crosses (breaking the legs would hasten the death of the condemned). They are most likely the authorities, not a group of common people.

In 19.38 and 20.19 the phrase "on account of fear of the Jews" is used with reference to Joseph of Arimathea and to the disciples. In both instances the authorities are meant, as in 7.13.

Summary

According to this review, "the Jews" in the Gospel of John may have four different meanings:

(1) its natural sense, meaning simply Jewish people: 2.6, 13; 3.1, 25; 4.9, 22; 5.1; 6.4; 7.2; 8.31; 11.55; 18.12, 35; 19.21, 40, 42;
(2) Judeans, people who live in and near Jerusalem: 11.8, 19, 31, 33, 36, 45, 54; 12.9, 11; 19.20;
(3) people hostile to Jesus: 6.41, 52; 8.48, 52, 57; 10.19, 24, 31, 33; 18.20, 38; 19.7, 12, 14;
(4) the authorities in Jerusalem: 1.19; 2.18, 20; 5.10, 15, 16, 18; 7.1, 11, 13, 15, 35; 8.22; 9.18, 22; 13.33; 18.14, 31, 36; 19.31, 38; 20.19.

E. R. HOPE

TRANSPOSING THE BIBLE FOR FILM, RADIO AND TELEVISION

Dr. E. R. Hope is a Translations Consultant with the United Bible Societies based in Bangkok, Thailand.

There was a time when students of communication thought of a message as if it were a bullet with which to bring the readers or hearers down. The assumption was that if the message was constructed properly, the hearers or readers had no choice as to whether they accepted it or not. This view was quickly laid aside, and communicators today see the message rather as a meal set before a group of people. What each person eats depends on how hungry he is, on what dishes are his favourites, on what he thinks is appropriate for the occasion, on how much he likes the cook, on the cost of the food, and so on. A reader or a hearer reacts to a message in the same kind of way. He reacts more favourably to the message if the message meets some need he has, if it is about a favourite topic, if it is interesting, if he has a positive attitude towards the author, and so on. As Bible translators we take account of this. Although we have no control over the preferences and attitudes of our reader, we do at least try to insure that his attitude to the message and to the author is based upon a true understanding of the message, and we also try to make our meal as enjoyable to eat as we can. So we provide the reader with introductions, section headings, illustrations, a text in common language, and we bind the whole in an attractive form which does not cost too much.

We very definitely pay a lot of attention to what happens in communication.

However, for anyone who wants to communicate effectively through the mass media (especially radio and TV), he needs something more than an interest in the nature of communication. He must also have a good understanding of the nature of the media themselves. This is where as translators our view of things has been rather limited. Our tendency has been to ignore this issue, and to base all of our translation policy on literature. The assumption underlying all our translation work is that the result will be a book or a leaflet which someone will read. We translate and publish for *readers*; our minds think in terms of paragraphs, sections, headings, type sizes and styles, footnotes, illustrations, literacy rates, and so on. So when we turn to produce a TV or a radio translation we find that we are floundering around without adequate guidelines. One of two things usually happens as a result. We may keep to our existing translation policy and treat the media as if they were electronic books. Productions of this kind are rather uninspiring, even childish programmes in which lines of text float across a screen or are read from a book into a microphone. The other result may be that we throw established translation policy to the winds, ignore Translation Consultants, and produce programmes which are often highly creative in their use of the media but in which all sorts of additions to the text appear. Characters, dialogues, settings and even whole episodes appear out of the minds of those who produce the programmes, making really good viewing in many cases, but the question arises as to how much of this can be called the Bible. How can the additions, the effects which can be seen and heard, all be called part of the original message?

In an attempt to provide some background for a discussion of these issues I would like first of all to describe some of the ways in which the modern non-print media differ from printed literature, then to explore the possibilities of a policy of meaningful transposition from literature to another medium, and finally to suggest guidelines we could utilize in order to make such meaningful transposition relate to our task of translating the Bible accurately.

