Laughing Matter*, 1967), or setting up the reader's expectation (e.g. Carolyn Forché's poem "Taking Off My Clothes") (Myers & Simms, 1989:319).

But apart from engaging the reader's awareness, the title can encapsulate the text's theme or it can act as an extension or an explanation of the theme. Content-oriented titles describe subject, theme, form, character, and symbols. And they can be internally oriented, that is, the titles can be directed towards an aspect that is part of the novel, or externally oriented, that is, the titles can be directed towards an aspect that is outside the novel, thus maintaining an external link.

Internally oriented content titles fall into several categories. For example, there are titles that name the main characters of novels claiming to be biographical (e.g. Graham Greene's *Monsignor Quixote*, 1982), titles that indicate a theme (e.g. Jane Austen's *Pride and Prejudice*, 1813), suggest intrigue (e.g. Margaret Atwood's *The Handmaid's Tale*, 1985), or promise a particular atmosphere (e.g. Emily Bronte's *Wuthering Heights*, 1847) (Lodge, 1992:193-194]. Such titles which are internally oriented can also indicate a special time or event (e.g. George Orwell's *Nineteen Eighty Four*, 1949), create a pun (e.g. Samuel Beckett's poem "Whoroscope"), or form an allegorical framework (e.g. William Golding's *Lord of the Flies*, 1954) (Myers & Simms, 1989:317-318).

Externally oriented content titles bring in an outside reference (that is, they refer to an item that lies outside the text) to be juxtaposed with the text's theme or to put the text in a larger perspective. This outside reference can be a literary quotation, an idiom, an expression, a symbol, or a metaphor (e.g. Ernest Hemingway's *For Whom the Bell Tolls*, 1940) (Lodge, 1992:194; Myers & Simms, 1989:316).

Titles can be rather complex especially those that accommodate several latent meanings which can be discovered after experiencing the text (Myers & Simms, 1989:310-312). For instance, Charles Dickens' *Hard Times* (1854) contains several layers of meanings held in potential and as we read the novel we discover the title's resonance in utilitarianism, ruthless repression of human nature, and corruption. In contrast to this layered title we can mention the springboard title as when a poet uses a line or phrase from the poem itself for a title (Briffa, 1998: xci-xciv): the reader jumps from the line in the title and dives into the poem.

So, generally speaking, it may be said that the literary title carries an idea or an argument relevant to the text. It is not simply an ornament or a mere indication. And the choice of a title can reflect the author's mind and very often it serves as an introduction to the work. In translation these functions have to be respected but at the same time the translated title must attempt to maintain a relation with the original work. This means that in certain cases a literal translation may be possible as in, for example, the biographical titles that refer to eponymic heroes, titles that take the thematic approach, the intrigue approach, or the setting approach. Whereas in other cases, most particularly those titles that take the intertextual approach, the symbolic approach, or sometimes even the enigmatic approach, it would be difficult to have a literal translation and very often a translation shift would be involved. In the latter case, the target title may stand in a complementary relation to the source title (as a consequence of bilingualism).

The difference between the author and the translator, when it comes to the creation of a title and its equivalence, must be mentioned for completeness' sake. The author may work cataphorically or anaphorically: he may start from the title and compose his work on it; or he may write the text and then decide upon the title later. But the translator always starts anaphorically: his title refers back to an earlier text (because he must have read the text he is going to translate). But he can occasionally work cataphorically as well.

