

اصول و مبانی نظری ترجمه

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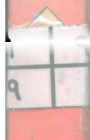
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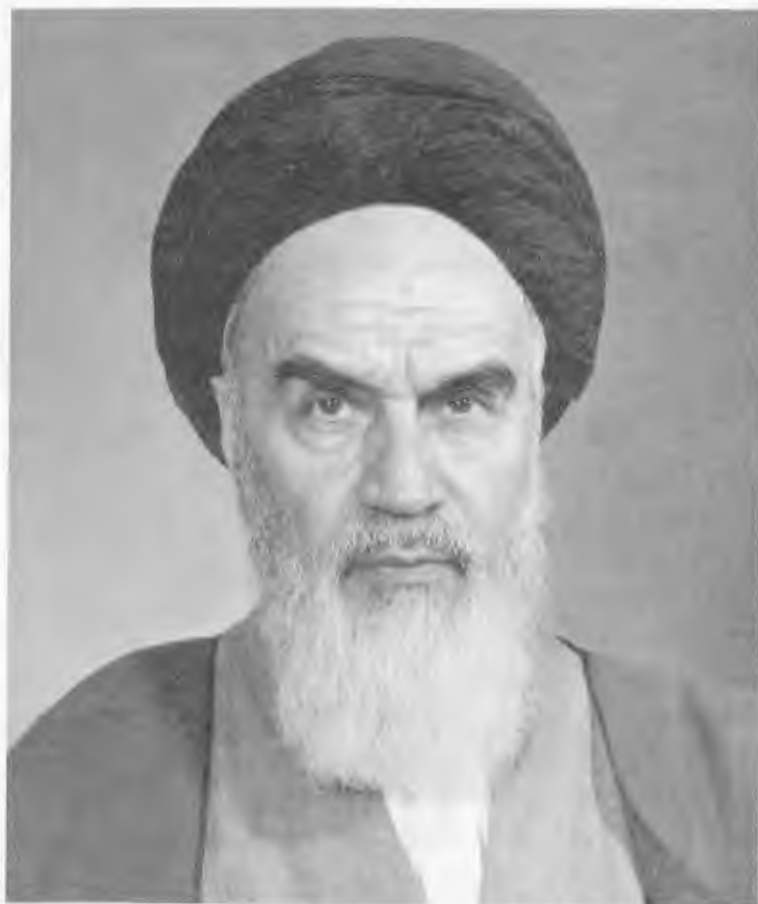
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In the Name of Allah
the Compassionate, the Merciful



پیشتر احتیاج به زبان - زبانهای خارجی - نبود امروز احتیاج است به این، یعنی
جزو برنامه تبلیغات مدارس باید زبان باشد، زبانهای زنده دنیا، آنهایی که در همه
دنیا شایعتر است.

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سخن «سمت»

یکی از اهداف مهم انقلاب فرهنگی، ایجاد دگرگونی اساسی در دروس علوم انسانی دانشگاهها بوده است و این امر، مستلزم بازنگری منابع درسی موجود و تدوین منابع مبنایی و علمی معتبر و مستند با در نظر گرفتن دیدگاه اسلامی در مبنای و مسائل این علوم است.

ستاد انقلاب فرهنگی در این زمینه گامهایی برداشته بود، اما اهمیت موضوع اقتضا می کرد که سازمانی مخصوص این کار تأسیس شود و شورای عالی انقلاب فرهنگی در تاریخ ۶۳/۱۲/۷ تأسیس «سازمان مطالعه و تدوین کتب علوم انسانی دانشگاهها» را که به اختصار «سمت» نامیده می شود، تصویب کرد.

بنابراین، هدف سازمان این است که با استمداد از عنایت خداوند و همت و همکاری دانشمندان و استادان متعهد و دلسوز، به مطالعات و تحقیقات لازم بپردازد و در هر کدام از رشته های علوم انسانی به تألیف و ترجمه منابع درسی اصلی، فرعی و جنبی اقدام کند.

دشواری چنین کاری بر دانشمندان و صاحب نظران پوشیده نیست و به همین جهت مرحله کمال مطلوب آن، باید به تدریج و پس از انتقادات و یادآوریهای پیاپی ارباب نظر به دست آید و انتظار دارد که این بزرگواران از این همکاری دریغ نورزند.

کتاب حاضر که دربرگیرنده نظریه ها و شیوه های ترجمه است، برای استفاده در درس «اصول و مبانی نظری ترجمه» در مقطع کارشناسی رشته تربیت مترجم زبان انگلیسی به ارزش ۲ واحد در نظر گرفته شده است. امید است علاوه بر جامعه دانشگاهی سایر علاقه مندان نیز از آن بهره مند شوند.

از استادان و صاحب نظران ارجمند تقاضا می شود با همکاری، راهنمایی و پیشنهادهای اصلاحی خود، این سازمان را در جهت اصلاح کتاب حاضر و تدوین دیگر آثار مورد نیاز جامعه دانشگاهی جمهوری اسلامی ایران یاری دهند.

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Introduction

The Holy Prophet Mohammad (may peace be upon him) is quoted to have said, "Otlebol elme walo beşin."^{*} This statement, highly lofty and prominent as it is, not only indicates the Holy Prophet's great concern with science and human understanding, but it also perpetuates the conception of the necessity of communication between the world's peoples and nations, no matter how separated they are in their ideologies, concepts, strategies and traditions.

Societies, primitive or highly developed, have found and still find two major alternatives to pursue: firstly, to encompass themselves and avoid encountering new developments and technologies taking place in other communities, and secondly, to participate in an active cultural, economic, scientific and relational give and take to and from other communities. The former, as it was most favored by the ancient primitive communities, is not favored today. The latter, mostly appreciated by modern societies, is so highly pursued by nations that problems of common understanding and meaningful communications are the major problems the world today has come to experience, particularly after the world wars.

* (Seek for knowledge even in Trans-China) اطلبوا العلم ولو بالصين

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What this need was really in antiquity and pre-historic era is yet a matter of investigation, though not so significant and relevant for the aims of this book. Nevertheless, a general conception might be that the first contacts between peoples were conducted by merchants who did not care about lofty ideas or common understanding among nations, but followed a policy of profiteery and exploitation. They traced a less amiable trend and used suppression instead of friendship to develop relationships. Traders, financiers, religious missionaries and government go-betweens made any effort to subjugate people and to rob them off their properties. The more amiable attitudes developed when nations came to understand that a life of peace and tranquility could be achieved, and it can never be reached except through international cooperation and friendship. A significant role in this understanding was played by the small voice of translators who made every effort possible to bring about the sense of friendship and to replace the hostilities with it. Translators did their best to end enmities, to replace light with darkness, and to "metamorphose ... friendship into knowledge, and the world ... into:

"... the better world of men

Whose spirits are of one community;

Whom neither Deserts, Oceans, Rocks, nor Sands

Can keep from the 'intertraffic of mind'"

¹
(Samuel Daniel)

The insatiable thirst to know what other nations did and how their great thinkers thought has been and still is seen, to a higher degree, among some nations, and, to a lesser degree, amongst others. The thirst for learning was never quenched among Iranians who always innovated new knowledge and searched

for new ideas. A quote from Edward Browne on an old Persian poem may illustrate this great tendency to learning:

ویشوم واشم از این عالم به در شم
 ویشوم از چین و ماچین دیرتر شم
 ویشوم از حاجیان حاج پرسم
 که این دیری بسه یا دیرتر شم
 "I go to make a journey
 Beyond far China's shore
 And, passing, ask the pilgrims
 Who trod this way before
 Winds on the road yet more?"

(Arberry's translation)³

Knowledge and thoughts are expressed both verbally and in writing with language. Languages differ from one another making the task of finding cultural and literal correspondences among them a difficult one. Nevertheless, human common attitude and sense demands this great yet difficult task to be carried out by certain people who have experience in the job and are familiar with the techniques required. Bates states:

"Nothing moves without translation. Human experience is covered by three terms: emotions, techniques, and thought. Emotions (fear, etc.) do not change in character: thought and techniques do. No change in thought or in techniques spreads without the help of translation, because if it is to spread, it has to spread from people to people, and therefore from language to language. "⁴

The number of people who are involved in translation and consider

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themselves competent enough to undertake this task is incalculable, whereas the number of those who are experienced and have mastered the techniques in any specific community is indeed small. As Sir Stanely Unwin states:

"The idea so frequently entertained that mere knowledge of a foreign language is all-sufficient, is a complete fallacy. "⁵

He further adds that knowledge, no matter how exhaustive it is, can never suffice unless it is associated with a comprehensive knowledge of techniques involved in translation and a possession of a real ability to enact them. The translator's competency in his/her native language to predominate the others is a must.

Translation, despite its significance in trans-world relations, has always been considered a second-hand art, and thus not given the prestige it deserves. "On this account", says Hilaire Belloc, "it has never been granted the dignity of the original work, and has suffered too much on the general judgement of letters" (1931:6). The underestimation of its value has, in the past undoubtedly been due to the incompetency of some translators or interpreters who have initiated this genuine and exhaustive task without being fully aware of the underlying techniques and the problems in hand. To illustrate the origin of this misconception, an example is cited from Ruth Ronald:

"... in the US-Iranian negotiations of 1980-81 for the release of the hostages, the political differences had been aggravated by language misunderstanding, since four different tongues were involved from time to time: English,

Persian, and, for the Algerian mediators, Arabic and French. A common Persian noun 'ta'ahod' which according to Persian-English dictionaries can mean 'guarantee', 'commitment', or 'undertaking', became a particular source of contention during the final stages of the bargaining. When Iranian Prime Minister Mohammed-Ali Rajai informed reporters that Ayattollah Khomeini had agreed to a proposal suggested by Algerians, he used the word 'ta'ahod', which was... understood to signify an 'undertaking', but by others to mean 'guarantee'. Later Radio Tehran interpreted the word as 'guarantee' but the translators in London rendered it as 'undertaking'."

(1982:3)

Ronald has mentioned another interesting instance which signifies the importance of translation in understanding nations and how its mistreatment might lead to chaotic situations. Apparently after the Potsdam Conference of 1945, the Washington Administration sent an ultimatum to Japan demanding that country's surrender. Tokyo sent back a reply containing the word "mokusatsu" (i.e., delay until discussion has been taken place), which was mistranslated as "ignored". As a result political misunderstandings overshadowed their relations.

(1982:3)

Translation in Iran is still in its infancy. Most of it is subject to task and temperament rather than to the techniques involved and the knowledge of theories of translation. Most regrettably, this has led to the underestimation of the great translators' tasks, whose reproductions are to be considered as

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masterpieces next to or as important as the originals themselves. Generally speaking, the significance of the translators' contributions to the easiness of world affairs and cultural exchanges has not been fully appreciated by some high officials, save by the common people? One cannot be unmindful of some officials' low evaluation and underestimation of the translators' and interpreters' roles when he, checking the list of the Iraqi delegates at an IPU Conference, and noticing that only four of them were MPs and the others translators and interpreters, called the formers 'dignitaries', and the latter 'junks' (literary 'garbage'). He certainly had ignored the fact that no ideas would be properly conveyed if the translators or interpreters were not cooperating as they always do.

The aims of this book are four fold:

- a. to make a review of the translation literature and to trace the development of translation and interpretation theories from antiquity to the present;
- b. to illustrate some common problems translators and interpreters face and the techniques how to confront them;
- c. to evaluate the new theories dominating the fields;
- d. to select the best notions and techniques advocated by theoreticians to enhance a general understanding of the fields.

I am indebted to the University of Allame Tabataba'i and the Ministry of

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For all those quite precious moments at Orchard Downs in Urbana, where I reviewed tens of books and wrote many final pages, I thank my wife, who patiently tolerated her daughter's, her son's, and my absence from home for the whole year. She was denied visa by the American Consulate in Frankfurt and had to tolerate the officials' atrocities and go back home. To her, who unselfishly accepted the duties that by all rights should have been mine, enabling me to devote full attention to my work, I shall be forever grateful, though I cannot be unmindful of my children's many troubled moments of separation from their lovely mother.

WHY TRANSLATION?

"Without translation, our world
would narrow mercilessly"

(Chute, 1978)

When interpretation was first used as a means to act as a bridge between primitive peoples is not really known because no records can be traced back in history. But what is definitely known is that as soon as writing was, invented and developed among separate nations in antiquity, translation came to play a significant role in intercommunication. But the question still remains unanswered: Why translation? Do we really need translation? This question can be viewed from two different perspectives. On the one hand, it seems to be useless and of no value since it is possible to conduct a long-time career without any access to translations. If there is no enthusiasm to know others or even to care what others do, then translating, taking into consideration all its shortcomings, is a waste of energy and time spent by individuals. Only a few may be interested in knowing other peoples' cultural, sociological, political and emotional attitudes and thoughts and, for them, the solution would be to learn the respective languages. On the other hand, the flow of enthusiasm to get to the thoughts, ideas, and information of others, no matter how and to what

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extent, makes translation inevitable and, as a consequence, it becomes a choice of priority. In Raffel's words, "As long as the need to know (other cultures) is great, the need for translation will be great" (1973:2). Another question might be brought up to seek what the outcomes of this knowledge would be and how much of it is needed. The immediate response would be, "As much as we need to know ourselves when compared to others" (Raffel, 1973). How can one evaluate himself or his community if no other community is fully known to us so that we can compare ourselves with it ! Raffel states, "The more one knows of other cultures, the more one knows of one's self" (1973:6). This awareness of oneself, thus gained as a result of cultural contacts with foreign cultures makes one pragmatic and realistic in one's attitudes towards the world's affairs and enables one to cope better with oneself and to conduct a more successful life.

Looking at education as a general world process, one is deemed to believe that, with regard to the fast improvements in world's affairs, nothing but an access to translation, that is, a means to an opening to the world events, plays a significant role. Removing obstacles to learning, when viewed from a different angle, cannot be fully achieved without facilitating the conditions in which fast and reliable translations become easily accessible to learners.

When communities lived in isolation, education was, in a narrower sense, confined to the acknowledgement of one's community's traditions, beliefs, thoughts and ideas. The long lasting periods of darkness in the Middle Ages, though detrimental to the lives of the people of that time, revealed an undeniable fact that to live and to progress requires awareness in conscience and broad-mindedness in views and attitudes. People are created not to live in

isolation but to search for better understanding of other nations and to live in peace. To achieve such a goal, educational systems must be so equipped to meet these universal needs. Translation occupies a significant place in the educational curriculum development as a means to open out to us other peoples' experiences that we would not have otherwise.

1.1 CULTURAL RELATIONS

Translation is a two-way process: from one culture to the others; and from other cultures into one's own culture. In other words, there is a give and take process involved. If a knowledge of industrialized nations and the secrets to their developments and improvements is a need to the developing of "backward-held" nations, the same is true to the corrupted and self-deceived nations who have found their communities void of moralities, and who may seek satiety in other so-called "less developed" but highly cultured nations. Lofty ideologies, though manipulated by corrupted agents to be replaced by cheap ones now and then, are to find their ways into other nations, not to the extent to aware them of their own existences, but to show them how a healthy life should be conducted. "Without translation, peoples may walk across you, but few are even aware that you are there (Chute:66)." This cultural transmutation is not only practicable and demanded when cultures meet physically, but it may also be appreciated when one cannot find answers to one's insatiable thirst for knowledge in one's own culture. The cries come from different directions.

"We need translation today in Europe more than even we needed it before", says Belloc, "we need it materially in the satisfaction of common life, for discovery is common to all our culture and is not of one province. We need it

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spiritually, in the spreading and comparison of separate cultural efforts more than ever it was needed before, at any rate of recent centuries".

(1931:56)

Elsa Gress, truly but implicitly, opens up the door to a more general understanding that, "Without translation, Western civilization from antiquity on would be unthinkable in its present form" (1971:56). Most probably, she refers to the serious task of translation which was undertaken by the Islamic scholars, who having conquered the Greek World, made Arabic versions of its great scientific and philosophical works. Since manuscripts of the Greek science scarcely existed in the West, some translations were made from Arabic into Latin during the Middle Ages.