New Dimensions

One of the major differences between literature and a modern electronic medium such as television is that the mass medium makes more use of communication which does not involve language, and can often communicate at some length without the use of language at all. Language is an ordered thing, each spoken or written word depending on others in order to convey information. The modern media can often communicate without any order, and can convey pure emotion without information added in a way language cannot, except for the use of such limited devices as exclamations. Modern literature often tries to copy this type of effect by the use of disjointed unrelated sentences or phrases, but even then the results are still a long way from what can be achieved by these media. This type of communication, in which parts of the total message are presented instantaneously, is a new dimension that neither the original authors of the Bible nor the translator had to take into account. This, in turn, means that the person who sets out to transpose the Bible from literature into one of the mass media is moving

into a new area where he is on his own. He cannot turn to the original message for help, nor have those who translated before him set any kind of example which he can follow. He is now forced to make contributions of his own in order to communicate effectively the original message of the author. He will need to use his imagination far more than before if he is going to communicate effectively in the new media, and this opportunity is both exciting and dangerous.

The transposer now has new tools and new and better ways of communicating than were possessed by the original authors, and so he has the opportunity to improve the power of the original text to communicate. He is no longer confined to words alone, but is now using pictures, sounds, colours, facial expressions, tones of voice, gestures, settings, music, and the like. He is no longer merely asking, "What did the author mean?" because he is concerned not with reproducing narrative, but with recreating events, moods, characters and shades of expression. The question he is now asking is "What were these things and these people really like? How did it really happen?" He is providing faces, voices and personalities for people who are largely faceless in the original text. The text is almost literally coming alive, and this could mean that communication is improved tremendously.

The danger in the situation arises out of the fact that when the transposer asks such a question as "What did this man look like? What temperament was he? How would he have said these lines?" there are no ready answers. Similarly, when deciding how to present an event, with what lighting, background music, camera angles and so on, the transposer can get no help from the text or even from the people who explain the text. The resulting production might communicate the original message powerfully; it may even be a good reconstruction of the original event (although there is no sure way of knowing this), but are the characterizations, the settings, the moods, the lighting, the camera shots, and so on, all to be called the Bible?

The difficulty in answering this question is due to the fact that in all current definitions the Bible consists of literature. Certain *books* have been accepted into the canon, but as yet there is no canon made up of a collection of TV programmes. That day might yet come.

It is very important that certain of the new dimensions in the new media be used properly in order to achieve effective communication. Poor use of the media is, in fact, negative communication, by which I mean that a good message communicated through poor use of the media achieves the opposite effect to that which is intended. If people get switched off by a presentation, what is communicated about that message is that it is the kind of message that switches people off. The meaning of the message might not get through at all.

Now let's look a little more closely at some of the important new dimensions which characterize good media communication.

Art

There is much in the Bible that was first-class art, and a good translation reproduces this art. The Psalms, the Proverbs, books like Jonah and John's Gospel, the Parables of Jesus, are all forms of art. The plots, the development

of themes, the story-lines are all provided by the author, and the translator can take these, put them in appropriate language and style and reproduce the art of the original. As an artist the translator is basically a copyist. For the transposer, the problem is more difficult. He must not only reflect the art of the original, but must create art of his own appropriate to the medium he is working in. If it is TV, he must create photographic, dramatic, and musical art to make the programme go. If his art fails, so does the programme. TV is one of the most demanding media because it requires more than just an important message. It also requires that the message be conveyed with a high degree of art. The transposer must be an artist.

But the art of each culture is different from the art of every other culture. One culture may prize intricacy and subtlety, while another may go for simplicity. Art can be realistic, impressionistic, abstract, or symbolic. The transposer must therefore know all about the art of the culture of the people he is trying to communicate to. He must be able to cook his communication meal to the taste of his audience.

Entertainment value

Art and entertainment value are not necessarily the same. Not all art is entertaining to everybody, and not all entertainment is art. In the case of some media there are numerous competitors for the prime time spots, and it is the most entertaining programmes which usually win the prize. Even when the time spot has been acquired, this does not guarantee an audience. If the programme is failing to entertain the audience, the audience has only to switch channels or stations. The programme needs to be attractive if it is to get a hearing at all. In the world of Christian radio and television, too often the producers lose sight of this fact and the resulting programmes are viewed only by Christians, when the target audience is supposed to be those outside the church. Even with those media where the audience is captive, as with films or cassettes, the audience response to the message is going to be more positive if it finds it attractive and enjoyable. And if the audience is attracted to the presentation, it is more likely to be attracted to the message.

