PART THREE

Application of the Principles of Translation to the English Language

A. SYNTAX

1. The syntax of the Roman Rite

> Application: Where the structure of the Latin text expresses a theological statement, care must be taken to preserve this in the translation.

102. In general, syntax is understood to be the structure or word order of a given sentence. In the liturgical books of the Roman Rite, many syntactical paradigms are in evidence, some derived from different periods of Latin composition, others from the rules of rhetorical or poetic forms, and still others from the influence of the Latin biblical text. Translators must be aware that the syntax of the *Roman Missal* in particular is blended from several sources:

i. The Old Testament, whose Hebraicisms survive in many places in the Latin biblical text and, in turn, within the Liturgy (e.g., various ways of expressing the superlative as *potentia Deo* or "exceedingly powerful" as found at *2 Cor* 10:4; or, *sancti inter sanctos* as "the holiest" in Eucharistic Prayer for Reconciliation I: *sancti inter sanctos in sede caelesti*).

ii. Graecisms of the New Testament (e.g., verbs forced to take the accusative, such as *benedicite Dominum* in the entrance antiphon for the Feast of Saints Michael, Gabriel and Raphael, Archangels (September 29); or verbs expressing purpose without an *ut* clause as *venimus cum muneribus adorare* in the Communion antiphon for the Solemnity of the Epiphany).

iii. Romanisms from pagan liturgical sources which predate Christianity (e.g., the single-sentence prayer style of the Roman collect).

iv. Later medieval adaptations from regions in which the Roman Rite was celebrated after the fall of the Roman Empire.

103. Very often the observer can detect two syntactical patterns side by side in the Roman euchology: the blended word orders of the Vulgate, which translated the Scriptures from Hebrew and Greek, creating a distinctive Latin in its day; as well as the more elevated syntax of the collects and other orations, emerging after the Liturgy of the Roman Rite was adapted into Latin, and imitative of the best of formal Roman styles such as those found in the classical authors Cicero or Quintillian.

104. However, throughout the Roman Rite a second notion of syntax comes into play, namely the structure of sentences as theological statements. Here, the arrangement and interaction of words are governed by religious belief and tradition, and may be significantly different from those of ordinary expression and, at times, even at odds with ancient convention.

Examples. Collective Terms and Gender

Liturgiam authenticam, n. 30: "When the original text, for example, employs a single term in expressing the interplay between the individual and the universality and unity of the human family or community (such as the Hebrew word *'adam*, the Greek *anthropos*, or the Latin *homo*), this property of the original text should be maintained in the translation."

1. When speaking of Christ's Incarnation, the term "man" is used to designate not simply his own assumption of human nature as an individual male but, as well, his unique role in taking all humanity unto himself for the sake of the redemption of the whole world.

Et incarnatus est de Spiritu Sancto
ex Maria Virgine, et homo factus est.

*And by the Holy Spirit [he] was incarnate
from the Virgin Mary, and became man.*
—From the Nicene Creed

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2. The least that can be said is that the title "Son of Man" is one among several others for Christ—"Son of God," "son of Adam" and "Son of David"—and carries with it many important allusions to the Old Testament. In using the title "Son of Man," as taken from the Gospels (e.g., *Mk* 14:62) and from *Acts* 7:56, liturgical texts seem to portray Christ as fully representative of the human race, and (by virtue of the contexts in which the term is used) perhaps as its judge. The comprehensibility of the title will further require that the inclusive use of the term "man" be present in some places within the various liturgical texts, even if it may not be included with the frequency that it occurred in the past.[128]

Filius hominis non venit ministrari sed ministrare.

The Son of Man came not to be served but to serve.
—Holy Wednesday, Communion Antiphon

3. When Christ called Andrew and his brother, Simon, who were fishermen, to drop their nets and follow him, the Latin text describes both these men as *piscatores* or "fishermen." While most English translations would have rendered this term as "fishermen," the effort to capture a play on words in English should not be lost in favor of alternatives such as "fishers of people" or "fishers of men and women."

Venite post me, faciam vos fieri piscatores hominum.

Come, follow me, and I will make you fishers of men.
—Feast of St. Andrew, Apostle, Entrance Antiphon

4. In texts exhibiting a clear parallelism or interplay between God and man, where the original contains a term such as those described in *Liturgiam authenticam*, n. 30, it may be necessary to use the English term "man" (in the inclusive sense and in either the singular or the plural, as the case requires) as perhaps the only adequate counterpart of the original term in question.

Hominem ad tuam imaginem condidisti,
eique commisisti mundi curam universi.

*You formed man in your own image,
and entrusted the whole world to his care.*
—Eucharistic Prayer IV

References to syntax in *Liturgiam authenticam*: nn. 20, 21, 25, 27, 30, 31c, 40, 43, 47, 50c, 55, 57a, c, d; 58, 59, 69.

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128 Cf. *Liturgiam authenticam*, n. 31b.

2. Recognizing the syntax of the Roman Rite

> Application: When the Latin syntax of the Roman Rite expresses a prayerful posture before God, this should be preserved in the translation as far as possible.

105. It is the Church that determines the style of her worship in both written and ritual expression: "Just as has occurred at other times in history, the Church herself must freely decide upon the system of language that will serve her doctrinal mission most effectively and should not be subject to externally imposed linguistic norms that are detrimental to that mission"[129]

Example: Syntax and Colometrics

Liturgiam authenticam, n. 59: "Since liturgical texts by their very nature are intended to be proclaimed orally and to be heard in the liturgical celebration, they are characterized by a certain manner of expression that differs from that found in everyday speech or in texts intended to be read silently. Examples of this include recurring and recognizable patterns of syntax and style, a solemn or exalted tone, alliteration and assonance, concrete and vivid images, repetition, parallelism and contrast, a certain rhythm and at times, the lyric of poetic compositions."