Distribution of Translated Titles
The following are some translated works from English to Maltese and from Maltese to English:

A Christmas Carol (C.Dickens) = *Il-Milied ta' Scrooge* (D.Mintoff)
A Tale of Two Cities (C.Dickens) = *Ġrajja ta' Żewġt Ibliet* (K.Vassallo)
Animal Farm (G. Orwell) = *Ir-Razzett tal-Bhejjem* (Ġ.Borg)
Beowulf (anon) = *Beowulf* (C.Briffa)
De Profundis (O.Wilde) = *De Profundis* (A.Palma)
Hamlet (W.Shakespeare) = *Hamlet* (A.Palma)

In the Eye of the Sun (F.Ebejer) = *Għajn ix-Xemx* (O.Friggieri)
Julius Caesar (W.Shakespeare) = *Ġulju Ċesri* (A.Palma)
King Lear (W.Shakespeare) = *Ir-Re Lear* (A.Palma)
Macbeth (W.Shakespeare) = *Makbett* (Ġ.Bartolo)
Master of Mischief Makers (L.C.Burkhard) = *L-Imċerċer ta' Pariġi* (M.Buttigieg)
Nineteen Eighty Four (G.Orwell) = *Żmien il-Qerda* (Ġ.Cardona) – unpublished
Paradise Lost (J.Milton) = *Il-Ġenna Mitlufa* (F.X.Mangion)
Requiem for a Malta Fascist (F.Ebejer) = *Requiem għal Sieħbi Faxxista* (C.Briffa)
The Power and the Glory (G.Greene) = *Poter u Glorja* (C.Briffa)
The Taming of the Shrew (W.Shakespeare) = *L-Imqarba Immansata* (A.Palma)
The Tempest (W.Shakespeare) = *It-Tempesta* (A.Palma)
Twelfth Night (W.Shakespeare) = *It-Tnax-il Lejl* (A.Palma)
Wuthering Heights (E.Bronte) = *Wuthering Heights* (Ġ.Diacono)
Ġiżimin li Qatt ma Jiftaħ (O.Friggieri) = *Jasmine Blossoms for all Time* (R.M.Caruana)
Il-Gidba (O.Friggieri) = *The Lie* (C.Briffa)
Leli ta' Ħaż-Żgħir (Ġ.Ellul Mercer) = *Shadows of the Truth* (G.Ellul)
L-Istramb (O.Friggieri) = *A Turn of the Wheel* (G.Falzon)
L-Istorja ta' Ġurat u ta' Tadama = *The Tale of a Grasshopper and a Tomato* (R.M.Caruana)

Types of translated titles		
Type 1	Transference: some biographical titles and those adopting a setting approach retain the original title: (loan titles with original orthography)	*Beowulf, Silas Marner, Wuthering Heights, De Profundis, Hamlet, suite 345, addolorata blues.*
Type 2	Naturalisation: original titles with a biographical claim sometimes retain the biographical claim but they are localised: (naturalised loan titles)	*Makbett, Ġulju Ċesri, Romeo u Ġuljetta, Insomnia, Grotesque.*
Type 3	Literality: some TL titles are literal translations: (literal titles)	*Ġrajja ta' Żewġt Ibliet, Ir-Razzett tal-Bhejjem, Poter u Glorja, Għajn ix-Xemx, Il-Ġenna Mitlufa, The Lie.*
Type 4	Shift: some titles involve an element of translation shift: (alternative titles)	*Il-Milied ta' Scrooge, Requiem għal Sieħbi Faxxista, L-Imċerċer ta' Pariġi, L-Imqarba Immansata, Żmien il-Qerda, Jasmine Blossoms for All Time, Shadows of the Truth, A Turn of the Wheel*

There are also instances when a mix of more than one type of translation strategy exists in the same title. Thus when Trevor Zahra's novel *Il-Ħajja Sigrieta tan-Nanna Ġenoveffa* becomes *The Secret Life of Nanna Ġenoveffa* (translated by R.M. Caruana), we have a blend of type 1 and type 3. It is a literal translation (type 3) but the name remains Nanna

Ġenoveffa and is not translated as Grandma Genevieve. This is done on purpose to anchor the novel in a Maltese context and provide local colour.