1.2 SOCIO-MULTICULTURALISM

For some though not many, the first definition which the word 'translation' pictures in minds, would be 'a means to rewording in another language'. In other words, the immediate picture depicted of 'translation' is a situation where one language form is transferred into another. Catford calls this process 'interlingual'. Nevertheless, translation as an intralingual phenomenon (i.e., rewording in the same language), is of great concern to the administration authorities of cosmopolitan societies where the diversification of cultures is so extensive that communications among members sometimes comes to a halt.

Wars, natural catastrophes and calamities, political unrest, social disturbances, and social and political emigrations sometimes bring people and cultures so closely together that, if intralingual translations cannot pave the way

for removing misunderstandings, they become sources of clashes and inevitable fights for many centuries to come. A good example is the post-war era in our country, where due to an imposed war and because of vast local immigration from the war-trodden zones into the more secured areas, linguistic misunderstandings have arisen which require psychological, social, and linguistic cares. It is true that Persian is the common language used nationwide, nevertheless, some interpretations of people's talk is needed if people are expected to be treated justly. Most of the materials prepared for a special community must be thoughtfully tailored to satisfy the needs of the immigrants.

In communities where a great number of cultures intermingle, differences of world views lead to misunderstandings. The reason is that one group is always unaware of others' cultures. To familiarize people of different traditions, translations can be very useful and effective.

1.3 SCIENTIFIC EXCHANGES

The industrialized changes began about 1750. They came so quickly that they were like a revolution in industry, that is, in the way people live and think, in the way they demand. Until this time, people lived independent of one another. The use of machines changed life not only in Europe but all over the world. Self-reliance, as it was favored and practiced up to that time was no longer practicable. Socially separated world fragments found it no longer possible to continue to live independently. Soon the news spread all over the world that machinery was an answer to all miseries. This issue further raised other questions. Would the machines make life easier and if they do, how does the machine work! New inventions brought the nations of the world closer

together. But such inventions, though they made life easier, brought disasters as well as miseries to the world communities to the extent that they had never anticipated before. Sophisticated weaponry, machineries, radio-controlled lethal rockets, nuclear powers, missiles, and other arsenals pushed the industrialized nations to a more superior position and made them less dependent. Instead, the less developed countries found themselves helpless and more dependent, physically though not spiritually. The gap grew so large that filling it required hard working and preplanned actions.

The Iraqi imposed war on Iran, in our era, proved the fact that without scientific knowledge, no cultural independence is attainable. In other words, we came to know that science and technology, if not a determiner for superiority as it was once assumed, is a key factor to success. No wonder, youth were encouraged to seek scientific self-reliance. To gain it, scientific translating has played a significant role, though the techniques used are not without their shortcomings and still are to be improved. We witness today how hard some devoted people, though some novices among them, work to fill this gap through transferring scientific texts from other languages into our language. Scientific magazines have been enriched with translations introducing new scientific ideas.

On the other hand, due to new experiences in medical science and surgery emanated from the Iraqi use of chemical weapons, and particularly the development of techniques of rehabilitation services rendered to the war-handicapped, a demand for Persian-to-English translations is increasing and is of interest to the world population. Medical conferences are held annually and hundreds of experts from all over the world rush to get access to the new experiences. None of them, for sure, could have been

achieved if interpreters and translators had not cooperated sincerely.

The Islamic Economy and the newly-founded Islamic Banking Services in Iran are experiences unprecedented in the today's world, and should be introduced to the people of the world.

1.4 SOCIO-IDEOLOGICAL EXPORTATION

The first important translation in the classical was that of the Septuagint, for the dispersed Jews had forgotten their ancestral language and demanded Greek versions of their Scriptures. The Bible as well as many other religious texts have been over and over translated into different languages through the years to 'bedevil' all of the rest (Academic Encyclopedia Americana, 1987).

Ulfita's rendering of the New Testament into Gothic, Aquila's updated new version of Septuagint in the second century; Saint Jerome's translation of the Bible into Latin in the fourth century, Alfred the Great's translation of Pope Gregory's "Pastoral Care" in 894, Aelfric's "The Lives of the Saints" in the tenth century; Maimonide's writing on the "Laws of Jerusalem" in Hebrew and his "Millatha-Higgayon", a study on the technical terms used in metaphysics in the twelfth century; Wycliffe's version of the Bible in 1383; Bokenham's "Legends of the Holy Women", inspired by Chaucer (Britannica, 1986), translated from Latin in the fourteenth century; Caxton's interest in printing St. Jerome's translation of "Lives of the Fathers" in the fifteenth century; Luther's translation of the Bible into German in 1534; Fulke's "Defence of the Science and True Translation of the Holy Scriptures" into English in 1589; Tyndale's "The Obedience of a Christian Man", and his rendering of king James version of the Bible in the seventeenth century; and

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innumerable translations of Christian books into newly-explored languages in the twentieth century all indicate the amount of energies spent to disseminate the Christian religious thoughts and understandings to the non-Christian populations of the world. As long as they are the only available doctrines to the world populations, other ideologies remain unexplored. It goes without saying that familiarity with these ideologies through translations from other languages into our own language is a need provided that our ideology could equally be accessible to Christian populations as well. How can the existing ideologies be compared if only a limited group has access and the rest are hidden from general view ?

"... Islam has been a target of assaults for the last one-and-a-half century by colonial powers and their subservient reactionary regimes", states President Khamenei, "... exactly because of its in-exhaustible capacity for evolution and reconstruction".

(22nd Session of the UN General Assembly, 1987:7)

Further, President Khamenei adds:

"The system of world domination fiddles with human ideas and concepts, and changes and distorts them at will, and tries to inject the distorted meanings into people's minds".

(1987:25)

To defend our ideological status and views, we need to expand translation not just from other languages into our own but from our own into the other ones. President Khamenei's speech delivered into other languages is a good example to show the significance of translation in communicating world

views. Had his speech not been rendered into other languages, the world nations would have known nothing of his lofty statements in regard to the story of the Islamic Revolution.

Unfortunately, most of the translations which have been carried out so far from Persian, concerning the Islamic ideology and the Islamic Revolution, have been into English, French and German. What is urgently needed is the establishment of a center for rendering these texts into languages of the people and not the languages of governments.

Despite the false image presented world-widely for the repeated term of "the exportation of the Islamic ideology", translations, if rendered justly and accurately, can draw a true picture of what it really means. Students must concern themselves with the texts particularly written on the subject and do their best to translate them into other languages based on the new techniques and theories of translation.

1.5 CULTURAL RETRENCHMENTS AND SUPERADDITION CULTURAL PROTECTIONISM

Whether translators should be faithful to the original texts to the extent that they render them 'word for word' or even 'sense for sense', or they should feel free to retrench from or add to the originals is a lengthy discussion favored by some theoreticians and totally rejected by the others.

Alexander Woodhouslee advocates retrenchments and additions by stating that, "This liberty (i.e., adding to and retrenching from) may be used, but with the greatest caution" (1797:39), further he adds:

"Analogous to this liberty by adding to or retrenching from

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the ideas of the original is the liberty which a translator may take of correcting what appears to him a careless or inaccurate expression of the original, where that inaccuracy seems materially to affect the sense".

(1797:5)

Denham, in his preface to the second book of Virgil states,

"Poetry is of so subtle a spirit that in pouring out of one language into another, it will all evaporate",

and the solution would then be,

"... and if a new spirit is not added in the transfusion, there will remain nothing but a 'caput mortuum'".

(Woodhouse 1797:13)

Raffel Burton also implicitly supports the idea by stating that, "... the literal translation is a lie, it is a fake and a fraud" (Burton, 1973:13).

Sir Stanley Unwin finds 'national pride' and '(dirty) jokes' "excuses to tailor the text and to retrench from them if it does not '... distort or denature the book" (Unwin, 1962:81).

Nida enumerates a number of cases where additions, subtractions and alterations can be carried out. He particularly emphasizes the techniques of adjustments. The **three** categories include the followings:

a. additions

1. filling out elliptical expressions
2. ambiguities
3. grammatical restructuring
4. amplification from implicit to explicit status
5. answers to rhetorical questions
6. classifiers
7. connectives
8. categories of the target language which do not exist in the source language
9. doublets (e.g., ... answering said; asked and said; he said ... said he ... etc.)

b. subtractions / retrenchments

1. tautologies
2. specification of reference
3. conjunctions
4. vocatives

c. alterations

1. sounds
2. order of elements
3. semantic problems involving single words
4. semantic problems involving exocentric expressions

(Nida, 1964:226-233)

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Both Cowley and Denham believe

"... something new must be added to translations to accommodate for inevitable losses."

(Steiner, 1966:73)

Others have found it necessary to stick to the original text and make no changes whatsoever. Hidden states:

"In some places I shall set word for word, and active for active and passive for passive, a row as it standeth, without changing the order of the words ..."

(Amos, 1920:17)

Although some theoreticians consider translations sprinkled with footnotes bad as to their appearance (Burton, 1973:27), nevertheless, their uses can help the audience to make better judgments of the contents in the similar cases.

Many of the materials dispatched to Iran, particularly after the victory of the Islamic Revolution, have been designed to defame the revolution. If these materials as they are in their original forms are set accessible to the public, not all people can benefit from them, or it might be possible that they get wrong implications from the contents. In these particular cases, translations rather than the originals, including additions for the public awareness, would be more beneficial and less detrimental.

1.6 POINTS FOR FURTHER CLASS DISCUSSIONS

Some statements about definitions of and thoughts for and against translation

have been quoted in order to familiarize the students of translation with controversies over the issue. Their legitimacies in different camps are yet to be discussed. Groups are encouraged to discuss for and against the issues.

1. Some translators, having faced the intolerable atrocities and having been tired of the injustices of their own communities, have found tranquility in translation to keep themselves away from the tormenting currents. Julius Zulawski's statement is interesting: "... in 1950, I started translating ... to run away from our century for a while". This statement implies that you do not have to satisfy others' curiosities but your own desire is sometimes a priority.

2. To become a writer, one needs to walk in the direction of human understanding. One needs to feel, to sense, to understand, and to express oneself as part of a whole universal phenomenon. To achieve this, the inexperienced young writer can learn from translations carried out by great translators of great writers and thinkers of great eras.

(MacShane, 1971)

3. "Translation of a literary work is as tasteless as a stewed strawberry."

(Harry de Forest Smith, 1959:173)

4. "Almost all translations are bad."

(Max Eastman)

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5. "Translation is a customshouse through which passes, if the custom officials are not alert, more smuggled goods of foreign idioms than through any other linguistic frontier."

(Juli Casares, 1956)

6. "... we must learn to depend not wholly on any man's translation."

(George Joye, 17th century)

7. "A good translation takes us a very long way."

(Goethe, 19th century)

8. "Translation is a sin."

(Grant Showerman, 1916)

9. "Translation from one language into another is like gazing at a tapestry with the wrong side out."

(Cervantes, 17th century)

10. "Poetry ... cannot be translated."

(Samuel Johnson, 18th century)

11. "Translation is like a woman; if it was beautiful, it could not be faithful."

(Ministry of Science Research... 1962:45)

12. "... few readers will get as much out of the originals as they would from a good translation."

(Elsa Gress, 1971)

13. "A good translation is a diamond, not a glass ..., it is a good pearl beyond price."

(Chute)

14. "I sometimes suspect that the Universe is nothing but a translation from God's original and this is the reason that everything here is topsy-turvy. My cabalist theory is that Almighty trusted Satan to translate His Creation and it was published before He could correct it."

(Isaac Bashevis)

15. "Translation undresses a literary work, shows it in its true nakedness. An author can fool himself in his own language, but many of his shortcomings become clear to him in another language. Translation tells the bitter truth. It unveils all masks".

(Isaac Bashevis)

16. "There is no better way of getting to understand one's mother tongue than by translating into it from languages, syntactically and rhetorically, very different, just as one gets to understand one's mother country best by living in others."

(Auden)

17. "The major Russian writers -- Pushkin, Dostoyevsky, Turgenev, Bunin, Blok, Pasternak, Akhmatova -- have always been translators, and did not consider themselves writers unless they translated."

(Kornei Chukovskii, 1984)

1.7 SHORT STATEMENTS ON THE PURPOSES OF TRANSLATING

Great translators have enumerated different purposes for attempts they have made to translate great writers' masterpieces. Generally speaking, most of them believe that if one finds himself competent enough to offer translations at par, he/she should not hesitate to do so because it is incumbent upon him/her as a social responsibility to reveal and undress the hidden treasures oneself has got access to.

Some of these statements will be quoted here. The students are invited to make judgments, and if they find them logical and justifiable, pursue them in their careers.

1. "To leave some small memorials; to give testimony on the peaceful age they (i.e., 'great writers') were living in."

(Philemon Holland)

2. "... to serve the public benefit"

(Nicholson)

3. "to serve the state"

(Udall)

4. "... to express love and adornment to one's country"
(Taverner)
5. "... to help the people to suck knowledge and to profit hereof"
(William Warde)
6. "... to insist on the importance of historical knowledge; to bring all worthy histories into their natural language"
(John Brende)
7. "... to follow patriotic emulation of what has been done in other countries"
(Wilson)
8. "... to offer rules for kings to rule, counselors to counsel, prelates to practice, captains to execute, soldiers to perform, the married to follow, the prosperous to prosecute, and the poor in adversity to be comforted, how to write and talk with all men in all matters at large"
(Wilson)
9. "... to rouse a national resistance against other countries"
(Wilson)

NOTES

1. Bates, E.S. *Modern Translation*. 1936. n.9.

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2. Browne, Edward. Literary History of Persia.

3. Bate's translation:

I will go, I will go, I will go, out from this world

I will go, I will go, I will go, beyond China and trans-China

I will go, I will ask the pilgrims

Is this distance enough or must I go yet further? (1943, p.9)

4. Bates, E.S. Intertraffic: studies in translation. 1936, p.7

5. Bredsdorff AASE. On the problems of a small country concerning the translation of children's books. p.69.

TRANSLATION THEORIES

"Translation is not only an art, but a high art indeed."

(Kornei Chukovskii)

Whether translation is considered an art or a science, it is, in its modern sense, a by-product of a long history of trials and error , development , improvement and innovation . The same is true in other fields of science or art, where new findings and discoveries are deeply rooted in the efforts made in the past. Take calligraphy, pictography, philosophy, political and many other fields of science. All of them enjoy rich histories beginning from simple ideas, mostly considered fallacies in our modern time, to the most developed and complicated theoretical considerations of modern science today. Modern artists have developed new techniques in their art reproductions, that most probably ridiculed by their ancient pioneers had they been alive today. On the other hand, most techniques used by their predecessors are considered creations of simple-minded people in antiquity.

Translation is not an exception. However, what makes translation more prominent than others is that all great thinkers and not a small group were involved in translating and translations. They all enjoyed and benefited from

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good translations. Were it not because of translations, Chaucer's 'Boerce', 'Melibee', 'Parson's Tales', and 'Knight's Tales' might not have been created (Machan,1985:2).Most of Shakespeare's lofty ideas and imaginations came from translations (Raffel, 1973:2). The Islamicized versions of Aristotle, Plato, and Socrates could not have reached Europe again if Toledo (Spain) translators had not vigorously and energetically rendered Arabic versions into Latin (Robin,1967:75).

In order to have a better understanding of what the modern theories of translation are,students of translation must become familiar with the milestones to these theories. They must know their shortcomings and deficiencies. They must have a clear picture of the whats and hows of developments in the field.

To safeguard and secure this understanding, this chapter has been devoted to the chronological developments in the field of the theories of translation. The ultimate intention is to introduce the pioneers and to provide the students with a background on the forerunners, thoughts and techniques. Merits and defects have been discussed briefly; nevertheless attempts have been made to trace the improvements and developments as well.

This chapter has been divided into three major subheadings, namely, developments of the theory in Europe, modern theories, and the developments in the theory of translation in Iran. The sub-subheadings have been devoted primarily to more explanations and examples about different eras.