The use of colometrics, or the measuring out of sense lines of prayers in Latin texts of the *Missale Romanum, editio typica tertia* is done for three purposes: (1) such sense lines help group together the elements of a complete thought; (2) they clarify the relationship of parts-to-the-whole in the collect, and thereby underline the unity of the prayer through a coordination of its parts; and (3) sense lines demonstrate where emphasis is to be placed in relation to content. These sense lines were restored in the 1970 *editio typica* of the *Missale Romanum*, after having been absent from most editions of the Missal after 1570. Through the use of colometrics, many of the structural and syntactical elements of the collects are made immediately clearer, e.g., parallelism, alliteration, antithesis and rhythm. Sense lines assist the celebrant to subordinate all aspects of his delivery—especially his breathing and intonations for sung texts—to the content of the prayer. Colometry should also be employed in vernacular renderings in order to assist

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129   *Liturgiam authenticam*, n. 30.

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celebrants and people alike in grasping the syntax of all the elements of a given prayer. The following example from the collect for the Ninth Sunday in Ordinary Time demonstrates how the syntax, content and delivery of the prayer are facilitated by the retention of sense lines in the translation.

Latin text (2002)	Draft Translation
Deus, cuius providentia in sui dispositione non fallitur,	O God, whose providence never fails in its design,
te supplices exoramus,	humbly we implore you
ut noxia cuncta submoveas,	to banish all that would harm us
et omnia nobis profutura concedas.	and grant all that works for our good.
Per Dominum.	Through our Lord.

References in *Liturgiam authenticam* to recognizing the syntax of the Roman Rite: nn. 24, 27, 30, 32, 40, 43, 47, 55, 57d, 59.

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3. Fidelity to Catholic expression

> Application: Expressions of faith which contain Catholic doctrine should be preserved in the translation.

106. Given the long history of the Roman Rite which developed in part around certain divisions regarding doctrine, seen most acutely in liturgical and credal language, translators must show great care in expressing the mysteries of the faith as understood in the Catholic tradition. In the translation of the texts of the Roman Rite it is therefore advisable to use the vernacular terms that have developed in the vernacular within the Latin Catholic Church herself rather than borrowing terms or expressions from other traditions, especially from those Churches or ecclesial communities having significant doctrinal differences with the Catholic Church.

4. Primacy of biblical expression in translation

> Application: Biblical expressions commonly used in catechism or religious devotions should be respected.

107. As discussed elsewhere in the *Ratio*, the language of the Roman Rite relies heavily on biblical words and passages for much of its vocabulary. Drawn from the official Latin biblical text, these terms are found either directly—as in antiphons—or indirectly—through borrowed metaphor, or allusion—throughout many rites. It is the first task of a translator to inquire into the biblical origins or connotations of a given text as a starting point for translation. Furthermore, widely recognized translations of such passages should be used whenever they do not represent mistaken or inadequate exegesis.

5. The connection between elements of syntax

> Application: Attention should be given to understanding the relationship of all elements of the Latin syntax in a given text, so that the same relationship may be preserved in translation as far as possible.

108. The syntax of the Roman Rite demonstrates the connection between its elements in various ways. Most of these can be carried

over, as it were, into vernacular translation without loss of integrity or the lessening of beauty in English, in particular. In doing so, translators are reminded to be aware of the possibility of the influence of Latin upon a vernacular.[130]

Example. Transference of connection between elements of syntax from Latin to English

Liturgiam authenticam, n. 57a: "The connection between various expressions as can be found, for example, in subordinate and relative clauses, the ordering of words, and various forms of parallelism, is to be maintained as completely as possible in a manner appropriate to the vernacular language."

Because of its semantic and historical roots in Latin, English expression is often very similar to that of Latin. This affinity allows English to adapt rhetorical forms and general syntax relatively easily in translation from Latin originals. As can be seen in the following example from the collect for the Second Sunday in Ordinary Time, the many Latin syntactical and rhetorical features of the text, and their inter-connections, are able to be brought over into English with no loss of clarity or proclaimability.

Latin Text (2002)	Draft Translation
Omnipotens sempiterne Deus,	Almighty everlasting God,
qui caelestia simul et terrena moderaris:	who order all things both in heaven and on earth:
supplicationes populi tui clementer exaudi,	mercifully hear the prayers of your people
et pacem tuam nostris concede temporibus.	and upon our days bestow your peace.
Per Christum.	Through Christ our Lord.

The principal syntactical and rhetorical features of this Roman prayer have been easily brought over into the English translation. For example, the address to God, with its corresponding relative clause of description (*Omnipotens sempiterne Deus ... moderaris*), is followed by the typical petition presented into two parts, one leading to the other (*supplicationes ... exaudi* and *pacem tuam ... concede*). A standard formula closes the prayer. The expected construction of a Roman oration is thereby followed, providing the translator with the overall framework in which to see how the various elements of the composition are linked together. Rhetorical features such as *asyndeton* (or

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the listing of elements without conjunctions, such as "Almighty everlasting God"; *balance* (the coordination of double elements: "the things of heaven and earth alike"); *parataxis* (or the equation of two clauses whose contents are not of equal meaning: "mercifully hear the prayers of your people and grant us your peace in our day"); *chiasmus* (or the arrangement of words in successive, antithetical clauses to create a kind of "mirror" image of word orders: "pacem tuam ... nostris temporibus") and *antithesis* (a contrast of ideas and images: "grant us your peace in our day") are then interrelated through their place in the overall structure of the prayer. Finally, the use of sense lines, or colometry, both in Latin and English, helps bind together all of the elements, including the accentual rhythm of the prayer's public delivery.