In the case of both the art and the entertainment dimensions, though, there are inherent dangers for the transposer of the Bible. It is possible to create artistic and entertaining programmes that are achieved at the cost of the main thrust of the original text. For instance, one Bible Society experimented with a radio presentation of the episode in Acts where the lame man is healed by Peter and John. The lame man was presented as a very engaging wit who was involved in a good bit of humorous conversation with the Temple guards, which was highly entertaining. He came across so well that he overshadowed Peter and John, who then appeared as humourless men, out of touch with reality. This would have confirmed for many listeners their preconceived idea that the Gospel is for the inhabitants of that dull, old-fashioned world called the Church.

Force

There are aspects of the original Bible message which are not conveyed by words alone, and which only emerge from careful study of the context or

the whole discourse. These are such aspects as the humour, the irony, the disappointment underlying the actual words. The fact that these things are not conveyed in words but rely on the reader's ability to read between the lines, often results in the reader missing the point. But in mass media production there is a very good opportunity presented to retain the full force of the original, since now the underlying emotions, the humour and so on, can easily be signalled by the tone of voice, facial expressions and gestures of the performers. In fact, in media presentations it is virtually impossible to be neutral in these matters, since a neutral tone of voice or a neutral facial expression conveys information about the character of the speaker, namely that he is a neutral, uninvolved sort of person. Along with this new dimension which I will call force, the faces and characters of the various participants can be provided and in fact have to be. While this helps to get across important shades of meaning in an unambiguous way, there are also problems since we often do not know for certain what the truth is about these matters in the Bible. The character of a participant in an event is often unknown, the force of what is said is often a matter of interpretation upon which interpreters differ. The transposer can thus only study what evidence is available, and where there is insufficient evidence, use his imagination to reconstruct something which at least seems likely.

Besides facial expressions, tones of voice, gestures, and so on, other means of transmitting the force of the original are such things as background music, the use of light and shade, colour, symbols, camera angles, camera distance, the pace and timing of the production. The potential in these for communicating effectively all of the meaning of scripture cannot be overemphasized.

THE NEED FOR MEANINGFUL TRANSPOSITION

Literal transposition fails

While a medium is not a language, there are very definite similarities between language and a medium, especially where the non-print electronic media are concerned. For instance, a medium can be said to have a vocabulary, that is a stock of elements, each of which has a meaning, and out of which larger communications can be built. Thus the vocabulary of TV consists of the unlimited stock of pictures captured by the camera, the stock of music and sound effects, the words, gestures, facial expressions, characterizations of the actors, and the special electronic effects possible in this medium. A medium can also be said to have a grammar, that is a set of rules which governs the way in which the vocabulary is put together. The grammar of TV can be said to be the way in which the scenes are produced, the ways in which the cameras and the actors work together, the relationship of the music and sound effects to the images, the effect of the lighting upon the images, and so on. And then of course there are numerous styles. For TV there are such things as animations, live dramas, mimes, documentaries, highly abstract fantasies. In addition, TV also has another characteristic shared with movies and to some extent slide presentations. It is that this is a two-channel medium, and it is possible to carry two messages at once, one

through the eye and the other through the ear. These messages can be very different from each other, even contradictory, and there is thus a sort of inter-channel grammar which governs the relationship of the one message to the other.

Now imagine a highly literal transposition of a literary work in which the TV version consists of a camera scanning the pages of a book. This would make a terrible TV production. Why? Because the whole way that TV vocabulary, grammar and style should be used is being ignored. This is as bad as making a literal translation from Greek into English, in which the translation ignores the way English says things. To overcome this problem in translation we have developed the principle of translation with meaning which must be followed if one is to produce a good natural translation. I believe that the same need exists for meaningful transpositions which are faithful to the original and at the same time faithful to the nature of the medium being used, making appropriate use of the vocabulary, the grammar and the style of that medium. Just as we ask ourselves whether a passage which has been translated is good, natural German, so we need to ask of the result of a transposition from literature to TV, "Is this good, natural TV?"

The advantages of meaningful transposition

It seems to me that the transposer, the audience, the churches and the Bible Societies all stand to gain from really meaningful transpositions. The transposer, whether he be the script writer, director, cameraman or whatever, has a double advantage. He has the tools with which to make the message of the Bible far clearer than it is in its literary form, simply because he now has a bigger vocabulary to work with and has the chance of achieving the right kind of force with the lines he will be using. He has also the freedom to produce the degree of art and the amount of entertainment value that his medium requires. He thus gets a new sense of fulfilment out of his task. For the audience the message becomes more enjoyable and possibly more relevant, while at the same time becoming clearer. The churches have a new opportunity to show the world that the message is both contemporary and relevant. For the Bible Societies, the programmes produced are more likely to get time on national networks than the type of programme that is often being produced at present. If a programme is too literal, it is often deemed to be suitable only for children. This is a view of the Bible we certainly do not want to encourage.

