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Chapter 1 : Jerzy Kuryłowicz | LibraryThing

Studies in Semitic Grammar and Metrics (Polska Akademia Nauk. Komitet Językoznawstwa. Prace językoznawcze)
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Signatur fehlt Bailey, Harold W. M Bailey Baldi, Philip: Studies in Baltic and Indo-European Linguistics. M Schmalstieg Baldinger, Kurt: II sm 4 Balles, Irene Hg. Indogermanische Nomina agentis ; in: Von Fall zu Fall. Studien zur indogermanischen Syntax ; in: Band ; in: II sh 20 Bammesberger, Alfred Hg: II sl 40 Bammesberger, Alfred Hg. Die Laryngalthorie und die Rekonstruktion des indogermanischen Laut- und Formensystems. Historische Sprachforschung ; in: Historische Sprachforschung Historical Linguistics. Essays on Indo-European Linguistics. II s 1 Barber, Paul: La Escritura de la Vieja Europa ; in: Nachruf auf Arthur Christensen. Indogermanisch, Slawisch und Baltisch. Materialien des vom M Barschel Bartholomae, Christian: Studien zur indogermanischen Sprachgeschichte. Indogermanisch sk und skh, II. II sh 21 Bastian, Otto: Jan Baudouin de Courtenay. A Full Synchronic Theory. II sl 26 Beasley, David et al.: XIX ta 4 ; [abbestellt] Bechtel, Friedrich: II sl 5 Bechtel, Fritz: Die Hauptprobleme der indogermanischen Lautlehre seit Schleicher ; in: II sp 52 a-b Becker, Cornelia: M Schlerath Bednarczuk, Leszek e. Bandes aus dem Nachlass WPS. II ga 32 Beekes, Robert: Rekonstruktion und relative Chronologie. Fachtagung der Indogermanischen Gesellschaft. II ga Beekes, Robert S. The Neuter Plural of Thematic Nouns. Derivatives from a Stem in -e- from Thematic Nouns ; in: Fachtagung der Indogermanischen Gesellschaft von 5. Who were the Laryngeals? Discussion Paper ; in: In honorem Holger Pedersen. Kolloquium der Indogermanischen Gesellschaft vom Sound Law and Analogy. Papers in honor of Robert S. II sm 58 Beeler, Madison S. American and Indoeuropean Studies. Papers in Honor of Madison S. II ga 33 Belier, Wouter, W.: II wm 27 Bellquist, Julie Bonner: Zur Domestikation des Pferdes in Mittel- und Osteuropa. M Schlerath Benfey, Theodor: Femininum des zendischen Masculinum. Ein Beitrag zur vergleichenden Mythologie ; in: II a 13 Benfey, Theodor: II s 24 Benfey, Theodor Hg. Forschungen und Mittheilungen ; in: II wh 21 Benveniste, E.: Indo-European Language and Society. M Benveniste Benware, Wilbur A.: Griechische Lexikographie, indogermanische Lexikographie und das Internet ; in: Slavjanskoe i balkanskoe jazykoznanie. I B sc 11 Berodze, Elprida: Jazyki Indii, Pakistana, Nepala i Cejlona. I A sg 35 Beylsmitt, J. Linguistic Bibliography for the Year I A b 28 Bezenberger, Adalbert Hg. II s 39 Bilbija, Svetislav S.:

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Chapter 2 : TITUS Bibliographia: Query result