References in *Liturgiam authenticam* to the connection between elements of syntax: nn. 20, 21, 27, 30, 31, 41, 43, 47, 49, 55, 57c and 57a.

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6. Causality, purpose and consequence

> Application: Care should be taken to preserve the nuances of causality, purpose and consequence in the translation.

109. The expression of causality, purpose or consequence in the syntax of the Roman Rite demands particular attention. Given the many ways in which liturgical Latin expresses these notions, translators must be alert to every shade of meaning introduced into a text by the subtle use of conjunctives, adverbs, and other elements of speech, lest a full appreciation of cause and effect, purpose and result, or consequence be lost.

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130 *Liturgiam authenticam*, n. 47.

7. The syntax of liturgical vernacular

> Adaptation: Liturgical vernacular should be sacral language.

110. In *Liturgiam authenticam* the goal of translation is the creation of a "liturgical vernacular" or speech which faithfully and beautifully conveys the language and content of the prayers of the Roman Rite for public proclamation. The corresponding syntax of a "liturgical" or "sacral" vernacular will reflect not only Catholic belief, but also the important ways in which the Roman Rite has expressed such belief over the centuries. Not unexpectedly, such a "syntax-in-translation" will sometimes differ noticeably from ordinary speech in the same language.

De Ordinatione Episcopi, Presbyterorum et Diaconorum (1989), n. 345	Translation
Pater sancte, cuius Filius discipulorum voluit lavare pedes,	Holy Father, whose Son deigned to wash
ut nobis praeberet exemplum,	the feet of his disciples
suscipe, quaesumus, nostrae munera servitutis, et praesta,	that he might give us an example,
ut, nosmetipsos in spiritalem hostiam offerentes,	accept, we pray, the gifts of our service,
spiritu humilitatis et diligentiae repleamur.	and grant that in offering ourselves
Per Christum.	as a spiritual sacrifice we may be filled with a spirit of humility and zeal. Through Christ our Lord.

References in _Liturgiam authenticam_ to the syntax of liturgical vernacular: nn. 25, 27, 47, 55, 57 and 59.

B. GENRE AND STYLE

1. Genre in the Roman Rite

Application: The genre of the original Latin text should be preserved in translation.

111. Many different genres can be found in texts throughout the Roman Rite. As discussed above,[131] rhetorical form is to be preserved whenever possible in translation from a Latin text into the vernacular. Latin genres—as forms given to an entire composition, and not simply as found in a word, phrase or other part—must be studied carefully by

the translator in order to be recognized and then translated. Following upon the principle that form itself adds to and supports the meaning of a text, the concern for translating genre cannot be dropped from a translator's work, no matter how distant the literary form of a given liturgical text may be from modern acquaintance with it.

- References in _Liturgiam authenticam_ to genre: nn. 58 and 59.

2. The style of the Roman Rite

Application: The unique style of the Roman Rite should be maintained in translation.

112. By "style" is meant here the distinctive way in which the prayers of the Roman Rite are expressed. The principal elements of such a style include a certain conciseness in addressing, praising and entreating God, as well as distinctive syntactical patterns (as noted above), a noble tone, a variety of less complex rhetorical devices, concreteness of images, repetition, parallelism and rhythm as measured through the _cursus_, or ancient standards for stressing syllables of Latin words in prose or poetry.[132]

- References in _Liturgiam authenticam_ to the style of the Roman Rite: nn. 49, 50, 51, 52, 53, 55, 57 and 59.

a. The relationship between meaning and style

Application: Latin style which expresses content should be preserved in translation.

113. In any liturgical translation, the theological and stylistic meanings of expressions found in a Latin text must be understood for the way in which style supports content. The relationship found between these two elements in the original text is to be maintained as far as possible in translation. Even the less prominent elements of

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131 Cf. _Liturgiam authenticam_, n. 57.

132 _Ibid._, n. 55.

Latin style should be respected for whatever contribution they make towards the full meaning of a given liturgical prayer. Elements of style to which the translator should be attentive, especially as they assist the hearer to grasp the meaning of a given text, include: solemnity of tone, alliteration and assonance, concrete and vivid images, repetition, parallelism or contrast, rhythm, etc.[133]

- References in *Liturgiam authenticam* to the relationship between style and meaning: nn. 5, 25, 57 and 59.

b. *Style in translation*

> **Application: The translation style should constitute a true liturgical vernacular.**

114. While renderings of liturgical texts must be from Latin originals which have their own syntax and style, the style of the translation itself is not left simply to the discretion of each translator. Instead, *Liturgiam authenticam* calls for the development and consistency of a distinctive translation style with these principal characteristics: (1) precision and completeness; (2) easy intelligibility; (3) beauty and dignity; (4) sacrality; and (5) a well developed orality. The summary term given to this style is "liturgical vernacular." On the other hand, it is natural that an appreciable degree of flexibility in rendering poetry is to be assumed by the translator in consideration of the particular qualities of this literary genre.[134] Even when elements of a "liturgical vernacular" are in conflict, translators must propose texts which are doctrinally sound above all.[135] Expressions which hinder comprehension because of their "excessively unusual or awkward nature" should be avoided.[136]

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133 *Ibid.*, n. 59.
134 Cf. *Ibid.*, n. 59.
135 *Ibid.*, n. 26.
136 *Ibid.*, n. 27.