Perspectivism in Title Translation
Title transference and naturalisation are loan processes that respect the two interrelated maxims of quality and quantity. The carry-over of the source title into the target text, which is what is normally meant by transference (Catford, 1965, 1969:43), is a process that sets up source values in the target text. This is quite a common phenomenon in the Maltese everyday bilingual context (Briffa, 2001:55-62). In the case of Type 1 titles, transference is carried out at the lexical level, so Type 1 titles are complete implantations of source titles into the target texts so that transferred titles function as loan terms, where both form and meaning are borrowed and assimilated into the target text. In the case of naturalisation (Type 2 titles), the implantation, however, is partial since the borrowing occurs with some adaptation to the form (Newmark, 2003: 82). In the naturalised title the form is native. Type 3 titles take the literal meaning of words in the source title and use them in the target title. And although literality respects the target grammar, literal titles maintain a strong source text bias which Newmark (2003: 45) calls "SL emphasis".

The concept of perspectivism is essential to our discussion on translating titles especially for Type 4 titles which are often wider perspectives on the original titles and in which there is no transfer of the conceptual field of the source as with the other types. For example, the poem *L-Istorja ta' Ġurat u ta' Tadama* is a metaphorical narrative of a forced sexual relationship but no hint of this appears in the source title. It was translated as *The Tale of a Grasshopper and a Tomato* where the word 'tale' rather than the literal translation 'story' alludes to the sexual connotation by exploiting the homophonic relationship with the word 'tail'. In our view, translation perspectivism implies translation shift because translation may employ a process of change (called translation shift) to attain equivalence. Or, to put it differently, the concept of translation shift ushers in the concept of perspectivism. It is the translation move that extends across from one linguistic type, level, category, or structure to another in search of an equivalent (Catford, 1965, 1969:73f). When in the process of translation a target equivalent is found, and it happens to be of a different nature from its source stretch, translation shift is said to have occurred. For instance, the source title *A Christmas Carol* is translated in Maltese as *Il-Milied ta' Scrooge* (The-Christmas of Scrooge). There is, in this example, a semantic shift from the concept of a song of joy or praise (carol) to the concept of the mean-spirited miser (Scrooge), which means that there is a shift from the thematic approach to the biographical claim. The perspective frames are different and may be considered complementary to each other, especially in a bilingual environment.

The *Master of Mischief Makers* is a novel on St John Baptist De La Salle's efforts to form the institution of the Christian Brothers. The source title refers to St De la Salle, whereas the translated title, *L-Imċerċer ta' Pariġi* (The-Tattered One of Paris), which loses the alliteration, refers to one of the boys (the narrator of the story) who eventually became a Brother. Both the source and the target titles are biographical but there is a semantic shift from the "master" (the subject of the source title referring to St De La Salle) to one of the

boys whom the saint took under his care (the subject of the target title). Furthermore, the target title does not refer to the character's mischief – that would probably have produced "imqareb" – but to his rags. Probably the translator did not want to associate mischief with the saint; rags seem to relate better in Maltese.

Connotative associations in translation are crucial especially when the target cultural context is radically different from the source one [Hatim & Munday, 2004:38-39]. In *Requiem for a Malta Fascist* the translator wanted to go directly to the central theme of the novel and he substituted "Malta" with "friend" (Caruana, 2007:84] which in Maltese may be translated as "ħabib" or "sieħeb"; the final choice fell on the latter: *Requiem għal Sieħbi Faxxista* (Requiem for Friend-my Fascist). The translation shift also includes the attached first person singular pronoun which makes the target title more reader-oriented as it involves him/her directly. Had "ħabib" been used, the attached first person singular pronoun in "ħabibi" would have had homosexual connotations, implying that homosexuality occurred between the main character and his cousin, rather than the main character's two friends [Briffa, 1993: 13]. The term "sieħbi" was more neutral and that is why it was chosen. The grammatical shift in the translated title makes the morphological attachment thematically relevant as it implies the psychological complexity of friendship. "Sieħbi", therefore, is a metonymic translation of the narrator's friendship to the character for whom he has Platonic love (and not homosexual love).