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Technical translators are typically either trained linguists who develop specialized research skills along with ancillary knowledge in selected technical areas, or engineers, scientists and other subject area specialists who have developed a high degree of linguistic knowledge, which they apply to the translation of texts in their fields of specialization. The latter is not necessarily identical to the former. Almost all authors are themselves "bona fide" translators. Writers such as Teague, Park, Gerzymisch-Arbogast, Watt and Wright draw heavily on their experience in the translatorial trenches to illustrate general tactics and strategies that can be applied in recurring textual contexts. Niedzielski, Shreve and Benhamida all point to the role that empirical studies and sociolinguistic research methods can play in clarifying the conditions that affect the translation process. Style and Register in Technical Translation strongly contradicts this claim. Herman debunks the so-called "myth of literality," going on to stress that effective English language target texts must strive for clarity of English idiom and concision as well as correctness. Wright demonstrates the need for translators to address their attention to questions of style at the situation, macrocontextual, microcontextual and terminological unit levels in order to meet the differing expectations between the projected audiences for the source and target texts. The division of articles into sub-groups remains an inexact science at best. As noted above, other authors draw on domain-specific examples, but their primary foci lie elsewhere. The articles grouped in this section concentrate on the history, features and challenges posed by translation in targeted areas. Meraw details the fundamentals of patent claim drafting as they pertain to the translation of patent materials and provides a concise overview of stylistic and grammatical considerations essential to the proper preparation of patent documents. Maier and Massardier-Kenney recount their efforts to establish a pedagogical model to be used in the preparation of specialized texts based on four key aspects of translation practice: It would be inappropriate to feature these "pillars" as solitary Greek columns, however; they should more readily be visualized as great multiribbed members supporting the complex stress system of a fan vault. As Wright indicates see Section 1, terminology and text typology interface particularly at the level of phraseology and standard text blocks. Most of the articles in this book treat either terminology or text typology or both to some degree, but the articles contained in Section 4: Text Analysis and Text Typology as Tools for Technical Translators focus particular attention on the role that text typology can play in helping translators create high quality translations. Gommlich describes a text base system designed to aid translators, particularly student translators, in selecting appropriate TL text types based on computer-assisted, model-based text analysis. Section 5, Translation-Oriented Terminology Activities, explores the different aspects of terminology work, addressing knowledge management, language planning, terminology resources and novel methods for representing concept systems. Galinski and Budin note the so-called information or knowledge crisis that has resulted in the parallel expansion of new terminology, a phenomenon that places special demands on the resources of translators. They indicate the advantages that concept-oriented multilingual terminology can provide to the working translator. People who write about doing terminology work are frequently criticized for not doing more of it. By preparing a detailed Bibliography of Polish Terminology Resources, Mitchell has attempted to do the next best thing: Her inclusion of a Subject Guide to Authors renders her bibliography truly useful as a research tool. The General Theory of Terminology defines three basic types of concept systems, partitive part-whole, logical generic and thematic associative. Against this backdrop, Gross suggests a Theory of Fractal Linguistics. In an article treated as the introductory segment to a larger discussion, he introduces the notion of "linguistic space" and

the validity of using fractal geometry as a model for visualizing the complex relations that exist within and among concept systems in both monolingual and multilingual environments. First and foremost, the editors of this volume intend it to be of use to working translators, as well as to highly practice-oriented translator trainers. This essay discusses some techniques to help achieve clarity, concision and correctness when translating technical documents from various languages into English. Included are breaking up the long sentences possible in inflected languages into the shorter sentences often required by uninflected English, substituting more specific or less specific English terminology for the more general or less general terms of other languages, and recasting the thought patterns of other languages into those of English. Also discussed is how a translator might deal with misstatements, incomprehensibilities and unknown words in the original.

Types of Translation and the Myth of Literality To begin, it is useful to define just what is meant by technical translation and how it differs from translation of other types. Knowing and conveying the context of the original document is crucial. A translation of French *ballon* into English as "balloon," "football," or even the technical-sounding "flask" will not do if the word in context means a storage sphere such as for pressurized natural gas. No translation meant to stand on its own, even one of a technical document, can be literal in the word-for-word sense. A purposely far-fetched example will demonstrate this proposition. Ignore the pun for the moment, and consider the statement to be written in nonliterary technical prose, perhaps at the conclusion of a paper on the incorporation of various nutrients into muscle tissue. A correct translation, if the muscle tissue of both sexes has been studied, is "Man is what he eats. In the first, German *der* English "the" must be eliminated before "man" or the English statement, even for old-fashioned usage, cannot apply to both sexes. In the second translation, the definite masculine *der* has been changed to the indefinite non-sexual "a" and the phrase "or she" added for clarity. For the German pun, a proverbial translation is "You are what you eat" or "We are what we eat. Purposeful ambiguities, ungrammatical constructions and sound combinations which call attention to themselves are the province of literary translation.

Clarity If the syntactical and lexical features of the source and target languages differ, clarity often requires that the sentences in the target language be completely recast. Consider a German sentence from a recent patent application: Obtaining this English "sentence," unreadable as it is, still requires work on the part of the translator beyond merely looking up words in a dictionary. The translator has already had to decide that *kommt*, usually translated "comes," here means "occurs"; that *Anstriche*, usually translated "paints," is better rendered here by the more general word "coatings"; that *aus*, usually translated "out," here means "from"; and that the first *die* is translated "which," while the second one is translated "the. The next step away from literality includes separating the compounds and recasting the grammar within each clause, but the result is still too literal for comprehensibility: Moreover occurs, that coatings from emulsion polymers well known on the basis of their content of emulsifiers and further water soluble auxiliary materials, which are mostly necessary for the storage stability of these coating materials, as thickening and pigment dispersion media, retain a strong water swellability. The sentence now sounds as though it may mean something. The main noun for meaning, "coatings," is too far away from the main verb for meaning, "retain. There are several ways to do this. Moreover, coatings made from emulsion polymers retain a strong capability of swelling in water. These coatings are well known as thickening agents and pigment-dispersion media because they contain emulsifiers and additional water-soluble additives, both of which are necessary mainly to prolong shelf life. Now the translation is comprehensible, but it is far from literal. English has a larger lexicon than virtually any language that has ever existed. Consider the French noun and adjective *plat*. As a noun, *plat* means something "anything" flat, such as a plate, a sheet, a dish, the flat part of a hand, or the scale of a balance; or a thing which is not really flat but the essence of which is found in its "flatness," such as a pan. There are some more specific words in French for various flat objects, and the word *plat* itself can have modifiers to clarify the meaning, but the fact remains that a French writer finds nothing wrong in writing only *plat*: But a translator into English usually cannot simply write "flat object":