Example. Flexibility in poetic renderings and preservation of doctrinal teaching

Liturgiam authenticam, n. 59: "In poetic texts, greater flexibility will be needed in translation in order to provide for the role played by the literary form itself in expressing the content of the texts."

Some of the most difficult texts of the Roman Rite to render into vernacular languages are those composed as poetry in the medieval period. At the same time, these important prayers and hymns often contain significant doctrinal and liturgical teaching, making it doubly difficult for the translator to propose a text which matches the original for style, syntax and accuracy of content. The *Lauda Sion*, the sequence for the Solemnity of Corpus Christi, composed by St. Thomas Aquinas in approximately 1264, is an example of such a challenge. Keeping to a spare style of Latin composition, Aquinas sets forth in the *Lauda Sion* a complete summary of his own teaching on the Eucharist, especially the doctrines of the real presence, transubstantiation and concomitance. The same very precise vocabulary and arguments used in the *Summa Theologica*, III, qq. 73-83, are found in the stanzas of the *Lauda Sion*.

In addition, St. Thomas chose to use accentual rather than the more classical quantitative meter to create the rhythm of his poem, with varying patterns and rhyme schemes. Not surprisingly, many translations of this sequence from the last 200 years have failed to capture both the poetic style and images offered by St. Thomas, as well as the precision of his Eucharistic doctrine. The example given below, by an anonymous author, presents a stanza which deals with the real presence of Christ in the Eucharist, hidden from human senses. Allowing for the flexibility in poetic form called for in *Liturgiam Authenticam*, the following passage may be said to be a passable example of how to translate this difficult text with relative accuracy, as well as respect for its poetic presentation in English.

Lauda Sion	Translation
Caro cibus, sanguis potus,	Blood is poured and flesh is broken,
Manet tamen Christus totus	Yet in either wondrous token
Sub utraque specie.	Christ entire we know to be.

References in *Liturgiam authenticam* to style in translation: nn. 25, 26, 27, 55, 57 and 59.

c. Matching the effects of Roman style to translation style

> Application: The impact which is a part of Latin style should be preserved in translation, even when the precise Latin style itself cannot be duplicated in the vernacular.

115. In some cases, the style of the Roman prayer cannot easily be brought over into a vernacular by means of precisely the same devices that are found in the original text. In such instances, the translator should try to determine the "intended effect of such elements" on the hearers through a prayer's themes, contrasts of images and the like. Then a translation may be rendered which attempts to achieve the same effect as "regards not only the conceptual content itself, but the other aspects"[137] of the text as well. The danger to be avoided in instances where this must be done is that of gross centonization, or the patching together of diverse structural and rhetorical elements to mimic a Latin original.

Example. Matching the effects of Roman style to translation style

Liturgiam authenticam, n. 59: "If it is sometimes not possible to employ in the translation the same stylistic elements as in the original text (as often happens, for example, in the case of alliteration or assonance), even so, the translator should seek to ascertain the intended effect of such elements in the mind of the hearer as regards thematic content, the expression of contrast between elements, emphasis, and so forth. Then the translator should employ the full possibilities of the vernacular language skillfully in order to achieve as integrally as possible the same effect as regards not only the conceptual content itself, but the other aspects as well."

In those cases where a close match between a Latin text and its vernacular translation cannot be achieved relative to style, then the translator may prudently evaluate the effects of stylistic elements in the original text and try to apply them otherwise in the translation. By "effects of stylistic elements" are meant only those results conventionally sought from the use of classical rhetorical forms. For example, the purpose for employing

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classical *juxtaposition*, or an unexpected arrangement of words side by side, was always to effect surprise in the listener, thereby drawing attention to antithetical words or expressions. The purpose of *hyperbaton*, or a violent displacement of conventional word order, was to place the strongest possible emphasis on the displaced words themselves. An example is given here of stylistic element from a Latin text (the collect of the Saturday of the Seventh Week of Easter) which is matched in English texts by a non-corresponding technique.

Latin text (2002)	Draft Translation
Praesta, quaesumus, omnipotens Deus,	Grant, we ask, almighty God,
ut, qui paschalia festa peregimus,	that we who have completed the festivities of Easter
haec, te largiente, moribus et vita teneamus.	may, by your gift, cling to them still
Per Dominum.	by the conduct of our lives.

The final Latin phrase, *moribus et vita teneamus*, is an example of *pleonasm*, or the use of superfluous words. In effect, the Latin literally states: may we cling to it *by* our conduct and *by* our life. However, English would register this sort of expression as redundant, giving rise to a traditional way of translating *pleonasm* into English by construing the first term of the *pleonasm* as a part of the second: may we cling to it by the conduct of our lives. In this way, the effect of the pleonastic construction is brought over into good English usage.

References in *Liturgiam authenticam* to matching the effects of Roman style to translation style: nn. 25, 27 and 59.

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3. Capitalization

> Application: Norms for capitalization which conveys theologically or otherwise liturgically significant meaning should be carefully and consistently observed.

a. Capitalization that conveys meaning

116. In contemporary and general usage, capital letters typically indicate either the start of a sentence, the use of a title or sub-title within a publication, or the giving of a proper name for a person, place or thing. These conventions may be applied in general also to texts of a doctrinal or liturgical nature. However, in these latter

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137 *Ibid.*, n. 59.

too servile an adherence to contemporary standards of style may be problematic as regards capitalization. For this reason, special rules for capitalization beyond those found in grammatical conventions or standard dictionaries are applied throughout the liturgical books of the Roman Rite.