2.1 DEVELOPMENTS OF THE THEORY OF TRANSLATION IN EUROPE

Europe, in its broader sense, during the golden Greek and Roman Empires eras and even after the fall of the Constantinople had led to the Renaissance, has been the center for scientific and systematic contributions and researches in all fields of science including translation. This statement, of course, does not prevent us from stating the fact that other non-European nations and communities have also made great contributions to the exaltation of the theories of translation as well as to other scientific developments. Nevertheless, ancient Greece and Rome are always credited for their systematic works.

2.1.1 TRANSLATION AND INTERPRETATION IN ANTIQUITY (BEFORE CHRIST'S BIRTH TO THE BEGINNING OF THE MIDDLE AGES)

The first traces of translation date back from 3000 B.C. during the Egyptian Old Kingdoms. Fragmentary versions of the Sumerian Gilgamesh Epic have been found in four or five Asiatic languages of the second millennium B.C. (Academic Encyclopedia Americana, 1986). Inscriptions have been found in Cataract which indicate that two languages were used in the explanation of the same text (Newmark, 1981:3). The Rosetto Stone belonging to the second century B.C. provide us with keys and clues to the ancient Egyptian hieroglyphics which also include a translation into Greek (Nida, 1964:11). It has also been documented that when the captive Jews returned from Mesopotamia to Nehemiah (397 B.C.), they found themselves unable to understand the Hebrew language of the Scriptures and they demanded that the text to be translated by translators (Nida, 1964:11). From the third century onward, we witness the great bulk of Greek literature being systematically translated into Latin (Robin 1967:16). Around 130 B.C., the Old Testament was translated from

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Hebrew into Greek (Newmark, 1981:13).

In earlier eras, translations might have been carried out but no definite records are available. What is known is that interpreters played significant roles in translating from one language into another, particularly to serve the then empires of Persia and Greece.

When Joseph, Jacob the Holy Prophet's son, was rescued from the well by some travellers and was taken to Egypt, according to Genesis, he used another language, and years later, he talked to his brothers through interpreters:

"They knew not that Joseph understood them, for he spoke unto them by an interpreter"

(Genesis: 42:23)

In Pharaoh Psamtik II's reign (594-588 B.C.), a great number of Egyptian boys were despatched to Greece, as scholars, to learn the language and to act as translators and interpreters (Ronald, 1982:28). A Lycian boy whose father was a Persian has been recorded to have accompanied Alexander the Great and interpreted for him in the two languages during Alexander's invasion of Persia (Ronald, 1982:28).

A monolith at the wall of Persepolis, Darius's capital, dating from 513 B.C. has inscriptions with three languages: Persian, Akkadian and Elamite. Even from the time of Cyrus, the founder of the Persian Monarchy (600-530 B.C.), despite the Aramaic tongue which was the most official widespread language, bilingualism was quite commonly used among inhabitants of the Persian Empire. Ronald quotes two interesting cases of the deficiencies in interpretation in antiquity. She mentions that Artaxerxes I (464-504 B.C.),

dispatched a bilingual messenger named Artaphernes to Sparta to inform the Spartan officials that the translators did not do a good job and they could not be understood. She further mentions a case where Alexander the Great became interested in learning more about the Hindu religion. According to her, three interpreters transmitted the Brahmin priests' words to him. The priests, noticing that the interpreters knew the languages but not the philosophy, declared that "... to attempt to expound the doctrines through such a filter would be like expecting water which flows through mud to remain pure" (Ronald, 1982:33).

As mentioned earlier, in Hellenistic Age (The Post Alexandrian Age), the first translation of the Old Testament was carried out into Greek by Jewish scholars. At the same time, Zeno, a Semitic born, who founded the Stoic school of thought, learned Greek later in life and used the two languages effectively (Robin, 1967:16).

When Rome ruled the Western civilized world, due to its expansionist and hegemonical nature, contacts between nations developed and as a consequence there were contacts between the speakers of other languages. Numerous inscriptions were translated into more familiar languages. Interpretation became popular and new techniques were developed to improve the old ones. Nevertheless, exact documents of what these specific techniques were, are not accessible today.

The most prominent scholars of this era who devoted most of their time to translation as well as to other scholarly contributions to science and humanities are as follows:

2.1.1.1 Livius Andronicus, Lucius (about 280-207 B.C.)

He was a Greek slave who was probably captured when Rome surrendered to Tarentum in 272 B.C. and then was freed. Being competent in Latin and Greek, he started teaching those two languages and, later, founded Roman epic poetry and drama. Kelly considers Livius's translation as the first analogical poetic translation (1979:198).

Since he was a teacher of Latin and Greek, he translated Homer's *Odyssey* and named it "Odyssia", probably to be used as textbook. Not much of it is left except about fifty lines which survived through comments made by Horace and Cicero. He used Latin meter in his renderings, which makes it the first artistic translation, putting more emphasis on introduction of Romans to the Greek world.

Later on, he became interested in writing plays, comedies, and tragedies. Unfortunately, not much except 40 lines from each has survived. The titles assigned to them indicate that the tragedies were probably translations of Aeschylus, Sophocles, and Euripides (Encyclopedia Britannica). Due to inaccessibility of all parts, no definite description of his theoretical method has been recorded by historians.

2.1.1.2 Cicero, Marcus Tullius (106-43 B.C.)

He was a Roman statesman, lawyer, scholar, and a writer. His writings include books of rhetoric, orations, philosophical and political treatises, and letters. His best known poems were the epics "De Consulatu Suo (On His Consulship)" and "De Temporibus Suis (On His life and Times)", which were criticized for their self-praise (Encyclopedia Americana, 1986).

According to Newmark, Cicero believed that:

"... a translator must be either an interpreter or a rhetorician and, who knows not that an interpreter's knowledge is not equalled to bilingualism, and that the rhetorician is not only one who looks things superficially but one who sees through things".

(Newmark: 1981)

Cicero castigated literal translation and called it 'an unskilled work', but the Jewish scholars who rendered the Old Testament, thought that only through literal translation a thorough picture of the original text could be depicted (Kelly, 1979:36). Jerome (4th century A.D) as well as others followed Cicero's claim constantly that translation was a branch of oratory (Kelly, 1979:51). In Cicero's translation, a ferocious opposition to literal translation can be traced and he shows a strong feeling for the directional sense of articulation (Kelly, 1979:171).

In his version of Plato, Cicero uses "dynamically equivalent structure" but his lexicon is "formally equivalent" (Kelly, 1979:180). Both Cicero and Horace (see 2.1.1.3) saw translation as essential in teaching a series of behavior and literary concepts (Kelly, 1979:79). According to Kelly, Cicero found it his duty to weigh out words for the reader rather than counting them, because he believed that their force would be kept in this way (1979:163).

2.1.1.3 Horace (65-8 B.C.)

Horace is known for his lyric and was also known as a satirist who lived under the Emperor Augustus. Despite the fact that his father was a freed slave, he enjoyed a good education in Athens and Rome, and mastered the two

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languages of Latin and Greek. After Caesar's murder, Horace became the most respected poet in Augustus era. Most of his poetic themes concern love, friendship, philosophy and the art of poetry (Encyclopedia Britannica).

Horace was also a translator. Morton describes Horace's methodology of translation as a process of word for word translation. He states that in Horace's view, translation:

"... aims at a dislocation of meaning between two verbal surfaces so as to preserve, insofar as possible, an image of the source text, and its network of morphological, syntactic, and semantic structures".

(Morton, 1984:57)

and later adds that according to Horace, "It is the duty of a faithful interpreter to translate what he undertakes word for word" (Morton, 1984:59).

2.1.1.4 Aquila (2nd century B.C.).

He is mostly known as Akilas. Through his efforts, a complete Old Testament translation into Greek was successfully carried out, and later on, was used as a reference. Consequently, the former translation of the Old Testament (Septuagint), which was carried out by the Jewish scholars in the Hellenistic Age (the Post Alexandrian Age), became obsolete and the Aquila's was most frequently used instead. It was not only used by churches in the third century, but it was also used later by Jerome (see 2.1.1.6 below) as a reference (Robin, 1967:70). It has been recorded in history that Aquila's translation was greatly influenced by the methodology used by Rabbi Akiha ben Joseph. Aquila rejected as 'blasphemous' the attempts by the Septuagint to adapt to Greek

linguistic structure. The Jewish scholars who translated the Old Testament believed that the Holy Book was the direct creation of God and it had to be expressed in the most adequate way (Kelly, 1979:69).

Aquila's work is considered highly important because it not only reveals facts about the origin of the Bible, but it also demonstrates how learning and teaching was conducted in his time (Encyclopedia Britannica). Unfortunately, not much except a few fragments of his work has survived which are preserved in Cairo.

2.1.1.5 Ulfilas (311-383 A.D.)

He was a bishop of the Goths, who rendered parts of the New Testament into Gothic (Robin, 1967:70). His native language was Gothic but he was also fluent in speaking Latin and Greek. He seems to have invented a Gothic Alphabet based on the Greek language. When the Goths migrated from Spain, they took Ulfilas's translation of the Bible with them, but, when the Gothic language died, most parts of his work were also lost. He considered translation as a means to understand and to expedite human knowledge. This notion was highly appreciated in antiquity.

2.1.1.6 Saint Jerome (347-419 A.D.)

His real name was Eusebius Hieronymus, and his literary name was Sophronius. He learned Hebrew from a Jewish scholar who had converted to Christianity, and studied Greek by himself. He was a monastic leader and, in 382 A.D., he worked as a secretary to Pope. In 389, he established the monastery of Bethlehem.

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His major contribution to literature was a translation of the Bible into Latin. He was influenced by Aquila, but, he, in turn, influenced many later scholars. His methodology of translation is superior to his predecessors and even to the scholars of later centuries, because:

- a. He devoted one of his letters to the theory of translation. He developed his own theory of translation which was considered as a milestone or the path to later developments.
- b. He advocated a translation based on 'sense for sense', and at the same time he castigated the policy of 'word for word' rendering.

(Robin, 1967:70)

These two principles profoundly influenced the translators and scholars of the early Middle Ages. St. Jerome, like his followers Luther (1530) and Dryden (1684) favored 'colloquial and natural' renderings of the texts (Newmark, 1981:4).

2.1.1.7 Boethius (250-470)

Boethius was a Roman scholar and a statesman who became interested in Aristotle and rendered a number of his works into Latin. Many of those translations were used as documents of Greek literature and philosophy until late Middle Ages (Robin, 1967: 69).

Boethius also translated works of Greek logics and mathematics. His intention was to translate the complete works of Aristotle and Plato with the

addition of his own commentaries. In 510, he translated Porphyry's "Eisagoge", a third-century Greek introduction to Aristotle's logic. In 511, he translated the "Kategoriai" and added commentaries, as well as other translations many of which became basic texts in medieval scholasticism.

After Boethius, medieval translation was not concerned with anything but intellectual information, and so had little use for any function but symbol. Kelly states that "The readership was a highly professional one with an administrative and technical jargon all of its own, and attitudes to match" (1979:71).

2.1.1.8 SUMMARY OF TRANSLATION TRENDS FROM ANTIQUITY TO THE PRE-MIDDLE-AGES ERA (? - 500 A.D.)

As a general rule, diversity in intents and arguments always leads to questionings, which necessarily require judgements and any anticipation in making judgements, in turn, will lead to theories. Theories are to be experimented with and this cyclic trend evolves and regains its cycle. However, when there is no controversy over an issue, theory and judgement processings come to a halt, though temporarily.

The Jewish scholars who translated the Old Testament had no interest in theory because they never anticipated any controversy over the issue of translating the Holy Scriptures. No intent or structure besides those of the Holy Scriptures could be of any value, because they were God's words, and since human beings were in reality in an inferior position, no discussion on the relationship between objects and symbols which represent them was deemed to be possible (Kelly, 1979:221). This attitude towards the Holy Scriptures

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dominated the issue even after the Bible. The Bible was also considered sacred and the words were considered those of God's.

What makes the evaluation of translating developments in the classical period as well as the early Christian era difficult is the fact that, as it was mentioned earlier, either no theory existed or even could be available or, if, by any chance, there was a theory, the translators themselves refused to express the techniques and their goals explicitly (Machan, 1985:4). But what is known is that literal translation, that is, word for word rendering of texts, particularly in the translating of the Bible, was the dominant mode from the antiquity to the fourth century A.D. The only goal in translating the Bible was to provide the readers with an accurate but at the same time intelligible version (Amos, 1922:49-50). The emphasis on word for word rendering was a cry heard from all translators exemplified by Horace's statement that:

"It is the duty of a faithful interpreter to translate what he undertakes word for word."

(Morton, 1984:59)

Historical documents show that this trend continued from the 3rd century B.C. to Jerome's era (4th century A.D.) (Robin, 1967:46).

Jerome made a distinction between 'attitude' and, purpose' in translating and **that** became a basis for his drawing up of a typology of translation (Kelly, 1979:222). We witness his caution in gradual developing of:

"non verbum e verbo, sed sensum exprime sensu"

'sense for sense, rather than word for word'

He cleverly excludes the Holy Scriptures, for which he strongly recommends

the technique of 'word for word' because, as he claimed, in every word order in the Bible or the Old Testament, a mystery is hidden (Amos, 1922:35-36). Thus, from Jerome's era onward, a clear demarcation line was drawn between the holy texts on the one hand, which were to be rendered word for word, and the more general topics on the other hand, which could be translated following the technique of 'sense for sense'. From this era, a focus was made on theoretical issues over the distinction between free versus literal renderings, though not expressed explicitly (Kelly, 1979:220). This controversy led to making a distinction between 'meaning as a constant' common among languages and 'language' as series of symbols which are more language oriented (Kelly, 1979:221).

For some translators (e.g., Boethius), adherence to the source language forms and exclusion of the translator's power of judgement lest he may betray the author's intention became a goal, whereas for others (e.g. St. Augustine 353-403 A.D.), using the power of judgement was not only permissible but also desirable and appreciated (Kelly, 1979:221-222).

Another specification of this era (and the early part of the Middle Ages as well) was the lowly place translation occupied. The Greeks considered their neighbours as barbarians and very seldom showed tendency to translate texts from or into the languages. On the other hand, Romans found it unnecessary to translate because, in their view, men of power and the educated social class had to learn Greek. Moreover, few books were available to be translated.

2.1.2 TRANSLATION IN THE MIDDLE AGES (500-1500 A.D.)

Introduction

The years from 500 to 1500 are called the Middle Ages. They are between the ancient days of Greece and Rome and the modern world. Things changed slowly during this long, thousand-year period. Historians have arbitrarily divided this period into two parts. The first part of the Middle Ages was a time of change and confusion. The Moslem empire was expanding its dominancy and there was no power to stop its expansion. Innumerable but minor civil clashes and fights went on in Europe for centuries. Consequently, destruction, poverty and idleness dominated the whole of Europe. For a long period, the main law was the law of force. Many valuable books were either lost or destroyed by the rival factions. The few Roman and Greek books that had been saved were in the monasteries and convents. Some nuns and monks worked as scribes. They made new copies of the old books, now and then.

From the fifth century to the seventh century and the advent of Islam, no significant record of scholarly work in translation has been recorded except the new versions of the Bible, mostly influenced by St. Jerome.

According to Ruth Ronald, Zayd Ibn-Thabit was the Holy Prophet Mohammad's (may peace be upon him) secretary, who knew Hebrew and *Arabic well and he probably helped the Medina Jews to use both Hebrew and Arabic in their correspondences with the Holy Prophet (1982:41).*

The Moslem Kingdom founded by Abd Ar-Rahaman and his successors ruled a large part of Spain for more than 500 years. During this period,

civilization developed in Spain. Many Christian, Jewish, and Moslem scholars carried out research and wrote books in Toledo and Cordova. Some of these scholars translated into Arabic the books of ancient Greece and Rome. From Spain Moslem civilization influenced the rest of Europe.