Let's take another example to illustrate perspectivism. *The Taming of the Shrew* is a content-oriented title that describes theme and refers to character. So it is internally oriented with an amalgamation of the biographical and thematic approaches. Alternative receptor titles are *L-Imqarba Immansata* (The-Shrew Tamed) which is Type 4 and *It-Trażżin tal-Mara Mqarba* (The-Taming of-the-Woman Shrew) (Aquilina, 2000:2924) which is Type 3. Both alternatives are content-oriented and they retain the biographical-thematic amalgamation. The difference between them is linguistic: the Type 3 version is much closer to the nominal phrase of the source title, whereas the Type 4 version has a different nominal phrase structure than the source title. The Type 3 version is a prepositional noun phrase like the original, whereas the structural shift in the Type 4 version condenses the biographical-thematic amalgamation.

The Taming of the Shrew: [Def.Art. N Prep. Def.Art. N]
It-Trażżin tal-Mara Mqarba: [Def.Art.+N   Prep.+Def.Art.+N   Adj.]
L-Imqarba Immansata: [Def.Art.+N   Adj.]

These title alternatives (*It-Trażżin tal-Mara Mqarba, L-Imqarba Immansata*) are synonymous within the context of the play and function as lexical alternatives that abound in Maltese because of the linguistic admixture that exists in the language (e.g. *ħanżir-majjal, tewba-penitenza, għażla-xelta, skrivanija-desk, bhima-annimal, kenn-xelter, lukanda-ħotel*) (Briffa, 2001:58; Aquilina, 1961:12-13). Creating alternatives is a linguistic feature of Maltese.

The cognitive approach to Type 4 title translation proceeds on the idea that translators (as readers) generate mental representations based on textual triggers to arrive in a creative way at a relevant interpretation. The process of understanding the text and constructing the text world leads the translator to select a plausible translated title, especially because most of the time literary translation results in an intimate relationship between translator and source text. Translation is a cooperative activity, and the target title is thus viewed as arising out of the embodied interaction between translator and text. We can see the translator's intention to communicate a particular interpretation to the target reader via the target title. So the meaning of the translated title reveals the mind style of the translator as s/he negoatiates his/her version.

Complementarity in Title Translation
Now we need to show that perspectivism leads to complementarity, but we have to say from the outset that translating titles requires "recoding interpretation" (Jakobson, 1959, 2006:141).

Style is often conveyed together with content in title translating. So a stylistic description can lead to the establishment of priorities in the decision-making process: the translator must decide what to include in the micro-world of the target title. And the process is, in certain cases, a metonymic translation – a phrase borrowed from Frye (1982:11). The translated title substituting the original title becomes an attribute of the theme so that there is a logical contiguous relationship between the target title and the source title. In *Leli ta' Ħaż-Żgħir,* Leli is the main character who challenges the moral and social traditions of Maltese society in the early part of the 20th century. And the fictitious village of Ħaż-Żgħir (the Village of the Small) represents metonymically social alienation that resists progress. So the source title is an amalgamation of the biographical and thematic approaches. In the novel, Leli's position is juxtaposed with Plato's myth of the Cave, and hence the thematic target title, *Shadows of Truth*. The allegorical implication of the target title links Leli with Plato's vision of truth in the metonymic thinking of the translator, and the semantic shift in the target title gives us an extension of the theme and can be taken as complementary to the source title. Complementarity refers to any target title that contains a thematic extension of the source.

There are, therefore, alternative systems of concepts which are not synonymous to each other and in whose terms the work may be interpreted. And we have to acknowledge that there is no specific external way of making a choice between these alternative systems. Each alternative provides a different thematic prospect as it provides a particular way of regarding the literary theme and drags with it another understanding or interpretation of the theme. The translator visualises the literary work in a fresh manner and when the translated title gives a different perspective from the original title, it reflects the translator's approach – an alternative that shows a different conception.