117. For one thing, few other kinds of texts, by comparison, contain so many terms being applied to realities that are *sui generis*. These terms, in other words, do not denote an individual reality within a group of similar existing things; rather, they denote a single, unrepeatable and irreducible reality, pertaining at least in part to the supernatural realm, and apprehended in its essence by the supernatural gift of faith with the mediation of visible signs and words. Words in the English text designating such realities should be governed by the current grammatical norms concerning proper nouns, which require their capitalization lest they be mistakenly understood. In other words, capitalization in the liturgical books is not merely a matter of style, and therefore should not be subjected to norms that would consider it as such. In fact a moment's reflection will bring to mind that capitalization may be used in a liturgical book for more strictly honorific or ontological reasons, as, for example, when various texts capitalize the terms "Body" and "Blood" to refer to the Eucharistic species. In these cases, capitalization designates not so much the use of a proper name, in the conventional sense, but rather an acknowledgement of the uniqueness or sanctity of what is professed in its solemn liturgical context.

118. For another thing, liturgical texts do not always follow the same rules of punctuation as ordinary modern prose or even poetry. They include, for example, numerous acclamations, as also rubrics interspersed with text to be read aloud. So, capitals in liturgical books may designate the beginning of a response or of a new section of a prayer, even though this may not constitute an entirely new sentence in the conventional sense as found in modern prose.

119. Finally, even though capitalization does not constitute an audible dimension of the text, it may convey theologically and liturgically significant information to the one who reads, studies, or proclaims the text. Such capitalization, anomalous from the point of view of profane manuals of style, helps to keep readers and celebrants mindful of the special reverence needed in their delivery of such texts before the congregation. Attention should therefore be paid to the sense conveyed by the capitalization rather than to the sheer quantity of capitalized words.

b. Examples of capitalization

120. The application of *Liturgiam authenticam*, n. 33 to liturgical books in English should include the capitalization of the following types of terms, without necessarily being restricted to these:[138]

i. All words that are capitalized in a Latin text being translated, or in the Neo-Vulgate text corresponding to the biblical passage being translated from the original language.

ii. All terms immediately recognizable as proper names or titles of persons, regions, synods, singular realities of a theological nature, etc.

iii. All terms presently designating realities that are *sui generis* (as explained above) so that they may be judged after prudent reflection to be rightly understood as proper names: e.g., the Eucharist, the Sacraments, the Sacrament of Baptism (and each of the other Sacraments individually), the Real Presence, the Body and Blood of Christ, the names and titles of each of the Persons of the Blessed Trinity: *Father, Son, Holy Spirit, Lord,* the *Only-Begotten,* the *Redeemer,* the *Paschal Lamb, Consoler, Creator.*

iv. Titles used for the Church, for Holy Mass or for a given Sacrament, and for the Mother of God: *People of God, the Eucharistic Sacrifice, Anointing of the Sick, Queen of Peace.*

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138 The special Appendix gives a series of illustrative lists to help further define the points being made here.

v.   Terms to be capitalized for honorific reasons: e.g., *Angels, Saints*, the *Pope*, a *Bishop*.

vi.   The names of distinct liturgical books or rites: e.g., *Missal, Lectionary, Rite of Dedication of a Church and Altar.*

vii.   The names of the principal parts of the Order of Mass: *Eucharistic Prayer, Liturgy of the Word, Liturgy of the Eucharist, Order of Mass.*

viii.   Terms in English whose Latin counterparts perhaps might not be capitalized since they are not necessarily considered proper nouns in that language, though they should be considered such in a given sense in English because they are applicable only to a single thing, person, or event: e.g., *Passion, Ascension, Assumption.*

ix.   Terms which may sometimes appear in lowercase, but which require capitalization in the context in order to distinguish their referent as *sui generis* rather than as individual exemplars within a larger set of equivalent exemplars: e.g., the *Cross* (of Christ) as opposed to a cross (as an object used in worship); the *Resurrection* of the Lord himself as opposed to the resurrection of all; the *Church* (the Spouse of Christ) as opposed to a church (building); the *Liturgy* (as the public prayer of the universal or particular Church), as opposed to liturgies (as systems of rites and rubrics considered on a purely phenomenological level).

x.   Adjectives and nouns which, when taken together, constitute proper names: e.g., the *Roman Rite, Sacred Heart.*

xi.   The *Word* (of God) when this expression denotes the Second Person of the Blessed Trinity, though not when it denotes the written word of Sacred Scripture (except in the case mentioned in *vii*, above).

xii.   Terms denoting the different grades or ranks of liturgical commemoration: *Solemnity, Feast, Memorial.*

xiii.   Terms denoting official ecclesiastical documents: *Apostolic Constitution, Decree, Encyclical.*

Example. Norms for capitalization

In the passage below, the letters inserted in parentheses within the draft English translation indicate the rationale for the capitalization as found in the previous section.