Under Czar Simon I (893-927 A.D.), the son of Boris I of Bulgaria, who had converted to Christianity, brilliant writers contributed works of literature and translators began rendering masterpieces, as much as they were available, into other languages (Ronald, 1982:41). At this era, translators were mostly monks and well-educated scholars who were familiar with both colloquial and classic styles of languages, whereas interpreters tended to be common people who earned their livings through interpreting (Ronald, 1982:42).

From about 10th century, poetry was rendered in different vernacular languages (Kelly, 1979:222).

Nevertheless, despite the fact that in this age reasoning dominated all philosophy and logics, theorists seem to have paid less attention to translation theory in general (Kelly, 1979:222).

In the early 1100s, life in Europe was changing. Europeans came to know much more about Asians and their traditions and languages. Finally, great developments and changes in the 14th century led to Renaissance and the end of the Middle Ages.

The major translators who contributed to the development of humanities in general and the art of translating in particular will be introduced in the following pages.

2.1.2.1 TOLEDO (SPAIN) SCHOLARS

Toledo, a city in Spain, became the greatest center for translation in 714 A.D. Dominicio Gundisolfi founded a school for linguists which attracted hundreds of highly appreciated scholars for the next hundred years. The translator-training instructors were mostly Jews who had mastered Arabic, Hebrew, Greek and Latin. In this era, many of the Arabic versions of Aristotle were translated from Arabic into Latin (Robin, 1967:75). In later years, these books rather than the original Greek versions were mostly used by scholars who were interested in Aristotelian philosophy. Toledo's School of Linguistics survived for many decades and finally, in 1250, became a center for Oriental studies in Europe (Ronald, 1982:46).

2.1.2.2 ALFRED THE GREAT (849-899)

He was a king of the West Saxons, whose efforts to defend his kingdom saved the English from Danish conquest. Alfred was an intellectual and highly motivated. He intended to disseminate culture and education in Europe in general and in England in particular. Unable to find teachers in England, he brought scholars and teachers from other territories and had them translate all the Latin books that he found useful into English (Encyclopedia Americana).

His own first translation was a translation of Pope Gregory's "Pastoral Care", which was made about 890 A.D. His next effort was to translate the Latin translation of Aristotle carried out by Boethius. He developed a new technique in translation which was rejected by his followers as unjustifiable. He first translated the text into English prose and later tried to write it up into poetry (Amos, 1920:18). His last work was a translation of Augustine and Pope Gregory's writings. Many other translations were carried by under his order and under his influence. Alfred's preface to the translation of Pope

Gregory's "Dialogues" indicates his service to the field. In his preface to Gregory's "Pastoral Care", Alfred shows to be a follower of Jerome's dictum in translating. He states:

"I began ... to translate into English ..., sometimes word for word and sometimes according to the sense."

(Amos, 1920:3)

2.1.2.3 AELFRIC (956.1010)

He was an Anglo-Saxon prose writer. He wrote many books to instruct the monks and nuns and to disseminate monastic learning in other communities. His major work "Catholic Homilies" (992 A.D.) contained sermons. He also wrote a Latin Grammar book, which was used in convents and monasteries.

In describing his theory of translation, Aelfric repeatedly confessed his devotion to the Jerome's well-known dictum 'sense for sense, not words for words'. A privilege attributed to Aelfric is that he advocated the use of "*the pure and open words of the language of this people*" (from His Latin Preface to Homilies II) (Amos, 1920:4).

Aelfric used interpretation in some cases and believed that this technique could help the translation to be less tiresome. One of his significant characteristics was his openness to opposition to his method of translation. These comments were made by other scholars who advocated more faithfulness to the original version (Amos, 1920:4).

2.1.2.4 MAIMONIDES, MOSES (1135.1204)

The twelfth century witnessed a great scholar whose works laid the foundations to other scholarly works in later decades and centuries. He was a Jewish

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philosopher, jurist and physician who had mastered Arabic and Hebrew. His father, Maimon, was a scholar and Moses studied under his supervision. His major contributions were as follow:

- a,** Millatha-Higgayon(a study on the technical terms used in logic and metaphysics)
- b,** Books of Precepts (in Arabic)
- c.** Laws of Jerusalem (in Hebrew)

Although he has not been categorized as a translator, his considerations of translation gave inspiration to others who were involved in translating. He insisted that "... word for word renderings generally make for a doubtful confused translation" (Nida, 1964:14).

2.1.2.5 CHAUCER, GEOFFRY (1340.1400)

Despite his popularity as an original writer, Chaucer was also a translator. His well-known stories: "Boerce", "Malibee" and "Parson Tales" are translations and his "Knight's Tale" is an adaptation (Machan 1985:2). Generally speaking, a great bulk of the Chaucerian canon should be recognized as translations. What makes it difficult to evaluate Chaucer's as well as other medieval translators is the fact that they have refused to talk about their own techniques, and many of findings about their translations are the result of efforts made by the contemporary researchers. According to Machan, Chaucer's technique in using words to translate his sources is the way he uses the syntax of English to represent the syntax of the source language and the stylistic devices he uses in arranging his translation all indicate his competency, uniqueness and mastery in translation (1985:10).

Machan categorizes Chaucer's use of native words in his renderings as follow:

a. predictable translations

b. unpredictable translations

c. calque

This process consists in substituting for each of the morphemes of the source language the semantically closest morph in the target language using the target language's rules of word formation.

d. idioms

He uses idioms in his translation despite the fact that their use was not firmly established in the medieval English. He has either translated idioms literally or has attempted to express the real meanings of the idioms.

(Machan, 1985:1421)

According to Machan, Chaucer used the technique of 'combined translation', that is, using of morphemes to speak around meanings implicit in Latin and French where different morphemes used in these languages in isolation did not cover the same semantic range. On the other hand, Chaucer used 'doublets', that is, replacing each single Latin or French word by two English words. For instance, the Latin word "inquam", which has been translated into "dis" in French, gets its equivalent in English as "answerid and said" (Machan, 1985:35). The final technique Chaucer has used is the adoption

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of source language words in his translation of lexical selection. He uses two types of adoptions:

- a. the use of a native word which is a derivative of the word he is translating;
- b. the use of a source word (i.e., source language) not previously recorded in English.

(Machan, 1985:46)

In translating syntactic components, Chaucer prefers open translation rather than the imitation of the source language. The complexity of verbal adjectives has been naturalized by Chaucer through turning them into complete clauses, and that indicates his awareness of underlying intricacies (Machan 1985:70).

As far as his style of translation is concerned, Chaucer's technique lies in the use of double translations. That is, he first translates the Latin word and then translates its French equivalent used as gloss to the former form (Machan: 79).

The followings are said to be characteristics of Chaucer's translation not recorded in others:

- a. He regularly identifies proper nouns by explaining that they refer to a man, a mountain, river, etc.
- b. He uses the expression "that is to seyn" to set off nouns or clauses in apposition.
- c. He uses cleft sentences or empty introductory clauses.

(Machan, 1985:104-106)

Generally speaking, Chaucer preferred literal and semantic accuracy to "... the reproduction of stylistic excellence" (Machan:104-106). Chaucer was reckoned as "grant translateur" (Amos, 1920:9).

2.1.2.6 WYCLIFFE, JOHN (1320-1384)

He was an English religious reformer. He became a doctor of theology in 1372. Then, he began to write comments on "The Law of God". What, of course, he meant were the words of the Bible.

A misconception common among the medieval translators of the Bible was the fear they felt when they endeavored to render parts or the whole of the Bible into other languages. They thought that using more words in the target language version in contrast with the number of words used in the original would be an act of unfaithfulness to the original, which must be avoided. Thus, in rendering the Bible, the translators tried to avoid superfluous words and did their best to be accurate in their reproductions (Amos 1920:58). In the Bible translations, two opposing views were dominant during the Middle Ages: the Catholic view versus the Protestant view (a development of the 16th century). The Catholic view, from the early days of the Middle Ages onward, always stressed the difficulty of the Bible translation and tried to discourage it altogether. It insisted on the translator's extreme faithfulness to the original with no deviations whatsoever (Amos, 1920:57).

Concerning the Wycliffe's version of the Bible translation, a quotation from Chapter 15 (in Pollard's 'Fifteenth Century Prose and Verse') may be illustrative:

"The best translating is ... to translate after the sentence,

and not only after the words, so that the sentence be ...
open ..., and let the sentence be ever whole and open, for
the words owe to serve to the intent and sentence."

The major characteristic of the Wycliffe's version is the free style used in its rendering.

In early 15th century, a provincial council decreed that:

"No one shall in future translate on his authority any text
of Holy Scriptures into English tongue nor shall any man
read this kind of book, booklet, or treatise, now recently
composed in the time of the said John Wycliffe or later, or
any that shall be composed in future, in whole or part,
publicly or secretly, under penalty of the greater
excommunication"

(Academic Encyclopedia Americana, 1987)

2.1.2.7 SALUTATI, COLUCCIO (1331.1406)

He was a humanist and the Florentine Chancellor. He wrote many letters to other states in which he presented his philosophical views on literary and textual criticism. As a humanist, he recommended that word as units of speech, he considered as substance, whereas, as a rhetorician, he advocated that words be realized as units of a texture where they manifest their effective values in relation or in contrast with other words. Thus, to him, a texture of meaning and style determines the value and the reference of words, but not the words as they are used in isolation.

He recommended that translators produce "pleasant" textures. He considered any effort in vain if the translator rendered a text from a source

language to the target language through the substitution of verbal equivalences.

As Morton states, he advocated:

"... the sowing of an entirely new field, a network of omissions and additions which may, of necessity, strike at the heart of the 'invented material'"

(1985:70)

2.1.2.8 CHRYSOLORAS, MANUEL (1355-1415)

He was a Greek scholar and a pioneer in the teaching of Greek. His Greek grammar book "Erotemata Sive Questiones" was based on a new theory of language teaching in which language was taught through questions and answers. His contribution to literature was the translation of Homer's 'Odyssey' and Plato's 'Republic' into Latin. His translations indicate a shift between the use of conversational style and the use of literal forms of the target language. It is a development towards more freedom in translating within certain limits (Morton 1985:46).

2.1.2.9 LYDGATE, JOHN (1370-1450)

Lydgate was an English poet. He was also very interested in religious studies and became a monk in 1398. Later, he was promoted to a priest. His well-known works include: 'The Troy Book' from Guido del Colonne's 'Historia destructionis troiae'; 'The Seige of Thebes' from an unknown French account of the 'Theban Legend'; and 'The Falle of Princis' from Boccaccio's 'Decasibu Virorum Illustrium'. He was the teacher of Osbern Bokenham.

2.1.2.10 BOKENHAM, OSBERN (1393-1447)

He was an English writer and a student of John Lydgate. His book named 'Legends of Holy Women' includes twelve stories about twelve women saints.

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Most probably, he got inspirations from Chaucer's 'Legends of Good Women'.

Bokenham, following Jerome and other predecessors, rejected any translation based on word for word, but advocated instead a sentence for sentence and more profoundly a sense for sense translation. He did not deny the fact that, where possible, faithfulness to the words, structures and styles should be observed. On the other hand, where the sense of the text was deemed to be jeopardized, he considered it no sin to change the order of words, or set active for passive, vice-versa. Nevertheless, he did not allow the sacrifice of sense and meaning under any circumstances. His statement summarizes his technique in translating:

"Not wurde for wurde-for that he may be In no translation,
aftyr Jeromy's decree-But fro sentence to sentence".

(Amos, 1920:16)

2.1.2.11 CAXTON, WILLIAM (1422-1491)

Caxton was the first person in the history of England who printed books in the English language. He was also an editor and a translator. His major contribution to literature was a translation of Raoul Le Fevre's "The Recuyell of the Histories of Troy" (the title is its English equivalent) into English. It was the first book which was printed in English.

Caxton, in theory, found the understanding and the evaluation of his common readers the major factor for rendering texts, but, in practice, he seems to have deviated from this principle. In some cases, as Morton states, he preferred to write not for the ignorant man but for "a clerk and a noble

gentleman that feelth and understandth ... love", and is of 'noble chivalry'" (Morton, 1985:39).

2.1.2.12 BRUNI, LEONARDO (also known as Leonardo Artetino, 1369-1444)

Bruni, an Italian humanist, was known for his translating of Greek classics. He made great contributions to the development of Renaissance by translating works of Plato, Aristotle, Xenophon and Demosthenes.

He tried to deal accurately and systematically with the relationship between philological translation on the one hand, and rhetoric on the other. He put emphasis on the fact that words and senses must not be sacrificed for each other. In other words, neither 'the elegance nor embellishment' may be sacrificed to sense nor 'sense' be sacrificed to elegance (Morton 1984:43). To him, the translation will be successful and has a translative power if the texts are transferred accurately and correctly taking into account all peculiarities of the texts and their correspondences in the two languages.

As far as the translator's competency is concerned, he demands that the translator have thorough mastery of both languages. He does not believe in additions and retrenchments but advocates a policy of imitation. According to Morton, Bruni assigned the role of an artist to the translator demanding him to "copy (the) author picture" and:

"to appropriate the outline, state, movement, the entire form of the body, incorporating not what he might have done himself, but a repetition of his model's 'pictural' integrity."

(Morton, 1984:34-43)

2.1.2.13 MANETTI, GIANNOZO

Manetti shared certain characteristics of Bruni, but was different from him in others. Manetti was more concerned with the interaction of theory and practice (Morton, 1984:45). Like Bruni, he also demanded that the translator know the two languages well. Nevertheless, he added that this mastery should not be confined to the general competencies in the two languages involved but a mastery of embellishments, ornaments and particularities of each language was required. In Morton's words, according to Manetti, what the translator needed to know of the two languages was:

"not a weak and common, but a minute, exacting, thorough knowledge of long duration, obtained only through the reading of the poets, orators, historians, philosophers, and theologians."

(Morton:46)

Manetti, like Bruni, described translation as an art of reconstructing the original in such a way that not only thoughts and senses be transferred systematically and accurately, but also the originality of the text, its word order significance, its decorations and ornaments as well. He did not deny the fact that reaching the level of approximation might be inescapable or in some cases even ideal.

Manetti realized that when languages are compared, equivalences rather than identicalities tend to be more represented. Therefore, in rendering a text, "... an illusion of the original textual fullness" can be expected (Morton, 1984:47). It is the translator's duty to give flavor to the translation with equal idiomatic approximations of his native language so that the renderings may not

seem like expressions of foreign language.

2.1.2.14 SUMMARY (500-1500 A.D.)

In the early part of the Middle Ages, the state of uncertainty emanating from the pre-Christian era, continued, though some but not extensive efforts were made. New impetuses aroused the men of letters to put more efforts to developing new theories of translation. Jerome's dictum 'sense for sense, not word for word' was a fundamental initiation which broke decades of silence and literal fundamentalism in the art of translation. The reason for this long period of silence was probably the fact that Greek scholars were not interested in translation and considered other languages trivial and inferior to that of their own. The Romans did not find it convenient to have books translated from Greek. They emphasized the learners' responsibilities to learn Greek, instead. Nevertheless, when Rome politically dominated the Western Europe, they imposed Latin on the whole learned world. Books written in any language other than Latin were considered garrulous. In such a situation, it was predictable that even the translated texts would appear as writings and the translators would be actually honored as authors.

In the 8th century, Toledo played a significant role in transferring and dissemination of the Islamic culture, which has, unfortunately, been recorded as the Arab civilization. Ancient Greek philosophy was reintroduced to the Western communities. This trend continued to the end of 14th century. The Islamic views, both physically and intellectually, helped to the advent of Renaissance and paved the way for later developments. Translations carried out by the scholars of the Toledo and Cordeva Schools enriched the Western literature.

In the 9th century, the well-educated brilliant monks and nuns made

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great contributions to the Western literature through their voluminous rich translations of philosophical and scientific works.

King Alfred the Great's enthusiasm, in the 10th century, to have a collection of artistic, philosophical and religious books in English, encouraged translators to render translations and to feel more freedom in re-evaluating their predecessors' judgments and criteria. King Alfred himself was a strong partisan of literature and contributed to it by presenting translations as well as a number of prefaces made on other translations.