Particularisation depends upon interpretation and since translation is first and foremost an act of reading and just as there is no single way of reading and interpreting a text, there is no one translation. A case in point is the translation into English of *L-Istramb* (The-

Strange) implying a strange or eccentric personality – in Maltese the adjective often functions as a noun and can be definite or indefinite. In literary criticism the title was translated as *The Misfit*, but an English translation of the novel has been published as *A Turn of the Wheel* and a second unpublished translation has been called *Human Oddity*. The three translated titles have got thematic connections.

- *L-Istramb*: a title that combines the thematic approach with the biographic claim; it is thus internally oriented. The story in brief is as follows. A young man (Baruch) is dissatisfied with the type of life he leads. His relationship with his parents is cold and detached, and he is often seen in a state of dejection and solitude even when he is out of his home environment. He finds momentary satisfaction in his unusual attraction for a young university professor. When the latter dies suddenly, Baruch decides to leave university and enter a more secluded life at the seminary. Here routine and discipline add to his loneliness and depression, but he manages to form a clandestine friendship with another seminarist. This too is short-lived because the redoubtable rector is soon breathing down their necks. Baruch runs away from the seminary to find a girl he could love. Oppressed by solitude he meets a prostitute and shares some beautiful moments with her. He fails, however, to see the commercial side of this affair and is left disappointed as she denies him "real" love. He returns home and tries unsuccessfully to kill himself. The author admits that originally the title of this novel was going to be *Meta Xejn ma Jitbiddel* (When Nothing Changes), which (a) brings into sharper focus what the novel is about, (b) shows that choosing a title is an important aspect of the creative process, and (c) adds more weight to the argument of perspectivism. Furthermore, the source title leads us metonymically to construct oddity in terms of ennui and apathy.
- *The Misfit*: a transposition that retains the thematic and the biographic aspects of the source title; it remains internally oriented and metonymically significant.
- *A Turn of the Wheel*: a semantic shift that uses the symbolic approach; the translation shift is from the biographical to the symbolic which is still thematically relevant: the reference is to the wheel of fortune (which is never mentioned in the novel) as an emblem of mutability; so there is a functional shift because this version is externally oriented whereas the source is internally oriented.
- *Human Oddity*: again in this version there is a semantic and a functional shift since it uses the intertextual approach as it hitches the story to David Bowie's *Space Oddity*. In Bowie's song, Major Tom (a fictional astronaut) casually slips the bonds of a crass and material world to journey beyond the stars and becomes depressed during an outer-space mission; likewise, the novel's main character, Baruch, steps out of the cemetery into a psychological desert that increases his ennui. Baruch is launched in this psychological desert and becomes more depressed with every new experience he attempts. He finds himself being a misfit wherever he goes so that his decisions define him as the embodiment of human oddity. Major Tom is shorthand for someone who is lost and the metonymic title *Human Oddity* juxtaposes Major Tom and Baruch who has serious communication problems like Ground Control to Major Tom. Baruch steps through the entrance of the cemetery and starts "floating in a most peculiar way" [Bowie] from one situation to another, and he never finds

satisfaction as the "stars look very different" [Bowie] every time. When Major Tom's circuit becomes dead and Ground Control realises that something is wrong the question echoes through outer space "Can you hear me, Major Tom?" [Bowie]. It is a question that we feel society asks Baruch. And Major Tom finds himself floating round his "tin can" [Bowie] above the moon and he admits "there's nothing I can do" [Bowie] which is exactly how Baruch feels and proceeds into oblivion that spells "suicide".

Human Oddity contains an internal perspective which shows that the story concentrates on the character through whose consciousness the narrative is presented. It, therefore, implies that the narrative is characterised by an internal focalisation, whereas *A Turn of the Wheel* is externally focalised as it is focused on the character not through him. It is a perspective that is outside the protagonist.