Latin text (2002)	Draft Translation
Unde et memores, Domine, nos servi tui,	Therefore, O Lord (iii), as we celebrate the memorial of the blessed Passion (viii),
sed et plebs tua sancta, eiusdem Christi, Filii tui, Domini nostri, tam beatae passionis, necnon et ab inferis resurrectionis, sed et in caelos gloriosae ascensionis:	the Resurrection (ix) from the dead, and the glorious Ascension (viii) into heaven of Christ (iii), your Son (iii), our Lord (iii), we, your servants and your holy people
offerimus praeclarae maiestati tuae de tuis donis ac datis hostiam puram, hostiam sanctam, hostiam immaculatam, Panem sanctum vitae aeternae et Calicem salutis perpetuae.	offer to your glorious majesty from your own generous gifts, the pure victim, the holy victim, the spotless victim, the holy Bread (iii) of eternal life and the Chalice (iii) of everlasting salvation.

C. PERSON, NUMBER AND GENDER

1. Rendering person, number and gender from liturgical Latin

> Application: "In the translation of terms contained in the original text, the same person, number and gender is to be maintained insofar as possible": *Liturgiam authenticam*, n. 57b.

121. Vernacular translation should strive to reproduce the same person and number as found in the original Latin (or the original language for biblical texts), except in rare cases where a disparity of syntax between the original language and English may render this unfeasible, as for example when Greek or Latin use a singular verb form following

a neuter plural noun. This is especially important where these two elements may carry traditional Trinitarian, Christological or Marian meanings within a liturgical context.

122. Hence the grammatical gender of a given word which denotes a spiritual or divine being such as God the Father or Christ should be translated as found in the original text.

123. A particular exception to this rule is that masculine pronoun should be used for the Holy Spirit (and for the "Spirit" of God in the Old Testament as well), just as for the Father and the Son, even where the a biblical language employs words in the feminine or neuter genders for "spirit." Such a practice is also consistent with the Latin tradition of biblical translation and liturgical prayer, in which the masculine noun *spiritus* is used.

124. A recent tendency to refer to the Church in English using the neuter pronoun "it" is also carefully to be avoided.[139] The same would hold true of images such as "Bride of Christ," which should be described by the feminine gender. On the other hand, if the pronoun is applicable directly to a particular biblical image, such as "Temple" or "body" and only indirectly to the Church, the neuter gender in English is appropriate.

Examples.

Rom 8:16—"The Spirit *himself* bears witness...."

Eph 5:25—"Husbands, love your wives as Christ loved the Church and handed himself over for *her*."

References in *Liturgiam authenticam* to person, number and gender: nn. 29, 30, 31, 31a, 31c, 31d, 31f, 43 and 57b.

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139   Cf. *Liturgiam authenticam*, 31d.

2. Use of alternative expressions for genderized words

> Application: Systematic substitution for genderized terms should be avoided and the theological implications of the individual cases carefully weighed.

125. Various means of rendering terms which avoid the expression of gender, especially in collective nouns, as a part of "inclusive" writing should be used cautiously and never systematically in a liturgical or biblical text. Translators should strive to convey the fullest sense of the word as found in its liturgical context.

126. Particular care should be used in the application of nn. 30 and 31 of *Liturgiam authenticam*. The Instruction states in n. 30: "In many languages there exist nouns and pronouns denoting both genders, masculine and feminine, together in a single term. The insistence that such a usage should be changed is not necessarily to be regarded as the effect or the manifestation of an authentic development of the language as such. Even if it may be necessary by means of catechesis to ensure that such words continue to be understood in the 'inclusive' sense just described, it may not be possible to employ different words in the translations themselves without detriment to the precise intended meaning of the text, the correlation of its various words or expressions, or its aesthetic qualities. When the original text, for example, employs a single term in expressing the interplay between the individual and the universality and unity of the human family or community (such as the Hebrew word *'adam*, the Greek *anthropos*, or the Latin *homo*), this property of the language of the original text should be maintained in the translation."

> **Example.**
>
> Qui propter nos homines et propter nostram salutem descendit de caelis.
> Et incarnatus est de Spiritu Sancto,
> ex Maria Virgine, et homo factus est.
>
> —Nicene Creed
>
> For us and for our salvation
> he came down from heaven.
> And by the Holy Spirit was incarnate from the Virgin Mary,
> and became man.

127. The necessity of maintaining the expression "Son of Man" means also that the term "man" in its inclusive sense must also be present within the text, even if used with great care so as to avoid needless annoyance. For otherwise the term "Son of Man" would be incomprehensible.[140] As a general rule, unless the context clearly suggests it, the term "man" should not be used where the original text employs only an adjective or participle. Conversely, a word in the original text that is translated as *homo* or *vir* often may not be adequately translated English by an indefinite expression such as "one who . . ." or "whoever. . . ." It is advisable to employ the term "man" in the inclusive sense in those contexts that make it clear that the sense is inclusive. In particular, the inclusive "man," in the singular or in the plural, seems particularly apt in contexts where a clear delineation or parallel is being drawn between divine and earthly realms. This applies both to biblical texts and to texts of ecclesiastical composition that draw on biblical expressions.

> **Example.**
>
> *Mk* 16:16—"the one who believes and is baptized will be saved."
>
> But *Mt* 16:23—"you are thinking not of the affairs of God but of those of men."

128. The translator should also take note of the disadvantages of certain words sometimes employed in place of the inclusive "man." "Human being" and "person," for example, seem to be rooted in philosophical discourse and may be seen by some as inappropriate within a biblical version; "men and women" may obscure the unity of subject found in the original text; "mortal" underscores one dimension of human existence that is not necessarily at issue in a given context; and "humans," employed as a substantive, may evoke a contrast not with God, but with animals, apart from aesthetic considerations regarding all of these alternatives. Terms such as the indefinite "one" or "people" may sometimes bear the full sense denoted in the original text by terms such as the Hebrew *'adam* or *'ish*, the Aramaic *'anash*, or the Greek *anthropos*, whether in the singular or the plural, but they may not always do so.