From the 13th century to the end of the 15th century, **TRANSLATION AS AN ART** improved comparatively not only in quality but also in quantity. The priority given to translations carried out based on 'sense for sense' rather than 'word for word' and the arguments over the distinction between 'literal' versus 'free' translations brought about controversies, the outcome of which were new theories in later centuries.

The following are basic characteristics of the translations which were rendered in these centuries, particularly those of the 13th to the end of 15th centuries:

- a. In rendering texts, faithfulness was highly appreciated,
- b. The use of the statement "MY TRANSLATION" used by some translators presupposes the existence of yet former translations of the same text,
- c. In some cases, compilation, translations, and productions were used interchangeably, which makes the distinction between them a difficult task (for instance in Caxton's books),

d. Theories, if any, were rarely stated or explained by the translators,

e. Exaggerations of fidelity went as far as the emergence of phrases such as:

"as the story doth us"

"as the story doth us both write and mean"

"as the book says and true men tell us"

"as true men me told"

"heard I tell"

(Amos, 1920:21-22)

f. An 'echo-translation' technique (i.e., translation over a translation) was developed by King Alfred though it was discouraged by other translators,

g. Facing the flow of foreign words with no equivalents in the language embarrassed the translators such that repetition of words instead of coining became a dominant procedure. Amos mentions a case where a writer speaking of a bird that had carried off a child remarks, "... a griffin, said the book ...,"

(Amos, 1920:23-24)

h. Whenever the original text's meters and rhymes did not flow easily for English, the translators did not hesitate to use fillings to the gaps ,

(Amos, 1920:24)

- i. In this period, an innovation was initiated in the field of translation by translators such as Lydgate and Caxton, who made comments beyond the original lines,
- j. A 'self-inferiority-type' attitude developed among less experienced translators, who were not quite confident of the task they had undertaken. According to Amos, Marry Lonelich made some apology for her renderings as follows:

"And I, as an uncoming man trewly
Into English have drawn this story;
And though that to yow not plesying it be,
Yit that ful excused ye wolde haven me
Of my necligence and uncoming."

(Amos, 1920:31)

- k. Literal accuracy rather than the reproduction of stylistic excellence was a recognized ideal of translation in the 14th and 15th centuries.

(Machan, 1982:112)

2.1.3 TRANSLATION IN THE 16th AND 17th CENTURIES, THE POSTRENAISSANCE ERA

The Middle Ages did not end suddenly. In the years between 1400 and 1500, certain very important things happened which led to the escalation of intellectualism. Standards of living changed drastically.

The term 'Renaissance' is derived from the French word for 'rebirth', and originality referred to the revival of values and artistic styles of classical antiquity. The key figure on the revival of studies of the classical heritage was

Petrarch, who directed most of his efforts towards collecting Greek manuscripts. The ancient past came to be praised and admired. Massilio Ficino offered new renderings of Plato's works, and Erasmus's Latin edition of the New Testament opened up an entirely new attitude towards translation.

The followings were the major key personalities in the development of translation theory in the 16th and 17th centuries:

2.1.3.1 LUTHER, MARTIN (1483-1546)

He was a German priest, biblical scholar and also a linguist. In his theses, he attacked ecclesiastical abuses and precipitated a reformation in the lectures he delivered to his students (Britannica).

In the 15th century, a new desire grew among the scholars to render the Bible into different languages. This attitude was considered as a movement towards religious reformation. Luther's German translation of the Bible was printed in 1534 (Robin 1967:100). His thesis emphasized on the fact that to understand the Holy Scriptures, the text should be translated for the people in their tongues. Luther found that intelligibility was the major criterion with which the translated text could be weighed and evaluated. He argued that intelligibility should also be the goal of any translation. (Nida, 1964:14-15). Nida summarizes Luther's systematic techniques in dealing with words or expressions for which he could not find equivalents in the target language as follow:

- a. shifting of word order, (changing)
- b. employment of modal auxiliaries, (addition)
- c. introduction of connectives when required , (addition)

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- d. suppression of Greek or Hebrew terms which had no acceptable equivalents in German, (retrenchment)
 - e. use of phrases wherever necessary to translate single words, (expansion)
 - f. shift of metaphors to non-metaphors, vice-versa, (simplification)
 - g. careful attention to textual variants.
(* parentheses have been added)
- (Nida, 1964:1415)

One of the reasons for his success in the translating of the Bible was that he benefited from many co-translators who acted as his advisors on theology, language, and customs (Kelly, 1979:127).

It was Luther who for the first time assumed that a translation would be successful and satisfactory if and only if the translator rendered the text from a source language into his own language (Schwarz, 1963:18). Luther consistently mocked the way his predecessors had used calque and literal translations. He believed that normal prose styles could be used effectively (Kelly, 1979:182).

In the 20th century, some theorists criticized Luther's Bible and argued that he was so involved in the meaning that he sacrificed the form and did not give a proper impression of the Bible in its Hebrew and Greek forms.

2.1.3.2 TYNDALE, WILLIAM (1494-1536)

Tyndale was an English religious reformer. He seems to have followed

Luther's principles (Nida 1964:15). He translated the New Testament and the Pentateuch into English. With the reformation he made, he found himself imprisoned in 1513. Efforts by Cromwell and others to save him were in vain. Finally, in 1536, he was strangled, and his body was burned.

In his preface to the "Obedience of a Christian Man" (pp.148-149), Tyndale rejected the idea expressed by some men of letters that translation from Greek into English was difficult if not impossible. He believed that there is more adaptability between Greek and Latin than that between Greek and English. He thus argued that, if books such as the Bible had been translated from Latin into Greek, there would be no reason to believe that they could not be translated from Greek into English.

Tyndale's Bible (1611) was later criticized by his own assistant, George Joye, who stated, "We must learn to depend not whole on any man's translation" (Amos, 1920:49).

Tyndale's rendering of the Bible, and the techniques he used influenced the King James Version of the Bible, which was published in 1611. The Biblical translators believe that most renderings of the English Bible have been derived from that of Tyndale's (Encyclopedia Britannica).

2.1.3.3 MADRIGAL, ALFONSO DE

Alfonso's theory of translation was a new model based on the old controversy over 'sense for sense' versus 'word for word'. He distinguished between two types of translating:

a. interpretation

The technique used by the translator to substitute target-language words for the source-language words with

no interpretation of his/her own whatsoever. The translator's task is confined to searching for the most convenient equivalent words in the target language to replace those of the source language.

b. exposition

The translator does not confine herself/himself to the word-for-word rendering, but retrenches from or adds to the translated text in the target language wherever and whatever required. In other words, the translator resorts to some sort of introspection; making his/her own analyses of the text and the content, and then, rendering what seems to him to be appropriate.

This distinction emanates from the 2nd and 3rd century Greek schools where the prospective orators (the apprentices) were taught to engage themselves in two types of composite exercises:

- a.** rendering of word-for-word paraphrasing from one type of language into another,
- b.** presenting free equivalent paraphrasing of poems into poems or poems into prose based on the oratorical rules they had learned.

This theory-application phenomenon was also imitated and exercised in the 15th century.

2.1.3.4 UDAL, NICHOLAS (1505-1556)

Udal graduated from Oxford University in 1524. He was a playwright, a Latin

scholar and also a schoolmaster. He was imprisoned for several years, but was released through Catherine's, the Queen of Henry VIII, patronage.

Udal translated parts of Erasmus' New Testament. He also translated many of Terence's works.

In Caxton's time (15th century), in order to acquire new words needed to translate a text from a source language into a target language, two means were effectively used:

- a. naturalization of foreign words (i.e., borrowing into the language),
- b. revival of words from older English sources (an etymological survey in the target language through which obsolete words were revived).

In his renderings, Udal favored both techniques and used them frequently. He insisted that "Translation should not conform to iron rules" (Amos, 1920:120). He advocated that translation be plain, short, and void of any idle words. The translation must also stand to the truth. Generally speaking, Udal tended to favor free rendering of texts rather than literal translation.

2.1.3.5 DOLET, ETIENNE (1509-1546)

He is mostly known as the first Renaissance martyr. He was a French humanist, printer, and scholar. His "Commentarii Lingae Latinae" contributed to Latin scholarship (Encyclopedia Britannica). He was also known for his enthusiasm for Renaissance learning and for his harsh public opposition to clericalism.

Dolet attacked Erasmus, who had criticized Cicero's style. He

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wrote a well-known scholarly work named "Cato Christianus" (The Christian Cato), including his confessions to Christianity. He translated many works of the classical authors. He also translated the New Testament.

Finally, he was convicted of having been an atheist by the Theological Faculty of Sorbonne, and was burned. Copies of his books were also destroyed.

Dolet expressed his views on the theory and technique of translation in a brief essay published in 1540 (Robin, 1967:100). His major principles of translation are as follow:

- a. The translator must understand perfectly well the content and the intention of the author before he involves himself/herself in rendering that text.
- b. The translator should have a perfect knowledge of both the source and the target languages.
- c. The translator must avoid the tendency to translate word for word.
- d. The translator must employ the forms of the speech as they are used in the speech of common people (in order to avoid borrowing).

(Kelly, 1979:138)

- e. The translator should produce a total overall effect with approximate 'tone' (Nida 1964:14-17). In other words, he insisted on the 'intention' of the text rather than the words used by the author.

(Steiner, 1970:62)

A significance of Dolet's renderings lies in the fact that he attempted "to write prose whose tone and rhythm was as relaxed as that of 'the author'" (Kelly, 1979:182).

2.1.3.6 MALHERBE, FRANCOIS DE (1555-1628)

Malherbe was a French poet, who was known for his contribution to French classical poetry (Encyclopædia Britannica). When, in the 16th century, the issue of nature of poetic metaphor was a controversial question, Malherbe emerged as a key figure and proposed his views on the literary aesthetics.

His version of Livy's *Thirty Third Book*, together with his brief preface, was published in 1616. In his preface, Malherbe advocated that:

a. the clarity of the translated text be such that the pleasure of its readers be guaranteed and assessed,

b. word for word rendering be totally abandoned,

(Dolet)

c. the 'esprit' of the original should not only be translated but it should also be presented such that it be enjoyable to the audience.

(Steiner, 1970:62-63)

Through his recommendations for the format and context of the translation, one could clearly observe his attitude towards audience-oriented translation.

2.1.3.7 HUMPHREY, LAWRENCE

Humphrey believed that a translated text must have assessed the following characteristics if it expects to be acceptable to the learned as well as to the

public:

a. copiousness

The translator must carefully observe meter, phrasing and the content of the original text. In other words, the translator must adapt his/her renderings to the subject matter and to the wordings of the author's text.

b. lexical property

The translator must model his/her rendering based on the lexical relationships as they have been manipulated by the author.

c. purity

The translator must appreciate and be honest to the truth and originality of the text.

d. aptitude

The translator must enjoy a capability to assimilate the subjects, styles and the peculiarities of the author and the way he has handled the original text .

(Morton, 1984:13).

According to Humphrey, in rendering texts, any translator must bring to act and manipulate his capacities of:

a. NATURA: that is, his own gifts and talents endowed to him as a translator.

b. DOCTRINA: that is, his knowledge of the two languages including the knowledge of grammar,

stylistic, rhetoric, and language diversities.

c. FIDES: that is, his faith in the author and what he, as a translator, has been translating. He must not just look through books and choose a text randomly.

d.DILIGENTIA:that is, his diligence, his best efforts to reproduce an acceptable translation.

(Morton, 1984:14)

Humphrey emphasized on thinking, rethinking over and reformulating the translated text again and again. It is encumbered upon the translator, as a professional obligation, to be alert to and mindful of the fact that rendering of texts is a process rather than a static encoding-decoding phenomenon (Morton, 1984:15).

2.1.3.8 FULKE, WILLIAM (16th century)

Fulke reiterated on translation as a means to convey the pragmatic aspect of the message. His statement signifies the point. He states:

"To translate precisely out of the Hebrew is not to observe the number of words, but the perfect sense and meaning, as the phrase of our tongue will serve to be understood."

(Morton, 1984:16)

Fulke deliberately rejected the translators' frequent references to the dictionary or literary usages of the meanings of the words. He reminded translators that words did not necessarily have to be translated according to

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their general and original signalling, but according to how they are used in context. Moreover, even the context, to him, is not what had been interpreted and defined by the elite class, nor as the signifier-signified meaning relations registered in Apostle's time. The Renaissance textual critics were concerned with interpretations which had routinely become parts of the texts which were being rendered. Fulke, being inspired by Jerome and Augustine (Pre-Middle Ages Scholars) argued and stated that:

"How the Fathers of the Church used words is not a rule for the translations of the scriptures to follow, who oftentimes used words as the people did take them, and not as they signified in the Apostles' time."

(Kelly, 1979:114)

What Fulke intended to recommend as a model for translation was, as a principle, the use of the meanings of the words as they are being used by common people in their everyday-use of the language. He committed himself to the fact that translators had better observe English as it is used by common people (Amos, 1920:72).

Fulke's statement clearly signifies his shift from the more vague methodology of translation which dominated the era. He states:

"We are not lords of the common speech of men, for if we were, we would teach them to use their terms more properly; but seeing we cannot change the use of speech, we follow Aristotle's counsel, which is to speak and use words as the common people useth."

(Amos, 1920:72)

He also found it absolutely necessary for the translator that he "... hath regard to interpret for the ignorant people's instructions to use dynamic equivalence" (Kelly, 1979:103). What he probably referred to as the 'dynamic equivalence' were the lively and fresh words commonly used by the people.

2.1.3.9 CHAPMAN, GEORGE (1559-1634)

Chapman was an English poet and dramatist, who also translated the Homer's "Iliad" and "Odyssey" in 1611.

Renaissance in England did not appreciate translation theory much. No explicit theory was presented but, in fragmentary artistic works and the artistic versions of foreign authors, some signs of development of new theories were visible. Chapman's "Achilles' Shield", which was published in 1598 was an example (Steiner, 1970:55). Chapman explained in detail about the conditions and nature of translation.

In Chapman's view, a successful translator should make observations of and profoundly digest the sense of the author's artistic work. Even sentences and the forms of speech proposed by the original author must be observed. This attitude tended more to literalism rather than free rendering of texts. Nevertheless, a decade later, he changed his position and criticized word-for-word translation of literature (Steiner, 1970:56). He admitted, of course, that languages enjoy different natures, and argued that a one-to-one correspondence translation between any two languages was rather an impossible task.

Chapman, like many other theorists, concentrated on meaning rather than

words in their superficial formats. But what made him different from his predecessors or even his contemporaries was the fact that, to him, successful rendering of a text would be possible only if the translator went beyond the artistic work of the book he was about to translate, and also to the entire artistic world of the author.

Chapman's views on translation can be summarized as follows:

- a. Both overstrict and overloose methods of translation must be avoided.
- b. Literalism (word for word rendering of texts) is objectionable.
- c. For each text to be translated, a style worthy of the original must be selected in the target language and must be diligently weighed to be adaptable to that of the original with equivalent clothing and ornament.

(Amos, 1920:131)

Chapman's insights and theory were taken up by numerous seventeenth century translators.

2.1.3.10 DENHAM

Denham, a key figure in the 17th century world of translation, like his contemporary, Cowley (see 2.1.3.11), believed in the free rendering of texts. He argued that in translating from one language into another, due to incompatibility of structures, semantic systems and variations in intentions, losses are inevitable. Therefore, it is incumbent upon the translator to be mindful of the pitfalls, and to be conscious enough of the type of accommodations required. He recommended that translators:

- a. not hesitate to add to translations if the semantic gaps are large enough to require filling ,
- b. add spirits to the transfusions, otherwise, the renderings would lack the necessary semantic ingredient to attract the readers' attention and they would remain nothing but 'caput mortuum',
- c. discover the essence of the author's text and not to confine themselves to the words in their literary forms,
- d. in translating poetry, 'make poetry out of poetry',
- e. be mindful of the fact that:

"It is a vulgar error in translating poets being Fidus Interprets: Let that care be with them who deal in matters of Fact, or matters of Faith: but whosoever aims at it in Poetry, as he attempts what is not required, so he shall never perform what he attempts; for it is not his business alone to translate Language into Language, but Poesie into Poesie; and Poesie is of so subtle a spirit, that, in pouring out of one language into another, it will all evaporate."