Titles have potential power that can be released by the textual contexts they operate in. They are dynamic forces, and the target titles have to follow suit in a complementary fashion. And during the translation process, the translator keeps a certain amount of independence which expresses itself in his/her choices and in the changes or substitutes s/he makes.

Constants and Variables

Transferred titles, naturalised titles, and literal titles are constants. A constant title is consistent with the original title and employs the criterion of non-creativity that conserves the original title and meaning. Alternative titles are variables: rational reconstructions that require an element of correspondence between the translated title and the theme. Creativity is possible within thematic constraints that generate a relation. Title constants operate mainly on transferability, whereas title variables operate largely on complementarity and perspectivism.

An alternative title calls attention to the fact that the concept it expresses plays an important role in the interpretation of the theme. It sharpens the thematic concept as it replaces the original title. In general it is not required that an alternative title have the same meaning as the source title. Furthermore, alternative titles may sometimes supply a perspective of the already existing title that had not been made precise previously. The newly introduced perspective does not necessarily share the characteristics of its original counterpart. It may realise other traits. It should be observed that in general an alternative perspective may be inspired by considerations such as clarity, elaboration, and adaptability.

Both constant and variable titles, therefore produce equivalence in their own way. Constant titles are generally concerned with denotative equivalence for they depend on an invariance of title content as a result of transference; and variable titles are generally concerned with connotative equivalence in the sense that the target title is semantically dynamic because of complementarity and perspectivism. The target title stands in complementary relation to the source title (especially in a situation similar to the type of bilingualism there is in Malta).

Denotative equivalence corresponds with Nida's "formal equivalence" that brings "a gloss translation" (Nida, 1964, 2006:156-157). Equivalence is concerned with matching, as closely as possible, the receptor title with the source title. The focus is on accuracy. Connotative equivalence, on the other hand, corresponds with Nida's "dynamic equivalence" (Nida, 1964, 2006:156-157). Equivalence is concerned with the relationship between target title and the text's theme. The focus is on contextual relevance. Some alternative titles try to capture the real nature of the theme so that they signify the text's essence and those alternative titles which are externally oriented are very often creative. Thus, an alternative title may sometimes serve as a bootstrap to the text, an extension of the source title, or a way of revising the way we look at a theme.

For example, an alternative title was chosen for Louis Briffa's poem *Jaf Mitfi l-Ħars*. In Maltese the title repeats the first line of the poem. R.M. Caruana entitled it *Turning Their Back*. The target title anaphorically identifies with a reader's judgement or appraisal of the poem but it also sums up what the poem is about and therefore can also be described as cataphoric. The poem deals with the human tragedies constantly being enacted between the North African littoral and Maltese shores. Hundreds of illegal migrants, desperate to leave economic hardship behind them, embark on flimsy boats to try and reach what they consider to be the promised land of Europe. If they manage to avoid drowning in the sea, they find themselves herded in detention centres. In this dark poem both people and countries (metaphorically) turn their back on each other. The illegal migrants embark on "a voyage...of escape"; they come from "lands unmindful of their kin"; when they make land they find themselves on "shores of indifference" facing resentful locals who protest that "this land's unable to bear illegals".

The Authentication Process
Literary translation is a journey from one culture to another and the translated title functions as a bridge between the two cultures. It can also be viewed as the crucial element in the continuity that must exist between the source text and the target text, heralding the point of departure and focussing attention on the point of arrival. However, in Types 1 to 3 the continuity is directed more between source text title and target text title whereas in Type 4 the continuity is content-related, which is why this last strategy often provides multi-layered meanings.