> **Example.**
>
> *Daniel* 3:10—"You, O King, have given the command that everyone who hears the sound of the horn, the pipe, the lyre . . . is to fall down and worship the golden statue."
>
> But *Job* 20:4—"Do you not know this from of old, ever since man was placed on the earth?"

129. Systematic resort should not be had to "imprudent solutions such as a mechanical substitution of words, the transition from the singular to the plural, the splitting of a unitary collective term into masculine and feminine parts, or the introduction of impersonal or abstract words, all of which may impede the communication of the true and integral sense of a word or an expression in the original text."[141]

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140 Cf. *Liturgiam authenticam*, n. 31b.

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141 Cf. *Liturgiam authenticam*, n. 31.

3. Translation and discriminatory language

> Application: Liturgical and biblical texts must be read within the broader context of the Church's clear teaching that excludes unjust discrimination against anyone on the basis of gender, class, race, religious belief, or other criteria. It is therefore not the function of the texts themselves to convey exhaustively all such social teaching, nor should the texts' content be altered in an attempt to do so.

130. All people are prayed for within the Liturgy, no matter their condition. Likewise, all are considered to possess the same dignity and human rights which accord with being made in the image of God. Since these principles are understood from the start and constitute an intrinsic part of the meaning of the text themselves, it is unnecessary

and inappropriate to alter biblical or liturgical texts simply because some might take offense at their wording, as for example in some biblical passages that have sometimes incorrectly been criticized as depicting the Jewish people in an unfavorable light.

131. Such misunderstandings are rightly dispelled by proper catechesis rather than by unwarranted interventions in the text itself. Should a given liturgical text ever be seen to require change in order to avoid misunderstandings of this nature, such a change lies within the competence of the supreme authority of the Church, and not of the translator.

APPENDIX ONE

D. TRANSLATION OF GREEK AND HEBREW TERMS

> Application: Select words and short phrases which
> are preserved in the Latin text from the biblical
> languages or from traditional Greek prayers should
> be maintained in vernacular translations as well.

132. In the tradition of the Roman Rite, certain words and phrases
taken directly from the sacred languages of the Bible should remain
untranslated even within vernacular renderings of both Lectionary
and ritual texts, at least as "one option among others" (*Liturgiam
authenticam*, n. 23). These privileged terms (such as *Amen*, *Alleluia*,
Kyrie eleison and, in biblical translations, *Maranatha!*) carry multiple
levels of meaning which cannot often be translated into a vernacular
by a single equivalent word, since they originated within the Scriptures
and were adopted into the Latin Liturgy in an already multi-valent
state. It may be possible to translate some of these terms with cognates
or simple transliteration where necessary.

Reference in *Liturgiam authenticam* concerned with the translation of
Greek and Hebrew terms: n. 23.

Dignity, Design and Style in the Liturgical Books

I. THE DISTINCTIVE CHARACTER OF LITURGICAL BOOKS

1. The liturgical books of the Roman Rite contain the readings, prayers and rites needed for the Church's worship, since the faithful have a right to worship God according to the authentic provisions of their own Rite (cf. can. 214). These books also lay down the different functions of Bishops, Priests, and Deacons, as also of readers, psalmists, cantors and others who have a particular function in the Church's worship of God (LA, 66; can. 835). Though each liturgical book is meant primarily for the Priest, Deacon, reader or other minister who uses it, such books also serve as a deposit for the texts and rites which belong to the entire Church (cf. can. 837 § 1) and which may not be changed or altered except by competent ecclesiastical authorities (SC, 22, can. 838).

2. The books which are part of the liturgical patrimony of the Roman Rite have been revised, both in content and format, following the directives of the Second Vatican Council so that "they express more clearly the holy things they signify" (SC, 21). The main part of the program of revision and promulgation of the ritual books of the Roman Rite, that is to say the liturgical books that form part of the *Rituale Romanum* or the *Pontificale Romanum*, has now been completed, and their revision ensures the promotion of that full, conscious and active participation of the faithful which is the first goal of the reform of the Liturgy (SC, 14). There are other liturgical books that do not form part of the Ritual or the Pontifical, such the *Martyrologium Romanum* (2001, 2004), which by its nature is updated periodically.

3. Each liturgical book has several important functions within the celebration of its respective rite. Firstly, a liturgical book contains the readings, prayers and rites pertaining not to the ministers but also to the faithful and therefore provides the established form and content for every kind of liturgical participation. The users should be able to identify clearly in any liturgical book those parts which regard their roles as described in rites, texts and rubrics. Secondly, because liturgical books are read directly by a minister and not by the faithful, they also serve to prompt the former in their roles for the sake of all participants at a particular liturgical gathering. This means that the format and design of a liturgical book must give support to the recitation of the prayers and the proclamation of the readings by the ministers who use them, offering both clarity and beauty so as to enhance the celebration of the Liturgy.

4. Accordingly, every liturgical book must be such that through its very appearance it can "lead the faithful to a greater reverence for the word of God and for sacred realities" (LA, 120; cf. SC, 122). Moreover, though it is the minister who uses the liturgical book personally, it must be remembered that certain books, especially the Book of Gospels, and to some degree also the Mass Lectionary, are visible symbols of the presence of Christ in the Liturgy. Together these books serve "in a liturgical action as signs and symbols of heavenly realities and hence [must be] truly worthy, dignified and beautiful" (GIRM, 349). The role of the Book of Gospels, for example, in its solemn installation on the altar before Mass (GIRM, 120), its place in the public conferral of blessings upon the faithful (GIRM, 175), or its being held above the head of those being ordained Bishops (*De Ordinatione Episcopi*, 46), highlights this important function.