(Steiner, 1970:75)

- f. know the authors whose works they are rendering, intimately.

(Amos, 1920:156-157)

Denham and Chapman were key figures in laying the foundation for the improvement of the theory of translation in the early 17th century.

2.1.3.11 COWLEY (1618.1667)

Cowley and Denham share the idea that, in rendering a poem from one language into another, semantic gaps which distinguish the two languages will lead to the evaporation of meaning when one text is translated from one language into another. Therefore, it is the translator's task to supply and to add "new beauties" to the translated text to compensate for the losses (Amos 1920:150). Cowley argued that the translator must be free enough to leave out and to add whatever she/he thinks it necessary to be done to make a translated text enjoyable and more accommodated with the type of spirit and flavor of the author which is implied in the text. Cowley makes this clear by stating:

"I have in these two Odes of Pindar, taken, left out and added what I please nor make it so much my aim to let the Reader know precisely what he spoke, as his Way and Manner of speaking."

(Nida, 1964:73)

Languages are different syntactically and semantically, he argued, therefore the translator must avoid introducing to the readers anything, semantic or syntactic, which seems queer, odd or strange to them.

In Cowley's view, what must dominate the translated text is the spirit, eloquence and originality of the target language. According to Thomas Greek, Cowley believed that:

"If the sense of the author is delivered, the variety of

expression kept and his fancy not debauched, 'tis all that
can be expected from a version."

(Amos, 1920:151-152)

Cowley's method was elaborated more elegantly by Fanshaw, who said:

"A new and nobler way thou dost pursue
To make translations and translators too.
They but pursue the ashes, thou the flame,
True to his sense, but truer to his fame.
Feeding his current, where thou find'st it low
Let's it thine own to make it rise and flow;
Wisely resorting whatsoever grace,
Is lost by chance of times or tongues, or place."

(Amos, 1920:153)

Freedom in translation, which was a characteristic of the 17th century, owes its development to Chapman, Denham, and Cowley.

Cowley, like Dryden (see 2.1.3.12), in his 'Pindarique Odes', took 'imitation' as out of place, calling it "... a vile and unworthy servitude, ... incapable of producing anything noble" (1613:84).

Cowley argued that languages differ in their social and cultural values, and when, particularly, two communities are separated in time, a simple technique of translation cannot do well, and therefore, the translator must resort to absolutely dynamic techniques (Kelly, 1979:146-147).

2.1.3.12 DRYDEN, JOHN (1631-1700)

Dryden was an English poet, dramatist and literary critic. He gained his education at Westminster School and, there became familiar with classical literature. This familiarity empowered him with genuine necessary to render texts into idiomatic translations. Some of his own poems should be considered translations. His work was a translation of Virgil that was published in 1697.

Dryden advocated a procedure for translating texts into target languages which can be itemized as follow:

- a.** The translator must understand the language of the author.
- b.** The translator must be familiar with the author's thoughts.
- c.** The translator must know the author's individual characteristics.
- d.** The translator must look into himself/herself to conform his/her own genius to that of the author's.
- e.** If the thoughts in the translator's language and those of the author's are identical, then rendering would occur smoothly.
- f.** If the thoughts in the translator's language and those of

the author's are not identical, then redressing is required.

Nevertheless, in both cases (e and f), the original substance must not be jeopardized (Amos, 1920:157-59).

Dryden is distinguished from others because he insisted on maintaining the character of the author. He argued that retaining this character can help readers to enjoy and to appreciate the originality of the author's artistic work. In his preface to 'Sylvae' (1687), Dryden states, "After all, a translator is to make his author appear as charming as he possibly can provided he maintains his character and makes him not unlike himself" (Postgate, 1922:5).

Dryden believed that to render a poem, the translator 'must be a thorough poet' (Amos, 1920:158). Despite the fact that he himself was a poet, he sometimes complained about the difficulty of translating into English meter. The same idea has been expressed by Roscommon in a more elegant fashion verse as follows:

"Examine how your humor is inclined,
And which the ruling passion of your mind;
Then, seek a poet your way does bend,
And choose an author as you choose a friend.
United by this sympathetic bond,
You grow familiar, intimate, and fond;
Your thoughts, your words, your styles, your souls agree,
No longer his interpreter but he."

Dryden, in determining his style of rendering, chose the one between

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very free and very close methods. This view was followed by many translators in the following centuries. He proposed **three** types of translation, but he himself favored and actually used the second type more frequently:

a. metaphorase (i.e. literal transfer)

The one in which each word is substituted by a target language word, and each line is matched with the one of the original.

b. paraphrase (i.e. free translation)

The sense of the author's work is taken for granted and carefully observed but changes in word ordering is, whenever required, permissible.

c. imitation

The one in which both senses and words tend to vary in cases where the spirit of the original text requires.

(Nida, 1964:17-18)

Kelly paraphrases Dryden's methodology by stating that the translator makes "... a working of (his/her) own out of the original" (1979:42).

Dryden did not recommend 'imitation' and, in his preface to Ovid's *Epistles* (1680), called it "... the greatest wrong that can be done to the memory and reputation of the dead!" (Kelly, 1979:46).

2.1.3.13 SUMMARY: TRANSLATION IN THE 16th AND 17th CENTURIES

The Renaissance brought ancient artistic works into focus. Petrarch and others began to collect Greek manuscripts and thus the foundation was laid for greater achievements in the field of translation. People's attitudes towards

translation and its values changed. Readers demanded something more than literal rendering of words particularly in rendering of the philosophical and religious texts. They asked for what the authors and particularly Jesus had meant rather than what technical words they used.

Great efforts were made by the translators to retranslate the ancient artistic works in such a way that the renderings could satisfy this new curiosity. This period witnessed great developments and a considerable progress in the theory of language. Simple paraphrasing changed toward an eloquent stylistic equivalence.

Briefly speaking, the following were the achievements of this period:

a. Religious texts

1. Innumerable Latin versions of the Holy Scriptures were rendered into other languages and published.
2. The publication of the Holy Scriptures in languages such as English, French, and German terrified the Church and threatened their dominant values. This made the Church place bans on vernacular renderings of the Holy Scriptures as well as religious-oriented texts of the early 16th century.
3. At the same time, some authors and translators began to defend their motives in translating the Holy Scriptures into vernacular languages. Fulke's Defence (1589) and Tyndale's preface to "Obedience of a Christian Man" are



good examples.

4. A concept flourished that, if senses are rendered accurately and eloquently, the unfamiliar vernacular words used in translations would find their place in literature.
5. Luther's version of the Bible which was published in 1522 was highly credited and appreciated for its observing of the significance of intelligibility in translation.

(Nida, 1964:14-15)

6. Emphasis was made not only on the use of vernacular language of a community but also on the common people's usage of the language (See Fulke's Defence).
7. A new tendency using verse rather than prose in rendering religious texts arose. George Witten states:

"The language of Muses, in which the Psalms were originally written, is not so properly expressed in the prose dialect as in verse, prayers, praises, lamentations, triumphs, and subjects which are pastoral, heroical, elegical, and mixed are not properly expressed in one sort of measure"

(Amos, 1920:76)

b. Artistic works of literature

1. A new insight developed that, in rendering texts, the

translator must seek the purpose of the original together with the enjoyment emanating from it. The genuine of the translator must help him discover this enjoyment and then it is his responsibility to share this enjoyment with the readers of the target language.

(Kelly, 1979:223)

2. Despite the improvements and developments thus achieved, theorists searched more for the purposes of translation and rarely described or exemplified the techniques required to 'achieve these goals. Nevertheless, cornerstones to later developments were laid down.
3. The sixteenth century, in particular, witnessed the growing belief that fidelity is not confined to words but it goes much beyond it.
4. Total rejection of word-for-word translation was an insight this era is credited for. Cowley's statement (1656) that "If a man should undertake to translate Pindar word for word, it would be though one mad-man" exemplifies this attitude.
5. The number of people who engaged themselves in translating was amazing. Even 'Nicholas, the goldsmith' and 'Queen Elizabeth' made efforts to render

translations.

(Amos, 1920:81)

6. The invention of printing and Caxton's efforts to publish great works of art brought about new developments in the field and added to the interests of the people toward the art of translation.
7. New purposes were outlined for the necessity of translation (See page above).
8. Freedom in translating was emphasized by theorists and translators such as Denham, Cowley and Dryden.
9. The satisfaction of the readers (see b.1 above) to know more of the characteristics of the author and his artistic work came into focus. North's statement is interesting:

"The office of a fit translation consisteth not only in the faithful expressing of his author's meaning, but also in a certain resembling and shadowing out of the form of his style and manner of his speaking."

(Nida, 1964:106)
10. A controversy developed over the necessity of borrowing foreign words. A group of translators argued that borrowing, particularly from Greek into Latin would enrich the language; whereas others argued that,

even without borrowing, efficient and eloquent translations could be carried out effectively (Kelly 1979:137). Dolet, in his principles, implicitly favored the second campaign and advocated avoidance of borrowing and recommended the forms of common speech.

11. Similar to Fulke's defense of the usages of common speech in the translation of religious texts, Mantuan, in his translation of 'Eclogues', emphasized on intelligibility (cf. Jerome) but recommended adaptability of the target language style to the type of the content and the style of the author's original text. He states:

"For indeed he that shall translate a shepherd's tale and use the talk and style of an heroical personage, expressing the silly man's meaning with lofty thundering words, in my simple judgement, he joins a horse's neck and a man's head together."

(Amos, 1920:115)

2.2 MODERN THEORIES OF TRANSLATION

2.2.1 TRANSLATION IN THE 18th AND 19th CENTURIES

The Eighteenth century witnessed two major developments in the field of translation:

- a. By 1750s, an equilibrium was reached between 'literality and freedom in prose translation'.

b. Technical translations were produced abundantly.

(Kelly, 1979:224)

Moreover, controversial issues concerning literal versus free, exact versus natural, and beautiful versus faithful translations continued. Some argued in favor of the author; others argued in favor of readers; and yet some thought the target language was the model whereas others favored the source language (Newmark, 1981:38).

The data-oriented Eighteenth century was followed by the Nineteenth century which was more theory-oriented (Kelly, 1979). The Nineteenth century was the age of accuracy in translation and freedom in style. The old criteria in determining the style of the translated text were re-evaluated and new standards of style developed.

Despite the fact that innumerable works of translation were presented, a few theorists devoted separate articles or books to the explicit descriptions of their theories. The followings are the key figures who contributed to the theory of translation in this era.

2.2.1.1 18th CENTURY

2.2.1.1.1 POPE, ALEXANDER (1688-1744)

Pope was one of the greatest poets of the early 18th century. Early in his life, he mastered the four languages of Greek, Latin, Italian, and French. He was particularly interested in the poetry written in these languages. His first volume of the translation of Homer's Iliad (including four separate volumes) was

published in 1715 and the rest of it was published in 1720. He was so successful in rendering 'Iliad' that he decided to translate Homer's 'Odyssey' as well. It, too, was admired and praised by the learned and was honored as 'the noblest version'.

As a principle of translation, Pope recommended that the translated text be simple, accurate, and correct. Sense is that of the author, he says, but it is the translator's responsibility to take care of 'dictum and versification' (Kelly, 1979:41). Pope's own words are illustrative of his position in the theory of translation:

"It is the duty and responsibility of the translator to copy him (i.e. 'the author') in all the variations of his style, and the different modulations of his numbers; to preserve, in the more active or descriptive parts, a warmth and elevation; in the more sedate or narrative, a plainness and solemnity; in the speeches a fullness and perspicuity; in the sentences a shortness and gravity; not to neglect even the little figures and turns of the words, nor sometimes the very cast of the periods; neither to omit nor compound any rites and customs of antiquity"

(Nida, 1964:171)

A fact was known to the educated people of the 17th century which flourished in Pope's notions of translation and that was the understanding that human beings of different communities could only be understood in the familiar terms of their societies (Kelly, 1979:59). Pope is credited for being competent enough to distinguish between content and expression and

observing this distinction in the rendering of books.

Dryden had already argued that what makes a poet different from the others is not only the variation of the content of the artistic work he offers but the style of the poet as well. Therefore, no two poets, even if they are contemporary, could be translated with the same language style (Kelly, 1979:115). Pope, not only believed in this notion, but also practiced and actually utilized it in his renderings.

2.2.1.1.2 WOODHOUSLEE, ALEXANDER FRASER TYTLER

Alexander Woodhouslee is mostly known as Tytler. His "Essays on the Principles of Translation" appeared in the last decade of the 18th century.

Tytler tries to draw conclusions out of the controversies dominating the century in particular and the preceding ones in the history of translation in general. His book is the first serious work in which the theory and techniques of translation are explained in lengthy chapters. He handles the problems of translation and tries to provide the readers with guidelines for better rendering of artistic works.

To Tytler, a good translation is not only the one which observes the fidelity, that of course being a major key, but also the one which is conducted in such a way that the public acceptability is achieved. In other words, fidelity is not just formal matching of words and expressions in the two languages involved, but it is the transferring of function in the source language to the one in the target language. In Tytler's words, a good translation is:

".. that, in which the merit of the original work is so completely transfused into another language as to be

distinctly apprehended, and as strongly felt by a native of the country to which that language belongs, as it is by those who speak the language of the original work."

(1797:14)

Therefore, in order for a translated text to be considered a successful one, it should:

- a. relay the exact ideas of the original,
- b. enjoy the same style as that of the original,
- c. possess the ease similar to that of the original.

Tyler argues that a good translator must not only be competent enough in the two languages but he must also be keen enough to discover at once the character of his author's styles without which he can never be sure of his comprehending of the author's sense (1797:17). This discovery is not confined to just knowing the author's style but it must also include the translator's knowledge of the class to which the style belongs. Tyler states:

"A good translator must be able to discover ... the true character of his author's style ... (and) ... to know whether the author's style belongs to a class of the grave, the elevated, the easy, the lively, the florid and ornament, or the simple and unaffected."

(1797:13)

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Tyler seems to be a proponent of the idea that a translator must be free in adding to or retrenching from the original text when it is being rendered into a target language. Nevertheless, he advocates it under certain circumstances and with certain conditions. He strongly reminds the translator of the fact that the 'super-added idea' be connected with the 'original thought', and that retrenchment be carried out if it does not 'impair or weaken the original thought' (1797:39). He even finds the superaddition necessary provided that it is related to the original idea, because, as he states: "... (it) increases their force and gives ease and spirit to the whole passage" (1797:51). According to Tyler, a translator is an interpreter who has also the freedom to delete the original ideas if they happen to be '**careless**' or '**inaccurate**' and may be detrimental to the sense (1797:59).

Following Denham and Pope, Tyler finds retrenchment more allowable in poetry because, otherwise, one may lead to what Denham calls "a caput mortuum".-(See Denham for more details) (1797:62-63).

Tyler distinguishes between two types of poetry:

a. lyric

where translating from a poem into prose is not only absurd but also impossible.

b. other types of poems

which may be rendered into prose but they better not.

Generally speaking, he rejects any rendering of poems into prose. He argues that the chief merit of poetry:

"... consists in the sweetness and melody of versification"

and concludes by stating that:

"None but a poet can translate a poet"

(1797: 190-198)

This notion is not a new one but a repetition of what the predecessors had expressed in earlier centuries.

Tyler distinguishes between a group of words which do belong to the universal grammar and the second group which do not belong to it. He finds encountering with the first group not a difficult task, whereas the rendering of the second group (mostly idioms and idiomatic expressions) is a real challenge to the translator (1979:239). So, the translator can recreate a successful translation if he can "... find in his own language idiomatic phrases corresponding to those of the original" (1979:234). In cases where proper idiomatic equivalents cannot be traced in the target language, Tyler recommends that the translators "... express the sense in plain and easy language" (1797:260).