A case in point is *Jasmine Blossoms For All Time* (*Ġiżimin Li Qatt Ma Jiftaħ*) by Oliver Friggieri). A literal translation would have rendered 'Jasmine Blossoms That Never Open' and this title is a metaphor for a little boy called Toninu, the protagonist, growing up in the 1950s whose parents are over-protective, wanting to shield him from the harsh realities of life. The mother is also portrayed as being particularly fond of her night jasmine shrub where the blossoms release their nocturnal fragrance and remain in bud, never fully blooming. Now, whereas the title in Maltese is a straightforward reference to that particular shrub, and only by inference, anaphorically, to the metaphor it employs to portray the protagonist, in translation the title is positioned in such a way that it acquires different nuances of meaning simultaneously. When the word 'Blossoms' functions as a noun, the translated title is reflecting the source text title but when 'Blossoms' is taken to be a verb,

the title is in fact saying that the jasmine shrub is continually producing blossoms and will forever be doing so just as Toninu's parents wish him to remain a little boy forever. The phrase 'For All Time' is therefore conditioned to mean 'forever' if it follows 'Blossoms' as a noun and 'all the time' or 'continuously' if it follows 'Blossoms' as a verb. Moreover, the phrase 'For All Time' can infer a universal value and this was indeed the translator's intention. Not only did she wish to allude to the universal wish of parents to protect their children but also to the universal value that can be attached to Oliver Friggieri's literary work.

In exploiting the word 'blossom' and manipulating the phrase 'for all time' to the full, the translator has demonstrated her belief in what she calls the authentication process [Caruana, 2007:89] whereby a divergence in resonance from the source is seen as a deliberate act and not some failure to achieve equivalence as the terms 'loss', 'mis-match' or non-equivalent' imply. Indeed, she goes so far as to say it is the translator's duty not only to look back at the source text but to look ahead and anchor the target text in the cultural context that envelops it and give it its own voice and convey its own identity to make it stand as a work on its own. In this sense, the authentication process makes the translated title integrate seamlessly within the cultural context of the target language.

Antoine Berman (1985, 2006:280), describes twelve ways in which translation processes can operate and his fourth mode is called ennoblement. To all intents and purposes, this is what Umberto Eco refers when he writes that sometimes, "the text, independently of my early intentions, could...be in some way improved when it was re-embodied in another language" (2004:6). Indeed, Adrian Roon (1986:x) observes that "In some cases, the translated version is...somehow even an improvement. Who can resist the charms of the evocative French *Les Hauts de Hurlevent* ('The Heights of Howlwind') to render *Wuthering Heights*?" As can be seen, a creative stylistic approach may provide a different perspective coming from the translator as interpreter of a literary text.

Peter Newmark [2001: 44] insists that a semantic translation is more suited to a literary text because "the specific language of the writer is as important as the content". Moreover, he observes that it is more flexible than a 'faithful' translation and "allows for the translator's intuitive empathy with the original" [2001:46]. He also holds that a semantic type of translation is author-centred [2001:12]. Finally he believes [2001:47] that: "A semantic translation attempts to recreate the precise flavour and tone of the original: the words are 'sacred', not because they are more important than the content, but because form and content are one." In keeping with this spirit, Caruana noted that the octosyllabic verse holds a special meaning for Oliver Friggieri and many of his poems (eg. *Fil-Fanal Hemm Ħarstek Tixgħel*) and all his recent novels (eg *It-Tfal Jigu Bil-Vapuri*) utilise it in the title. However, as Berman (1985, 2006:280) noted, the target text tends to change the rhythms of the source text. But, wanting to keep faith with the original author, she sought to title the translated novel with what would pass for an octosyllabic verse in Maltese and hence *Jasmine Blossoms For All Time*.

One must note here that in Maltese prosody the stress must always fall on the penultimate syllable and therefore we have plain verses where the final non-stressed syllable is enunciated and truncated verses where the last stressed syllable is followed by a silent non-stressed one, but one which must be counted. In an octosyllabic verse, the stressed syllables hold the third and seventh position. Therefore, though ostensibly, *Jasmine Blossoms For All Time* is completely immersed within an English framework, its poetic effect gives it an element which is essentially Maltese, and quintessential Oliver Friggieri. This is of particular significance in a bilingual context such as Malta where Maltese and English co-exist and therefore, this title produces a different resonance in the two languages. It is also a clear case where the authentication process can work both ways, a two-way traffic as it were.