TYPES OF MEANINGFUL TRANSPOSITION

The range of possibilities

Any episode from the Bible can be said to have two dimensions, the dimension of the story-line, and the dimension of the setting. Here the term story-line refers to the people and their activities or dialogues that take place, and the term setting refers to the historical, geographical or cultural setting in which the activity or dialogue took place. Chart 1 will show four possibilities which can be achieved by either retaining or transforming the story-line and by keeping to the original or introducing a new setting.

CHART 1

STORY-LINE Retained Transformed	Original (O)	New (N)
Transformed (T)	T-O	T-N
Retained (R)	R-O	R-N

SETTING

The difference between a retained and a transformed story-line is that with the retained form all and only the Biblical material is included, while with the transformed form the main point and the main emphasis of the original is retained, but there are certain additions or deletions made in order to produce an equivalent form in terms of media. A transformed form is an equivalent form in that the main point, the main thrust and the main emphasis of the original remain, and only details are transformed. The difference between the original and the new setting is fairly self-explanatory. In a new setting either the historical, the geographical or the cultural setting, or a combination of these, is changed. The R-O square represents the most literal type of presentation, in which the story-line is retained in the original setting. One step away from this is a situation in which the original story-line is retained in a new setting (R-N). The T-O square represents transformed story-line in the original setting, and the T-N represents a transformed story-line in a new setting.

The relationship of transformations to target audience

The suitability of any meaningful transposition depends to a large degree upon the audience for which the production is intended. Audiences can be classified for our purposes according to whether they have a Christian heritage, or not. An audience with a Christian heritage has a history of Christian influence which makes it fairly familiar with Western European systems of thought and argument, and to some degree with Biblical material. Such an audience would be familiar with the Christmas story and with the more important stories from the Old and New Testaments in some form. A non-Christian culture has little or no Christian influence upon its life and thought. Christianity to this audience is a foreign religion about which little is known, if anything at all. When dealing with the Christian type of audience, one is able to assume much more information than when dealing with a non-Christian culture. Therefore in outlining a system of priorities as to which type of transformation should be used, the culture of the audience must be taken into consideration.

The relationship of transformations to types of Biblical material

Different types of transposition are more suitable for certain types of Biblical material than are other transformations. For the purpose of this discussion I will use a classification of Biblical prose material which divides this material into a number of types. In deciding which types of transformations are suitable for these various types of material, the intended audience is always a deciding factor.

Chart 2 is intended to indicate which type of transposition is preferred (+), possible (0), and unsuitable (—) when trying to transpose the various types of Biblical material for various audiences. The chart is presented from the point of view of mass media communications value, rather than from the point of view of present translation principles. It is designed to show the points at which present translation policy is in conflict with the requirements of the mass media. Thus the term "preferred" means the best way to present the material in a mass medium without any thought of whether we may want to make such a presentation or not.

CHART 2

Biblical Material	*Audience*	*Transposition*			
		R-O	R-N	T-O	T-N
Narrative (miracles)	CH	0	0	+	—
	NC	0	—	+	—
Teaching (parables)	CH	0	0(+)	0	+
	NC	—(0)	0(+)	0	+
Description (Temple plan)	CH	—	—	+	—
	NC	—	—	+	—
Argument (doctrine)	CH	0	0	0	+
	NC	—	—	+	0
Dialogue (Job)	CH	0	0	+	+
	NC	—	—	+	—

Straight narrative (*miracles*). For the audience with a Christian heritage it is possible to present straight narrative such as miracles in a form which retains the original text in the original setting, or which retains the original story-line but puts it into a new setting. The point of this second type of production would be to indicate the contemporary nature of the gospel, as well as its historical nature. The preferred type of production for this audience is one in which the story-line is transformed but the original setting is retained. In this type of production there would be additions and omissions in an effort to provide enough interest material, to give flesh and bones to the

characters, etc., but the original setting is retained in an effort to maintain the connections with history. A type of production in which the story-line and the setting are both transformed is unsuitable for this type of material. The reason for this is that once the additions and omissions have been made, if a change in setting also occurs it is rather difficult for the audience to realize that this is an episode from the Bible, unless they know the Bible fairly well. For the non-Christian audience the preferred form of production is the same as for the audience with a Christian heritage. A production in an R-O transposition would also be a possibility, but R-N or T-N type transpositions are unsuitable for the same reason as is given above, namely that it is difficult to recognize the story as an episode from the Bible.