2.2.1.2 19th CENTURY

2.2.1.2.1 KEBEL, JOHN

Kebel's book "On Translation From Dead Languages" was published in 1812. He argued that translating is an act carried out to satisfy the community in which some people are too busy (or may be lazy) to learn languages. He praised the roles translators play in the dissemination of culture, moralities and ethics. In his words, translators have always done their best towards:

"... speaking sound principles of judgement, both critical and moral; towards scattering among the multitude those

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fruits of reason, and those flowers of fancy, which before grew beyond their reach...".

(1812:10)

In order to achieve a good translation, Kebel has enumerated the characteristics that any translation must possess as follow:

- a. strict honesty to the original with no temptation to introduce the sense otherwise,
- b. correct and complete reproduction of the original.

In other words, as Kebel himself states:

"For the same honesty which forbids the author to embellish his facts, equally forbids the translator to embellish his author."

(1812:28)

The translator must select an author whose style he is interested in and, at the same time, he has the potentiality to imitate his style in his renderings. He must also be conscious of and interested in the subject and have the feeling of the author's sentiment (p.24).

2.2.1.3 SUMMARIES OF 18th AND 19th CENTURY THEORIES OF TRANSLATION

2.2.1.3.1 18th CENTURY

In this century, translation became an industry, and although the translators did not earn much, it never lacked recruits. Peter Motteux, a refugee, retranslated

Don Quixote(1703).He was the first street practitioner whose rendering was ease of reading. Anything that he did not understand he retrenched from the text. There was a general consensus that the 18th century style was superior and the best and therefore the authors of other previous centuries had to be corrected and those who deviated from the 'normal' natural style deserved to be pruned.

Throughout the period, translation was encouraged and those who devoted their time to rendering texts were spiritually if not financially supported. Advice to help translators overcome problems they were facing in rendering texts came from all directions (Amos, 1920:136).

To avoid lengthy discussions and to provide the students of translation with a more general picture of the translation spectrum in the 18th century, the facts will be outlined as follow:

- a. Translation was primarily considered as a procedure through which interpretations were made of the creative powers of the authors of other communities.

(Kelly, 1979:3).

- b. A greater peace and tranquility dominated the era, much more than experienced before. That is why the period of Pope was called "The Golden Age of Translation".

(Amos, 1920:135)

- c. National enthusiasm replaced the patriotic enthusiasm of earlier periods but translation as an art was still supported.

(Amos, 1920:135)

d. The dictum **"None but a poet can translate a poet"** was heard more often.

e. Long prefaces decorated the lofty ambitious translations with full explanations of the rules required to translate foreign classics into English.

(Amos, 1920:137)

f. As far as the general method of translation was concerned, most principles laid down by critics were inspirations and in some cases repetitions of former principles.

g. Creating masterpieces to be recorded in history became a motive for many translators. In his preface to *Lusiad*, Mickle stated:

"... writing not to gratify the dull few, whose greatest pleasure is to see what the author exactly says, but to give a poem that might live in the English language."

(Amos, 1920:165)

h. The feeling for literalism declined and it was frequently attacked. Instead more attention was paid to freedom of translation.

i. Tytler's book on translation showed a considerable understanding of the necessity of theoretical considerations to be followed by application and the techniques involved.

- j. George Campbell (1719-96), in his translation of Gospel, presented an applicable theory of translation based on grammatical equivalences in relation to translating of the Holy Scriptures.

(Kelly, 1979:2)

- k. The controversy on preference of very free translation over very close translation, vice-versa, initiated by Dryden, continued. Most theorists seemed to favor Dryden's suggestion that translation 'should strike a middle course'. Many translators tried to observe this principle.

(Amos, 1920:163)

2.2.1.3.2 19th CENTURY

A new policy dominated at the turn of the century. The argument was that the whole text had to be translated without retrenchments, except when immoralities were presented in the text. Footnote writing became routine and explanatory notes were appreciated.

The following are major characteristics of the translation theory of the era:

- a. The flow of foreign writings and the translators' enthusiasm to render them into English brought many new concepts as well as foreign words to European languages in general and to English in particular. Many translators used foreign words in their renderings. Richard Burton's "Arabian Nights" (1888) was full of Arabic transliterations.

b. Newmark states:

"Up to the 19th century, literal translation represented a philological academic exercise from which cultural reformers were trying to rescue literature. In the 19th century, a more scientific approach was brought to bear on translation, suggesting that certain types of texts must be accurately translated whilst others should and could not be translated at all."

(Newmark, 1981:38)

- c.** In contrast with 18th century which was more data-oriented, 19th century came to be more theory-oriented.

(Kelly, 1979:226)

2.2.2 TRANSLATION THEORY IN 20th CENTURY

Benjamin Jowett, an Oxford scholar, translated Plato into simple decent language in 1871. That was the beginning of a revolution in translation which remained unnoticed until the twentieth century, when accuracy became the major issue and style was rather disfavored and was considered a minor issue in contrast with accuracy.

The twentieth century has been called 'an age of technology and techniques'. Technology eased life, and, as a result, establishing closer international ties came to be necessary. Translation, not in its artistic form which was the focus of centuries, but as a means to satisfy people's curiosity to know about facts and other communities' needs found its lofty place in the world. Business boomed and hundreds of practitioners, highly professional as well as the least

educated ones, who had no exact idea what the theory of translation was began rendering works from authors from all social walks of life.

Literary translation, once defined as "word-for-word equivalences" was substituted by a new term and came to be defined as "a means to recreate the original author's sense with all its associations", no matter how superficially different it was rendered. High quality renderings of artistic works, of course, continued and never stopped functioning. Great masterpieces were translated eloquently in the first half of the century. Nevertheless, it seemed that these two trends developed and have been operating side by side.

Different theories, some quite different whereas others similar but in different tones were presented. In the following pages, you will find innumerable varieties of these theories from Nida's "Towards a Science of Translating"(1964)and Catford's"A Linguistic Theory of Translation..." (1965) to Brower's "On Translation" (1966) and Machan's "Techniques of Translation..." (1985).

Nida believes that 'radical realism' and 'liberation' of translators from the philological presuppositions of the preceding generation are the two most important characteristics of the current era (1964: 21).

Last but not least,Chomsky's Revolution in Linguistics (from 1965 onward) should not be ignored as an impetus to the formation of new concepts most of which have been and still are sources of inspirations to the theorists in the field of translation.

In order to get a general picture of the 20th century theories of translation as well as the developments still underway, a different method of presentation has been employed. About eighty theories and versions of ancient theories were studied, some of course being imitations of others. Instead of introducing each theorist individually the same way we have done so far in the preceding sections, we will ignore the details about the personal characteristics of the theorists or their educational backgrounds and will confine ourselves to the acknowledgement of what they stated in response to the following questions respectively. To follow the chronological developments, the scholars' contributions to the field have been presented as to their first appearance and as much as they have been available for analyses. Some authors such as Nida and Raffel have had numerous contributions whereas others have had a few.

We will try to find answers to the following questions. It should be noted that some scholars have specifically directed their attentions to certain aspects of the issues.

A. Why translation?

B. What is a good translation?

C. What are the characteristics of a good translator?

D. What is the best method for rendering texts?

2.2.2.1 KARL SCHOLZ (1918)

Scholz's book "The Art of Translation" was published in 1918. In it, a review of

the literature of translation from Tytler onward has been presented. Scholz suggests that, when properly carried out, translation can serve three specific purposes:

a. humanitarian

to help establish intellectual ties between peoples who are linguistically separated,

b. utilitarian

to help one people to get access to other peoples' knowledge,

c. appreciation

to appreciate the world views on art and life in general.

According to Scholz, a successful translation is a reproduction of the original in such a way that the spirit as well as the thought of the author be preserved. What he calls the spirit of the author's work is the author's style and linguistic and dialectal peculiarities. It is encumbered upon the translator to "clothe the metrical passages" (p.6) in the form of the original. Any deviation from these values will definitely lead to an artificial translation void of spirit and accuracy.

Scholz considers a thorough familiarity with the resources of the two languages only as a minimum requirement any competent translator should possess (p.3). The translator must possess an artistic sense. Being accurate, that is having the ability to get the right impression, exact thought and exact feeling; and being careful not to miss and omit peculiarities are requirements that any translator should possess. Nevertheless, Scholz prohibits translators

from being more artistic than the poet or the author. In other words, the translator must be familiar with different cultural and stylistic refinements and know their significance but not to overuse them (pp. 29-30).

Reviewing the problems of translation from different perspectives, Scholz states that there are three different ways of rendering idiomatic language from one language into another. He himself rejects the first and the second ones.

a. to translate it literally

This method is not ideal because only thought and not the spirit is transmitted.

b. to substitute it with a colloquial expression identical in form

This method is not to be preferred since the expressions used do not have the same weight as the ones in the original language.

c. to substitute a corresponding idiom from the target language for the one found in the source language

According to Scholz, this method is the most ideal one.

As far as the translation of dialects is concerned, he suggests that the translator be consistent in his use of dialect and not "... to shift from vernacular to normal (language), vice-versa" (p.39).

The significance of punctuation marks, each of which may be relevant to

the message , must not be kept hidden from the translator's eyes. The translator must exercise great care about the manner in which these notation marks are used (p.43).

Foreign expressions used in the text, if they are used to connote the intellectual status of an individual, or used to signify nationalities, or presented to stigmatize humors should remain as in the original without being translated (p.48).

No interpretation, but a faithful rendering of folklore, is desirable when a text is flavored with the folklore expressions. They should not be embellished with phraseology. Otherwise that leads to an artificial, senseless translation.

2.2.2.2 J.S. PHILLIMORE (1919)

Phillimore has the idea that 'translation' is the very symbol of human tradition and continuity. Great translators are 'pivotal' people in the history of literature (p.4). Translation is a necessity, he says, it is a food for the development of a young language (p.4). Phillimore apparently distinguishes between superior versus inferior languages. That is probably what he means by the development of a 'young language'. As example, he mentions the evaluations made of Fitzgerald's translation of Omar Khayam's "Rubbaiyat". According to him, scholars have evaluated the translation being finer than the original text, which might be because of "Fitz's talent or the **superiority of the instrument that was at his disposal** (p.8). Furthermore, he adds that it is a normal phenomenon when a "... language of inferior power and accomplishment borrows by translation for its improvement ..." (p.8).

Phillimore considers it a misconception to assume that, in rendering a masterpiece, a translator can achieve miraculously a similar or identical text enjoying the same uniqueness of the original. A good acceptable translation can be achieved provided that the resemblances of the two languages be accurately equalled and used eloquently in the translated text (p.111). To achieve such accuracy, the source language and the target language "... must be equivalent in point of expressiveness" (p.4).

The translator must make efforts to estimate the pitch and to sense the essence of the style used. Without them, any accurate rendering may be jeopardized. No author's rights, in any sense, can be trespassed and violated.

2.2.2.3 JOHN POSTGATE (1922)

Postgate argues that some stage of the development of a language may be more appropriate to translation than the others. In other words, he implicitly states that languages in nature demand familiarity with other cultures or languages (p.53). It is in the nature of culture and language to search for new concepts and ideas. Translation can be used as a means to satisfy this need.

Postgate distinguishes between:

- a. translation (i.e. transferring or transporting from one medium to another);**

- b. version (i.e. changing or metaphrasing);**

c. paraphrase (i.e. updating author's old productions).

(p.1)

According to him, there are two major criteria with which translations can be evaluated:

a. faithfulness (which is the prime criterion),

b. the degree of charm as it is used by the translator to introduce the author. The translator must not misrepresent the author.

Postgate classifies translations into:

a. literal translation (in which "... the nearest intelligible rendering of the words of the foreign original" is employed),

b. retrospective translation (in which the author's characteristics are the foci and bases for reproduction),

c. prospective translation (in which the readers' demands are primarily taken into account).

(pp. 18-19)

Postgate develops **three** more major criteria based on which translations can be effectively evaluated and graded. These criteria are as follow:

a. the degree of the translator's comprehension of the

connotative and denotative words as they have been used by the author,

b. the translator's potentiality in selecting the most appropriate equivalents which could be found in the target language,

c. the translator's carefulness and accuracy in using proper style and eloquent word arrangement.

(p.20)

Generally speaking, according to Postgate, the outcome of translating should be idiomaticity of the renderings in such a way that the natives of the target language can unhesitatingly name it "**language x**" (p.33). Postgate states, "The translation should be such as to pass itself off as an original" (p.7).

Postgate distinguishes between **two** types of translators:

a. receptive translators

A receptive translator has a passive role in regard to the original. What he aims at is the reproduction of the author just to please him or to introduce him.

b. adaptative translator

In order to satisfy the reader's tastes, an adaptative translator makes fine changes here and there to the extent not to disturb the sense but to flavor it with what the readers expect to find.

(pp. 18-19)

In both categories, the first prerequisite for a translator is his/her competency in the two languages (p.20). Nevertheless, Postgate recommends that, except in perfect bilingualism, translators attempt one-direction translating. In other words, if for instance, Persian and English are the two languages, it would be ideal if an Iranian translator translate from English into Persian, and leave the rendering from Persian to an English translator who also enjoys competency in Persian (p.22).

Postgate advocates that the rendering of texts be carried out as idiomatically as possible (p.33). Both the author and the translator enjoy equal rights, that is, the translator has the right not to resort to the techniques of copying and imitation. He has to make judgments on instances (pp.33-34). The translator must be free to choose the proper style. He must be given the right to select the forms more adaptable to the original (p.36). The translator must not, of course, be unmindful of different connotations that different words carry in different languages. As an example, Postgate mentions the two words 'ass' in English and 'asinus' in Latin. The former may have the connotation 'stupidity' in English, whereas the Latin word connotes 'insensibility' or 'slowness' (p.44).

False cognates, that is, words in two languages identical in forms and different or opposite in meanings are the pitfalls any translator must be mindful of, and should avoid them.

Postgate believes that being 'brief' and 'crisp' regarding meters in the translation of verses, and using the 'principle of compensation' (that is, retrenching, adding, and redressing wherever required) are techniques that, if

applied properly, can lead to more comprehensive and tasteful renderings.

2.2.2.4 HARLEY GRANVILLE-BAKER (1924)

His article "On Translating Plays" was published in 1924. He concentrates on translating plays without going into detail about the characteristics of a competent translator. Granville-Baker considers it a fallacy to assume that a perfection in translation is attainable. What we should expect is a compromise (p.41). In translating plays, he discourages word-for-word rendering and believes that it is "an outrage upon its author" (p.19). Words used in plays may represent unique situations and may convey specific meanings. Therefore, in rendering plays, all emotional values of words and phrases must be taken into consideration. The denotative meanings, though significant and relevant in some instances, are not always expressive and the translator of plays must go much farther beyond superficial meanings (pp.20-21).

2.2.2.5 HILAIRE BELLOC (1931)

Belloc, in his book: "On Translation" (1931), tries to introduce translation as a subsidiary art which, unfortunately, has not been granted the dignity as it might deserve. The underestimations have led this fabulous art to degradation. Its value and the important role it plays have been disregarded and not fully grasped (p.3). Belloc believes that, in a world where military, economic and cultural ties are ever growing, translation as a means of communication, poses itself as a significant and demandable necessity (p.5). Discovery is the essence of a culture and the need to get access to knowledge is not restricted to one specific geographical environment. Comparing and contrasting cultural efforts made at different locations adds to the understanding of world-wide knowledge (p.9). More attention must be paid to translation, otherwise, the

future aftermaths will lead to isolation of nations and isolation in the modern world is nothing but a cultural suicide (p.44).

To summarize, according to Belloc, translation seeks two distinct, though related functions:

a. Instruction

... its aim being the conveying of facts from one language into another. A typical example are textbooks used at schools;

b. literary

... in which the translation from one language into another with the intention to affect spiritual effects is aimed at. Examples are the translations of stories and poems.

(pp.9.10)

According to Belloc, a good translation must possess the potentiality of being evaluated '... like a first-class native thing' (p.22). A good translation is the disclosure of original thoughts, and transferring them into the target language through the translator, absolutely free from confusion. Belloc's own statement is as follows:

"Good translation must... consciously attempt the spirit of the original at the expense of the letter. Now this is much the same as saying that the translator must be of original talent; he must himself create: he must have power of his own."