Context Bias
Another argument is to view literary titles according to the context bias (CB) they display. In this viewpoint, the context refers to a culturally conditioned perspective because since literary works are, by and large, expressions of a cultural mind-set or arising out of a particular culture, it follows that literary translation introduces elements embedded in a different culture. The translated titles flag this notion to a lesser or higher degree and in fact we perceive context bias as a scale. A low context bias produces little or no context embedded referents whereas a high degree of context bias would provide cultural cues. In turn, the high context biased target title could be source culture oriented or target culture oriented, much in the same way as we have used the analogy of the translated textual title as a bridge. Needless to say, a high context biased source title provides a greater challenge in translation, though of course stylistic creativity may also be employed when translating a low context biased source title. The model below illustrates this argument with examples taken from the discussion so far.

Low CB source title →	a. low CB target title	
	b. high CB target title	i. source culture oriented
		ii. target culture oriented
High CB source title →	a. low CB target title	
	b. high CB target title	i. source culture oriented
		ii. target culture oriented

Let's give examples of these possibilities:
- Low CB source title (*The Tempest*) → low CB target title (*It-Tempesta*)
- Low CB source title (*Il-Ħajja Sigrieta tan-Nanna Ġenoveffa*) → high CB target title (*The Secret Life of Nanna Ġenoveffa*) = source culture oriented
- Low CB source title (*L-Istramb*) → high CB target title (*Human Oddity*) = target culture oriented
- High CB source title (*Testment*) → low CB target title (*Last Will*)
- High CB source title (*Beowulf*) → high CB target title (*Beowulf*) = source culture oriented

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- High CB source title (*Requiem for a Malta Fascist*) → high CB target title (*Requiem għal Siebbi Faxxista*) = target culture oriented

Conclusion
In order for a translator to assign relevant meanings to a Type 4 title, s/he must cognitively process the literary context of the source text. This dependence on the context gives the translated title a communicative utility, which means it can trigger more meaning than its source counterpart and thus become more creatively potent. What is intriguing about Type 4 titles is that they may allow target readers to conceptualise unrealised possibilities as in the *Human Oddity* case. The creation of an alternative title is basically a foregrounding process, whereby some textual aspect is focused on. It is the meanings generated by the text that form the basis of the translator's cognitive processes.

So the creation of an alternative title is attached to the notion that the trnaslator and the source text (considered here as participants in communication) are cooperative. The translator (who has a certain amount of independence) makes his choice meaningful whilst the text provides evidence for that choice.

Furthermore, in translating titles we have to consider culture, prejudice, connotation, and collocation as the translator directs his/her choices to the text's area (thus reducing his/her options to the text's demands, otherwise it would be a new work). For instance, an important question to answer is "What is the role played by implicature in title translation?" It is a process that can go into the random paraphrasing of free translation; it may employ the open choices of free translation. But it has to claim accuracy and economy, even when it creates an alternative title. Although it permits an element of creativity and it is very subjective because it depends on the taste area of the translator, it must be controlled by the demands of the source text.

Title translation, therefore, has to follow regular translation procedures. It has to determine the function of the source title and answer questions like "Can the target title match that function?" and "Does it need to match that function?" Translated titles, whether they be counterparts or matchings, must fulfil functions in the target text. Moreover, title translation must describe the nature of the source title to answer questions like "Is it internally oriented or externally oriented?" and "Does the title need to shift in its consitution?" Equivalence is context related, that is it has to be related to the parameters of the text for the attainment of the pragmatic meaning of the title.

Title translation may be a complex process and since titles are necessarily contextual, in that their meaning is specified by the text, they become governed by non-detachability.

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