English speakers find the concept too abstract to draw a satisfactorily specific meaning. If the context and diagrams are not helpful, the word, simple as it is, is essentially non-translatable, and the translator must provide a footnote to the reader with as much usable information as possible. Occasionally, the translator into English will use a term more general than that of the original. The translation of Anstriche in the above patent excerpt into "coatings" rather than into "paints" is not quite an example of this because the German word includes the lexical meaning of both English words; there is no meaning in either English word which is excluded from the German word. For example, Hawkins 30 has shown that German verbs are systematically restricted by prefixes in a manner which has no counterpart in English. A German verb taking an effected object, i. Thus, brennen means "to burn" in the sense of burning a hole. The burning produces the hole. A German verb taking an affected object, i. Thus verbrennen means "to burn" in the sense of burning coal or oil. The distinction could be maintained in English by translating verbrennen as "to burn up," but it is often more idiomatic to leave off the "up. Finally, clarity in a translation into English may sometimes require less or more repetition than in the original. In French, and to a lesser extent in German, the distinction between the plan, design or idea for something and the realization of that plan, design or idea is much sharper than in English, as any translator who has ever dealt with plans for new or modified facilities can attest. A French speaker might consider illogical a literal translation of the statement, "This plant will double production while cutting costs," if what is being referred to is a drawing on a piece of paper. The result will be clearer and more concise. The inflections make the antecedent obvious in the original; repetition is required for similar clarity in English.

Concision The first draft of any translation is likely to be wordy in order to ensure that every idea of the original is included. Concision requires an extra pruning step. Since most technical translators are paid by the translated word, it is doubly disadvantageous for them to take this extra step: The profession would be better served by rates based on the number of words in the source document. However, until the economic facts of translation life are changed, each translator must decide how far he or she is willing to go to make the final result concise. One major step towards concision is beyond the usual scope of technical translation: Only rarely will a client ask and be willing to pay for technical editing as well as technical translation. Unfortunately, technical authors in any language are often chosen for what they know, not how well they write, and many write very badly. A poorly organized document does not efficiently carry the reader from section to section. Still, a translator can improve concision sentence by sentence.

Correctness Correctness in a technical translation means two things. First, it means accurate re-creation of the ideas and technical terms of the original in the target language. For example, French engineering reports sometimes include English-influenced constructions contrary to the rules of French grammar. A native English translator should find the meanings evident and need not point out the fractured French to the client. Finally, correctness in this first sense requires that words or grammatical constructions that are not totally understandable be footnoted as such. Non-footnoted guessing is impermissible in a technical translation. Correctness in the second sense means producing an accurate technical document in the target language despite mistakes in the original. Although the translator cannot be expected to discover and refute arcane errors or falsifications, no one else is likely to read the original technical document as closely. Therefore, no one else is as likely to discover misstatements, inconsistencies and even blatant errors of fact.

Final Remarks It should be evident from this essay that technical translation requires more than writing down the dictionary equivalents of words. As for all translation, facility with the source language is important, but facility with the target language is crucial. Just as no one but a skilled poet is likely to make a good translation of a poem, no one but a skilled technical writer is likely to make a good translation of a technical document. But knowledge of the source language and writing skill in the target language are still insufficient. A technical writer must also know the subject matter of the original document.

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Chapter 3 : MDS: | LibraryThing

Encuentra Studies in Semitic Grammar and Metrics (Prace jezykoznawcze / Polska Akademia Nauk. Komitet Jezykoznawstwa) de Jerzy Kurylowicz (ISBN:) en Amazon. EnvÃ-os gratis a partir de 19â,-.