Teaching (*parables*). For an audience with a Christian heritage T-N type of transposition is preferred, and this also goes for the non-Christian audience. In the case of parables, the meaning of the parable normally has a universal kind of application, and it is possible to transpose the episode into a new modern setting while at the same time keeping a foot in history by having the episode start in an R-O type of production and then, once the parable begins, to switch to the T-N transposition. This type of production makes a very interesting programme, because it very clearly indicates the contemporary relevance of the parable for both the Christian and non-Christian audiences. An R-N transposition might be preferred for some parables.

Description (*Temple plan*). There is not much of this type of material in the Bible and it is unlikely that anyone would be interested in doing a media presentation of this material unless it was in the format of a documentary, that is in a T-O type of transposition, where the story-line is transformed to fit the format but the original setting is retained.

Argument (*doctrine*). For an audience with a Christian heritage a T-N type transposition is preferred, especially if the passage is a well-known one, such as 1 Cor. 13. This type of production could keep "one foot in history" by means of the introduction or conclusion. For a non-Christian audience a transformed story-line and the original setting are preferred, since the original is not familiar to them. A retained story-line in a new setting (R-N) is unsuitable since normally material of this type assumes a lot of information not possessed by this audience.

Dialogue (*Job*). Dialogue often contains a number of types of literature, and any lengthy passages of narrative, argument, description should be treated as above. Where the dialogue consists of short passages of a mixture of types, the preferred transposition is T-O type for both Christian and non-Christian audiences. If the passage is a very well known one a T-N transposition is also preferred for audiences with a Christian heritage. For non-Christian audiences neither R-O, R-N nor T-N is suitable, because of the problem with presuppositions in the case of R-O and R-N, and the difficulty in the case of T-N that the audience might take the new setting literally rather than as an allegory.

A look at the chart will indicate that the R-O type is not the recommended type of transposition for any material, although it is sometimes a possible second choice. It is unsuitable in general for non-Christian audiences. In contrast, the T-O type is recommended for 70 per cent of the productions and

is a possibility for the remaining 30 per cent. It is never unsuitable for media presentation.

Style

With audio-visual media in particular the style of the transposition is often of great importance since the style of presentation says so much about the message. Animated cartoons, for instance, label the programme as either comedy or propaganda (commercials, and so on). Animation is used in instructional materials too, in short sequences within a wider framework of documentary-type material, but the major use of animation by far is in the above-mentioned categories. Most Bible Society productions have tended to be animated or commercial-type productions, or second-rate drama. However, some Societies have been experimenting with better quality drama (which requires transformation of the story-line). I think documentary-type productions or personality interviews also have a great potential for presenting the Bible in an interesting way.

THE PRINCIPLES OF MEANINGFUL TRANSPOSITION

Present translation policies cannot cover transposition

From what has been said above it has probably become clear that good mass media use entails such things as cultural translation, additions of material not found in the text, and changes of a kind not normally encouraged. The translator is concerned with text, and these media require that we include what is not part of the text, or that we exclude some of what is. Our present policies are based on the translation of literature, not on the transposition of literature into media presentations; therefore these policies cannot apply, since they were never intended to. We thus face two possibilities: (1) We can restrict our interest to books and literature alone. This course of action really means dropping out of the electronic age or stepping off the world of today. It is not even a serious choice if we really are concerned to let the world hear the message of the Bible. (2) We can work out a special policy of meaningful transposition which will allow things to be done differently for media productions from the way things are done in translations. We would then be able to produce good media programmes.

With option (2) we need a workable set of guiding principles for meaningful transposition, and I suggest the following as a basis for discussion:

Choice of scriptural material to be used in mass media presentation

Generally, media production should aim at a series of connected programmes rather than single isolated programmes. The single programmes are difficult to arrange programming for, and usually end up as "filler" material. The exception to this is the case of full-length feature films, or one-hour cassettes.