5. Every feature of the appearance of a ritual book should be suited to its special function in the Liturgy. "All books intended for the liturgical use of Priest or Deacon celebrants are to be of a size sufficient to distinguish them from the books intended for the personal use of the faithful. To be avoided in them is any extravagance which would necessarily lead to costs that would be unaffordable for some. Pictures or images on the cover and in the pages of the book should be characterized by a certain noble simplicity and by the use of only those styles that have a universal and perennial appeal in the cultural context" (LA, 120) in which they are used.

II. THE PUBLICATION OF LITURGICAL BOOKS

6. Because of the particular dignity of the liturgical books, their publication is closely regulated by the *Code of Canon Law*, by what is laid down in the liturgical books themselves, and by a variety of executive norms.

A. The *editiones typicae*
7. The Congregation for Divine Worship and the Discipline of the Sacraments is the sole authority for the promulgation of any liturgical book for the Roman Rite (LA, 109-116; 119, 125, 127, 130; can. 838 §§ 2-3). Working closely with the Bishops' Conference, the Congregation confirms proposed translations, approves adaptations, and regulates the final publication of liturgical books in accordance with *Liturgiam authenticam* (110-134). Questions relating to the liturgical books for the Eastern Catholic Churches are handled by the respective synods and the Congregation for Eastern Churches.

8. As to the promulgation of an *editio typica* the Congregation exercises complete jurisdiction in the composition, revision and publication of all such books with notice to this effect appearing in the opening pages of every edition (LA, 68). Norms regarding ownership and copyright claims for such books may be reviewed in *Liturgiam authenticam* (117-118). When a decision is made to revise an existing *editio typica,* the Congregation for Divine Worship and the Discipline of the Sacraments is responsible for the introduction of new elements or changes into the text (LA, 73).

9. It should be noted that when a liturgical book is issued in the very first edition of a major revision, it is known as an *editio typica* or "typical edition" and becomes the base text used for subsequent editions which may introduce a variety of changes for pastoral or other reasons. A significant revision of a given liturgical book may be designated an *editio typica altera*, and may include corrections to an *editio typica*, revised material, or even new material (cf. LA, 106). Such materials may include the prayers and readings for the celebration of newly canonized Saints and Blesseds; votive Masses for approved devotions; the clarification of rubrics and the revision of the *Praenotanda*. In the case of a relatively small number of the postconciliar liturgical books developments have led to the promulgation of an *editio typica tertia*, and inevitably as the years pass others will follow.

B. The use of approved texts: Latin and vernacular
10. As noted in *Liturgiam authenticam* (n. 77), it is the place of the Holy See not only to issue the *editiones typicae* but also to give the necessary *recognitio* to all vernacular editions of liturgical books, only after they are submitted to the Congregation for Divine Worship by a Bishops' Conference with the requisite *approbatio*. This applies both to final and *ad interim* editions of all liturgical books (LA, 114). Furthermore, the Holy See reserves to itself the right "to prepare translations in any language, and to approve them for liturgical use. Nevertheless, even if the Apostolic See, by means of the Congregation for Divine Worship and the Discipline of the Sacraments, may intervene from time to time out of necessity in the preparation of translations, it still belongs to the competent Bishops' Conference to approve their assumption into liturgical use within the boundaries of a given ecclesiastical territory, unless otherwise explicitly indicated in the decree of approbation of the translation promulgated by the Apostolic See" (LA, 104). When liturgical books are republished the Bishop of the diocese in which this happens must attest to the exact correspondence between the approved text and the new printing (cf. can. 826 § 1).

11. All variations from a Latin liturgical edition within a given vernacular text are submitted with the mandatory *approbatio* by a Bishops' Conference to the Congregation for Divine Worship and the Discipline of the Sacraments for the *recognitio* of the Holy See (LA, 80-83; can. 838 § 3). The arrangement of the physical elements of a liturgical book is the final responsibility of the Bishops' Conference.

C. The role of the bishops' conferences in supervising publication
12. The preparation and publication of liturgical books is one of the principal responsibilities of the Bishops of a given Bishops' Conference. Prior to publication, extensive review should be made under the responsibility of the Bishops' Conference not only of the authenticity of the contents and of the validity of their approbation but also of all those elements of textual and physical style which can guarantee the book's dignity. A serious duty laid upon the Bishops' Conference is the final judgment that a given publication has met all of the various standards for the publication of a liturgical book in the Roman Rite, as described both in *Liturgiam authenticam* and the *Ratio translationis*.

13. To accomplish these duties, the Bishops can naturally have recourse to the assistance of the Conference's liturgical commission or other designated officials, experts who should possess "a rare degree of expertise, but also a spirit of prayer and of trust in the divine assistance granted not only to the translators, but to the Church herself, throughout the whole process leading to the definitive approbation of the texts" (LA, 70).

14. However, the supervision of publication can never be fully or ultimately delegated to experts or assistants since it is the Bishops who must commit themselves to this work as "a direct, solemn and personal responsibility" (LA, 70). A harmonious presentation of an approved translation of a liturgical book, together with all of the textual and physical elements of such books is the ultimate responsibility of those Bishops entrusted with this task (LA, 70).