Apart from looking at the sociolinguistic setting of ancient Mesopotamian scribal education, this hypothesis will be advanced by comparing syntactic, pragmatic and prosodic features of these ancient texts to linguistic features prominent in spoken languages, focusing mostly on Israeli Hebrew. Syntax, prosody, Akkadian, Israeli Hebrew, meter, poetics, spoken language 1. Akkadian, the eastern branch of the Semitic linguistic family, is the common name given to a cluster of languages and dialects used in Mesopotamia and beyond from the middle of the third millennium BC to the third century CE. Being the language of the prominent empires of the ancient Near East, Akkadian served as the lingua franca of the entire region, notably during the second millennium BC, documented from Egypt and Anatolia in the west to Iran in the east. By the middle of the first millennium BC, Akkadian was replaced by Aramaic, but still continued to serve in the written medium to varying extents for several more centuries. These two branches are commonly classified according to three main chronological periods: After Akkadian was no longer spoken, Babylonian was still used in academic circles, termed accordingly, Late Babylonian. Old Babylonian, the language of Babylonia at the time of King Hammurabi, was highly esteemed by the scribes of Mesopotamia until the late period. Therefore, the literary registers of Akkadian attested from the second and first millennia BC were derived from the literary registers of Old Babylonian henceforth: Many of the non-administrative text corpora at our disposal, either Assyrian or Babylonian, are written in varieties of this standardized language. This is reflected in the term given to it: Data for the linguistic study of Literary Babylonian are available from the OB period until well into the first millennium BC. Still, differences in genre and period naturally exist, and it would be wise to study distinct types of text individually. In this paper, I will endeavor to make a few observations on mythological narratives, which show relatively little variation in form between periods. As such, the texts usually termed myths or epics in Akkadian present linguistic peculiarities in all domains of the language, viz. In addition, they represent structural features characteristic of poetry, to which we shall refer later. In what follows, I wish to show some of these characteristics, specifically syntactic ones, which will later take us to describing some poetic structural features that will be of interest to the thesis I wish to advance here. As we shall see in the examples which follow, some of them belong to more than one category. These two structures are equally common also in Literary Babylonian. However, Literary Babylonian further exhibits other structures, where the order is inverted: The pronominal clitic thus takes the original place of the attribute. Split appositions In ex. The structure is therefore similar to the inverse attributive constructions discussed above, notably the one in ex. Pragmatic fronting While not exclusive to poetic language, pragmatic fronting is frequently attested in mythological texts. It should be noted that Akkadian, like other Semitic languages, does not exhibit independent personal pronouns as subjects unless pragmatically needed, since the subject is inherently represented in the verb structure. Other examples are the following: Drink the beer, which is the decreed for the land! Verb position Akkadian has always been marked by its students as being deviant from the Semitic core structure in its rigid verb-final word order. Among poetic constraints one may think of chiasm exx. The theory of Sumerian interference as a possible source for the emergence of the verb-final standard word order of Akkadian, although not unchallenged e. Therefore, one may ask whether the flexible word order in Literary Babylonian, whether or not the result of poetic constraints, is an innovation or a residue of ancient Semitic. I tend to adopt the latter hypothesis. However, I would go a step further and ask whether the literary registers in general, and the register of poetic narratives in particular, in our case mythological narratives, would not be closer, at least in some respects, to the contemporary vernacular than the administrative registers