A series should aim at covering a book or a sequence of books. This helps towards maintaining the balance and emphasis of the original.

Even when a book is presented in a series, it is often better use of the medium if the material is presented in topics, rather than in "historical"

sequence. This makes the major themes of the book clear, and a viewer or hearer who misses episodes can still get the picture, and the main message of the book.

A series need not all be one style of presentation. Some material may be suitable for dramatization, some for documentary-type presentation, some for musical presentation and so on.

Generally, the preaching type of material (such as the sermons in Acts) is not good for media production. The exception is where cassettes are produced. These are normally bought and used by Christians who desire a better knowledge of the Bible, and they listen to virtually everything.

Where single programmes are presented rather than a series, the selection should be made on the basis of the standard policy on selections.

The relationship of meaningful transposition to type of material

Chart 2 and the discussion above could serve as a guide to the type of transposition to be made. Where possible the preferred type should be aimed at, with other possible types being the last resort.

Principles governing historical and cultural transpositions

Historical and cultural transpositions should be attempted only when the original episode is so well known, or when the signals in the programme are so clear, that a significant number of the audience will be able to recognize that a transposition is being made. If the danger is that a majority of the audience will interpret the transposition literally, then the episode should be presented in the original setting.

Where historical and cultural transpositions are made, the transpositions should achieve an *equivalent* effect. This does not mean that every detail of the original should have its equivalent, but that all major details should have equivalents. Thus a transposition of the parable of the Good Samaritan into a 20th century setting should include a robbery, a victim, representatives of two religious groups, a representative of an outcast group, and a haven. Similarly, the action should be equivalent. Adding new twists might make good media programming, but it would not be equivalent.

Additions

Where possible, additions should have some basis in the Bible, or at least be in accord with the text.

Additions should not change the focus or impact of the original by giving undue prominence to minor characters or episodes. Audience sympathies should not be shifted from the main characters.

Additions which have no basis in the Bible but which help significantly to establish the setting or to clarify the main thrust of the passage are legitimate. These are the type of additions which provide important background information, such as the fact that shepherds were often unable to take full part in the religious life of the community, and so on.

Additions should be kept to a minimum, while at the same time be sufficient to meet the requirements of the media.

Additions should clearly contribute to the art, entertainment value, force and clarity of the original, and should make the programme a better production for the chosen medium. If an addition fails to contribute significantly it should be dropped.

Deletions and omissions

Material which is transitional or parenthetical to a major episode may be omitted.

Material which is unsuitable for presentation in the chosen medium may be omitted.

Omissions should not alter the impact of the original.

Omissions should make a significant contribution to the art, entertainment value, force and clarity of the original.

The ideas presented in this paper were stimulated by a workshop held by the UBS in Taiwan in April, 1975. I am deeply indebted to all of the participants in that workshop for their highly creative contributions. In particular, I would like to express my gratitude to Dr. Theodore Marr of the China Graduate School of Theology for much of the material which appears in the discussion of types of meaningful transposition.

NORMAN MUNDHENK & JAN DE WAARD

MISSING THE WHOLE POINT AND WHAT TO DO ABOUT IT—with special reference to the book of Ruth

Mr. Norman Mundhenk is a Translations Consultant with the United Bible Societies working in Papua New Guinea.

Dr. Jan de Waard is a Translations Consultant with the United Bible Societies working in Europe.

"Should the Bible Society really be drawing attention to the pornographic parts of the Bible by publishing them as separate portions?" Perhaps it was not expressed in exactly this way, but this was certainly the question behind the concern and the doubts. The Bible Society of India had decided to publish a book as a special portion aimed at women, in connection with the new UBS emphasis on this "50 per cent of the population". But the book involved was not the Song of Solomon, as some may have already guessed—it was the book of Ruth.

These worried translators were not giving theoretical objections about what it might sound like if they translated it. They had just finished putting the book into their own languages, in the best way they could, and it was their own work they were having serious reservations about distributing. At first their questions only hinted at what they were thinking: "It would be all right if we could just distribute it to adults, but what if the young people get hold of it?" Eventually the real problem became clear. Quite frankly, the plot of the book as it would certainly be understood by readers in these languages, would sound something like this: A young lady, urged on by her mother-in-law, dresses herself up as attractively as possible, and goes sneaking