

Titel: translation, [Lectures] 113-0040

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Anvendt udgave: Louis Hjelmslev og hans kreds

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5.

A practical demonstration with a definite test the theory is not the starting point; the theory will be worked gradually and not set up ready-made. It will be impossible to define all the terms at once, and to give reasons for anything, theoretic accuracy and full theoretic responses, but they cannot be obtained at all stages of the discussion.

Points for work with a test presupposes the fulfilment of two conditions. 1. The test must be suitable for unlimited reproduction of identical copies. 2. It must be accessible under exactly the same conditions for anybody who works with it. The first condition is fulfilled by written texts which can be read repeatedly. The second condition is not fulfilled by individual transcripts, but e.g. printing and photography are adequate means of reproduction. As far as a spoken text is concerned, it can only be reproduced in an adequate way if it has been recorded by a gramophone or the like, but of all by sound film which so far constitutes the only means of preserving the visual sensations. These means of reproduction also fulfil the second condition.

However, a spoken text can be reproduced nearly transparent to a written, if the latter is of the narrowest allowable possible phonetic transcription. In that case a gramophone record is necessary or at least most desirable for the sake of verification.

The test used here is "Kædetøjstuen" (The bonnet) by Hans Andersen; it appears as a printed text, and the two conditions are fulfilled. Moreover two gramophone records of this tale are available spoken by two different persons, Mrs. Jøndrup and myself. Finally an English version, a Latin of the same tale has been prepared. What is the difference between these printed texts and the spoken ones? The printed texts consist of black marks made with the printer's ink, these marks produce electro-mechanic vibrations, which reach the brain as visual sensations. The spoken texts appear as glyphographic curves which are transformed by the gramophone into acoustic waves, which reach the brain as auditory sensations. But the essential feature of what really happens when the text is expressed is still left unexpressed, not only are the black marks seen, and the noises and tones