were. The common perception that letters are closer to the colloquial style see references in Cohen As much as Ancient Mesopotamia can be regarded a literate society Vanstiphout , it must be recalled that any designation of it as such cannot be measured by modern, Western standards: The Semitic Mesopotamian scribes learned their writing skills via Sumerian. Following their initial study of cuneiform signs, scribes proceeded to writing lexical lists and other texts, many of them bilingual Sumerian and Akkadian. They learned how to write administrative texts of all types, e. Therefore, writing in Babylonia and Assyria is not only to be regarded as a highly professional skill, but also one that involves deep Sumero-Akkadian cultural and linguistic interference. Would it be unsound to speculate that some linguistic features that we have become accustomed to in our long acquaintance with Akkadian were features confined to written registers and not features belonging to registers of the spoken language? This we shall never know, of course, but let me proceed with this line of thinking and ask whether it might be possible for verb-final word order as we know it to have been a feature of only some written registers of Akkadian, and not one that was part and parcel of any actual Akkadian vernacular. The other syntactic features listed above may serve to advance this hypothesis. Although found in written registers, extrapositional patterns are a prominent feature of spoken, conversational language cross-linguistically cf. The extensive employment of extrapositional patterns in mythological narratives is a typological feature that makes them similar to the spoken language, and therefore more intimately related to the authentic language of their contemporary audience. One should note that linguistic features tend not to be confined to any single register, and their prominence in one or more registers can, and usually is, quantitative Biber As split apposition is similar in form to other extrapositional structures, I would ask myself whether its use as a device for poetic decorum does not have its origins in existing structures in the vernacular. However, this must await further research. They are notably found in areas where Akkadian was not the vernacular, but served only or mostly in the written medium Finet In such areas, one may surmise that it is the interference from the local vernaculars that may have been the basis for the emergence of such constructions in the administrative, written medium. However, one may also speculate its borrowing from spoken registers of the Akkadian superstratum. One can add to it other features used for poetic decorum such as repetition, parallelismus membrorum and metrical structure. Wall, keep in mind! The answer is, rather trivially, from existing linguistic features in the language. In ancient languages, one may only surmise that the spoken language have been the major resource for such features. Of course, we do not have access to the spoken medium of dead languages, and our hypotheses should rely on typological comparisons and on indirect evidence see, e. But not only in ancient societies and ancient languages do we find these features: Dialogues in texts of this genre may have been even closer to the spoken, colloquial language, than narratives. Many cultures attempt to imitate spoken language in literary compositions, in one way or another. One prominent feature of dialogues is the use of vocatives. Vocatives can come in different places in the sentence and may suggest a contemporary feature: This will remain for others to pursue, as I have not used this distinction in my survey. A metreme is best defined as a prosodic unit that carries a single main stress. Thus defined, one should note that prosody links syntactic units so that each metreme further shows strong correlation to syntactic cohesion. A metreme usually consists of a lexical word either by itself ex. It can further consist of a compound of two lexical words combined together in an attributive construction ex. These rules are not absolute, and can be manipulated according to poetic needs. For example, whereas a noun and its appositive adjectival qualifier usually make two separate metremes ex. A metreme is thus the minimal unit of meter. The next two metrical units in hierarchy are the colon and the verse. Where other metrical structures are attested, they are commonly taken as exceptions to the rule. XXV; see Hecker Yet, this basic template cannot be taken for granted for every individual text, especially not when it concerns myths. Cuneiform tablet with red points indicating metreme boundaries: The myth of Nergal and Ereshkigal⁶ Figure 2: As noted by Lambert and Millard On the other hand, The Amarna Middle Babylonian recension of the story Adapa and the South Wind and the Baby

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Incantations, although not lacking of poetic features, exhibit simple language. Yet, I am afraid that these two examples are not typical, since other texts for which we have both Old Babylonian and Standard Babylonian recensions are not similarly decisive in this respect. One may hypothesize at this stage that less rigid templates are found in texts which have reached us in more popular versions, whereas rigid templates are a feature of more learned compositions. The four-metreme basic template observable in other first-millennium texts such as the Poem of the Righteous Sufferer, and especially in the paradigmatic Babylonian Theodicy, may provide further support to this suggestion. Although one should refrain from speaking of orality versus literacy regarding the attested Mesopotamian verbal artifacts Vogelzang and Vanstiphout, I would dare to suggest that oral compositions would tend to be less rigorously structured than literate ones. Of course, much further research will be needed to support a theory that rigid meter is chronologically later than the more diffuse one, but I believe that for now this assumption can serve as a sound working hypothesis. An Akkadian verse consists of syntactical units, which are limited in number Hecker The number of syntactical units is constrained by the need to form a coherent syntactical utterance, i. In order to illustrate the differences between less and more rigid meter, here are some samples from two literary compositions. The first sample ex. The Babylonian Theodicy is an acrostic poem composed in stanzas of 11 lines each, where each line of the same stanza begins with the same sign. The acrostic is based on the shape of signs rather than on articulation, which adds support to the highly literate nature of this acrostic composition cf. This text further exhibits the metrical structure of the composition by lines drawn vertically, in between which single metremes were inscribed Figure 3. The second and third samples are taken from the story of Adapa and the South Wind, a text of considerable antiquity known to us in its Akkadian recensions from two different periods: The first represented by a sample cited as ex. The second represented by a sample cited as ex. The numbers on the right represent the number of metremes in a verse and its structure; i. Syntactical units which constitute single metremes are conjoined by equal signs to indicate their cliticization. Vertical lines indicate cola boundaries; each verse is written in a separate line. Bring him to me! Adapa, for whom are you wear mourning? Adapa, why did you break the wing of the South Wind? The same can be seen in other texts too. A good example is the flood narrative, which is known to us from the Old Babylonian myth of Atra Hasis and from the late version of the epic of Gilgamesh.

Chapter 4 : Full text of "Das Reich der Achaimeniden eine Bibliographie"

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