(1924:153)

The translator of a text, besides enjoying the competency in the two languages, must be aware of the fact that, in no two languages, identical equivalents can be found and that there is always the risk of meaning multiplicity (pp. 15-16). An example from Persian may clarify the point. In Persian, the word 'khak' can be translated into the English words 'earth', 'land', 'soil', 'ground', etc. Thus according to Belloc, the atmosphere of the word and its meanings within the text and not the word in isolation must be taken into consideration.

Besides the two languages, the translator:

"... has also to possess a sort of shadowy tongue, the wraith of a composite language, a mysterious idiom which combines the two, acts as a bridge, and permits him to pass continuously from one to the other."

(p.4)

The translator must be a good writer in his /her own language into which rendering is being carried out. The outcome of his/her effort must be such that, if it is read by a reader who is not familiar with the original author and his work, be appreciated not as a translation but as if it is the original (pp.4-5).

Belloc distinguishes between the techniques of **prose translating** and **verse translating**. As for both, he admits that:

- a. keeping the scale of the translation parallel to the scale of the original text is impossible. Therefore the renderings are usually greater in length because of the need to explain the inequivalences (p.23)
- b. trying to translate a sonnet by a sonnet, or a chapter by

a chapter is fatal. What stands prominent is an attempt to render the spirit of the foreign form into a native one (pp.24-25)

- c. The translator must free herself/himself from resorting to mechanical restrictions the same way that the author, in writing a text, emancipates himself/herself from them (p.25).

Belloc suggests that, in translating prose, the following steps be taken:

1. The translator should have a general picture of what the whole text is about before he/she begins rendering it into a target language.
2. The idioms in the source language should be replaced by the idioms in the target language.
3. In rendering phrases, intention equivalence must replace the foreign ones.
4. The translator must be aware of the pitfalls of cognates, that is, identical forms and meanings, versus false cognates, that is, identical forms but different meanings.
5. The translator should not bother too much about verbal problems he may face in the target language. To avoid complexities, senses must be rendered into senses.

6. Additions, without they be explicitly or implicitly used by the author, is a false innovation which makes a translation bad.

(pp. 26-37)

To translate verse and rhetoric, Belloc suggests **three** major rules to be followed by the translator:

- a. "Great rhetoric and verse...has upon the mind of man an unmistakable effect" (p.37). The translator must be mindful of the effect and must try to reproduce it.
- b. Verse does not necessarily need to be translated into verse. A verse to prose rendering is the most normal one.
- c. The translator, in rendering the untranslatable, should not make vain efforts. They must be left untranslated.

(pp. 37-40)

2.2.2.6 GRAEME RITCHIE (1941)

Ritchie assigns no particular form to translation. To him, translation may mean many things, ranging from a loose inaccurate paraphrase as rendered from a text to an exact accurate rendering of a discourse. Relying on his own experiences, Ritchie concludes that no definite and unique theory of translation can be developed to cover all activities involved in the act of translating. Each passage, with its especial characteristics, has to be dealt with individually aside from other texts, no matter how they are related.

Ritchie argues that the translator should:

- a. grasp the precise sense of each individual word or phrase as it is used in the original,
- b. select to render the nearest equivalent which the target language permits,
- c. arrange and weld together the equivalents found in the target language such that the reproduction becomes exact if never an identical counterpart of the original text from which rendering originated. The style must also be equally elegant,
- d. face the problems objectively and try to find reasonable solutions to the problems as they may deserve, if he/she wants to secure his/her translation to be generally accepted.

2.2.2.7 HERBERT GRIMSDITCH (1933)

In his book titled "Pitfalls in Everyday French", Grimsditch tackles the problem of false cognates (i.e. identical forms but different or non-identical meanings), which, if not accurately recognized by the translator, the outcomes would be disparities and paradoxes. For instance, the English word 'intimate' and its French false-cognate 'intime' (confidential) is an example of a pitfall of translation. Novices may come across them and be trapped in. It is true that most of examples come from English and French in Grimsditch's book, nevertheless their occurrence among other closely-related languages might be

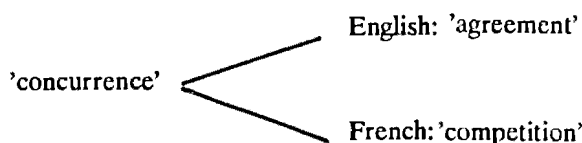
common. (For example, in translating from Arabic into Persian, vice-versa, the translator may come across some Arabic words which, despite the identity of forms, may have two completely different meanings). Grimsditch enlists a number of words in French and English. Examples are as follow:

ENGLISH	FRENCH	FRENCH MEANING
cordial	cordial	friendly
loyal	loyal	straightforward
ignored	ignorant	'they did not know'
eventually (sooner or later)	éventuellement	'no more than possibly'
library	librairies	book shop etc.

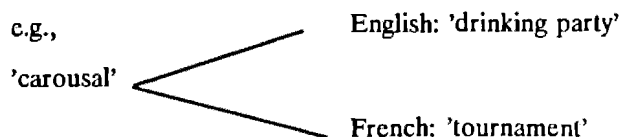
Grimsditch classifies false cognates (Grimsditch's 'twin words') in English and French into **three** categories:

a. English words directly borrowed from French,

b. the words the two languages borrowed from Latin, e.g.,



c. French words taken from Latin, and English words from Germanic language with no etymological connection whatsoever, but similar outwardly by chance.



Grimsditch warns translators of these linguistic pitfalls.

2.2.2.8 E.S. BATES (1943)

Bate's interesting book titled "Intertraffic: Studies in Translation" was published in 1943.

Bates agrees with Samuel Daniel's famous notion of the necessity of 'intertraffic of mind' and reaffirms the fact that without translation the world will witness immobility and complete stagnation in thoughts and communication. Human emotions may be instinctive and unchangeable but thoughts and techniques as prerequisites to the satisfaction of emotions or a means to conquer them are always in a process of change, and thus, subject to readjustments. If this change is part of a still more universal change, then translation from one people's language into another is a need and unavoidable (p.7).

Bates sees translation as an international phenomenon. He states:

"... The distinctive feature of translation, whether in relation to techniques or the mind, seems to me the international one".

(p.9)

According to him, the general purpose of translation is to expand universal friendship and to make a better world of men.

The translator's task is not confined to transferring of one sentence into a similar sentence in the target language, but that he/she is expected to search inconsistencies in the two languages tackle them, and to overcome the deficiencies of his/her own language in respect of the unique characteristics found in the source language (pp.7-8).

2.2.2.9 BAYARD QUINCY MORGAN (1956)

Morgan, in his paper "On Translating Feminine Rhymes", tries to raise the issue that, in translating poetry, types of pitfalls and problems that any translator may face vary from language to language, and that the translator must not be unmindful of them. According to Morgan, "... the preferred poetic forms of any given language are determined by its verbal material" (p.163), whether it be 'monosyllables' such as in English or 'dissyllables' as in other European languages. He believes that this phenomenon is the most problematic situation for the English translators who intend to translate verses into English. Thus, for instance, most dissyllable verbs, nouns and adjectives in German have their counterparts in English as monosyllables. Examples are 'singen-sing' , 'winde-wind' , 'die weisse hand-the white hand', etc. (p.166).

Morgan believes that:

"... a translation is made for those who cannot read the language of the original; but the best translators are at all times mindful of those who know both languages enough to sense the translator's problems and to appreciate a more or less successful attempt to solve them."

(p.169)

2.2.2.10 JUSTUS ROSENBERG

Rosenberg implicitly points to his theory of translation though his main purpose is to decipher the constant factors which affect translations. He tries to present Romanticists' views of translation.

According to Rosenberg, the modern concept of translation which

demands an amalgamation of form, language and content to be sifted and presented to reading public, is a fallacy since what emerges, in its upmost accurate representation, is nothing but what one individual called 'translator' explains about what the original text contains (p.186). What makes a translation 'seem as fresh and inspiring as the original' is not the sifting of forms, content and language but "... integration, rather than systematic disintegration" (p.190).

Rosenberg divides the processes from perception to creation into four divisions:

1. Awareness of the existence of things or phenomena

This is the simplest form of knowledge which, in translating, enables the translator to replace one nominal from the target language for its equivalent in the source language, without jeopardizing the meanings or connotations. It is dependent on the 'psychophysical mechanisms of the human beings' (p.172). In other words, nomina and the connections exist before mind tries to recognize their existence.

2. Types of phenomena whose existence constitutes the ingredients on which any individual equipped with sufficient mentality can make comments

Different languages do not necessarily follow the same cultural rules nor are necessarily identical in the evaluating of natural phenomena. The 'pejorative' or 'ameliorative' trends of communication that different languages follow

make them stand unique and isolated in contrast with the others. To this regard, Rosenberg raises a question based on which many translations carried out so far have been evaluated as obsolete and unsuccessful. He states:

"... one says the plays of Aeschylus, of Goethe, of Moliere, of Tchekhov, have been translated. They are in any library to be examined, and they seem to make sense and to yield a certain amount of enjoyment even to the foreign readers. But,..., how much of these words has really been translated and how much of them merely reconstructed or imitated through the use of approximate, but not exact terms?"

(pp.174-75)

3. Types of phenomena under the influence of the translator not as an individual but as a member of a culture

These factors are not predictable and therefore unavoidable.

4. Those mental activities which inflict their influences on the sensibility of human beings

They become parts of human's nature and enable him to make judgments not based on the type and content of influences but based on the individual's experiences which affect him without him being able to avoid them. In translating, the translator is always impressed by the original poet or writer (pp. 175-77).

In order to translate a poem, Rosenberg recommends that the translator:

- a. make judgments on what the final effect of the poem on the readers would be. To do so, the translator:
 - 1. needs to know how the poet reacted to the events of his time,
 - 2. must be aware of the attitude of the poet towards the events which took place,
 - 3. must know how the poet manipulated the medium,
 - 4. should know the degree and type of 'vocabularial habits',
 - 5. should differentiate between inner types of forms, that is, intrinsic essence infrastructure of the poem which retains portions in their proper placement, and, outer types of forms, that is, the superficial forms such as ballads, sonnets, drama, etc.(pp.182-183).
 - b. be as creative as the poet. He must not only be a linguist but also an 'aesthetic philosopher' and an 'architect'.
- (p.183)

2.2.2.11 R.A. KNOX (1957)

In his book "On English Translation", Knox begins with raising two essential questions:

a. Literal translation and literary translation

Which one comes first?

b. Is it the translator's task to bend towards the style of the author or to that of his own?

Moreover, should the translator feel free to choose any style in transferring the original sense?

Knox tries to provide answers for the questions as follow:

a. If the translation is intended to benefit the students, literal translation gets the priority; otherwise the literary translation is more salient in contrast.

b. The readers enjoy the translation as much as they would have, had they read the original. Thus, translation should not be detailed with mechanical reproductions, but 'it does demand a certain identity of atmosphere'.

(p.22)

Knox believes that a good translation is a kind of impersonation. If the translator can reproduce this artistic quality, the associations such as style and idioms will follow. Thus, to him, a translation is a reproduction of art.

2.2.2.12 LEONARD FOSTER (1958)

In Foster's views, translation can be considered as an act of transferring through which the content of a text is transferred into another language (p.1).

A good translation is, then, the one

"... which fulfills the same purpose in the new language as the original did in the language in which it was written".

(pp. 6-7)

The rendering of most technical books can potentially be of this kind. Nevertheless, rendering of different literary works requires different sorts of techniques and different styles are to be manipulated (p.20).

The translator's characteristics can be divided into two major categories:

a. general knowledge

He should:

1. recognize the signs or symbols in their more general terms,
2. have a general knowledge of the language relationships and how signs and symbols are related in wider contexts.

b. specific knowledge about the text he intends to render to a target language

He should:

1. know what the purpose of the text was in the original language,

2. know what means the author has used to satisfy the purpose he intended for,
3. have already determined about the framework and the language styles necessary to transfer the text into his own language,
4. have an idea who his readers will be and what his translation is intended to reach.

According to Foster, it is only the translator who has ideally the permission to determine on whether the unit of the utterance is to be considered 'a word' (as it was applied in the translations of Renaissance and particularly by Luther in his rendering of the Bible into German) or 'the whole work' (in which words, phrases and sentences are subordinated units). Combinations with different proportions and ratios might be ideal provided that the nature of the text to be translated is virtually known and worked out.

In translating poetry, the translator must first catch the inner voice of the poem which represents the individual voice of the poet. In other words, what is heard from the poem excluding the superficial framework of words or phrases must first be caught, otherwise, the rendering would end as a bizarre (p.21)

2.2.2.13 EUGENE NIDA (1959; 1964; 1969; 1975)

In his "Principles of Translation as Exemplified by Bible Translation" (1959), Nida states that definitions for good translation may vary depending on what the purpose of it might be (p.19). Nevertheless, he provides us with a general

definition by stating that, in rendering a text, the intention should be to produce a text in the target language as closely equivalent as possible to the original text in the source language taking into consideration the fact that this equivalence should not only be in the forms but in style and meaning as well. A good translation must never look like a foreign one. Taking into account that identity in equivalence is not possible due to the following factors, the translator must give priority to the meaning if both style and meaning cannot be corresponded with those of the original text. The factors which make copying of style and meaning in the two languages rather impossible are:

- a. Different languages possess different systems of meaning-symbol relationships.
- b. Symbols and their referents are associated arbitrarily and one language may not necessarily have the same association of meanings and symbols as that of the others.
- c. World experiences are categorized differently and are represented by different symbols with different proportions in various languages.

Having acknowledged these facts, one finds that, in rendering texts from one language into another, addition of information, deletion of information and skewing of information are inevitable. A good translation is expected to have been based on the deciphering of semantic units in the source language and corresponded with their equivalents (as closely related as possible) in the other. In other words, the degree of information received from the source

language must be sought and elegantly represented in the target language (p.27).

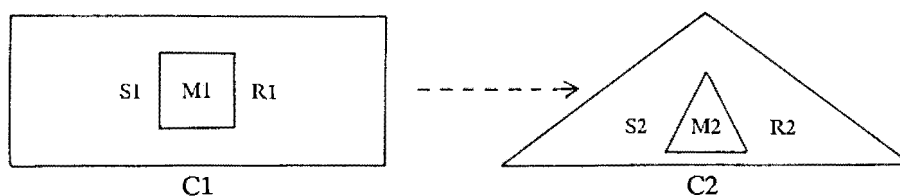
Nida states that 'idiomatic expressions' , 'semantic patterns' and 'grammatical constructions' are the problems any translator may come across in rendering of any text, particularly in the translation of the Bible.

According to Nida (1959) , a good translator must be aware of these semantic and grammatical patterns and must be competent enough to translate not only the semantic or grammatical units of the text, but also its discourse as it was interpreted by the people in its own age. In other words, a translator

"... must engage in what is traditionally called exegesis, but not hermeneutics, which is the interpretation of a passage in the terms of its relevance to the present-day world".

(p.15)

Taking it for granted that, generally speaking, translation is a transference of meanings and forms, the following diagram can clearly show the role of the translator (Nida: 1959):



S = Source

R = Receptor/Target

C = Context

M = Meaning

Where S1 intends M1 in regard to R1 within C1, S2 intends M2 in regard to R2 in C2. Different geometrical shapes indicate the incompatibility of the two cultures. In the source language, the translator acts as a listener, decoding the message and then acting on it; whereas in the target language, the translator acts as a speaker, encoding the message from the product of the transfer phase and speaking or writing it. In this process, identity in forms and meanings is just an ideal and may come true in certain cases, but approximation in meaning is possible and actually appreciated.

Nida claims that this process can be generalized to the rendering of all texts from one language into another.

Nida's 1964 contribution is one step further towards providing more conceptions to the theory as well as a brief but concise review of translation theory in the past.

The students need to get familiar with these views. To familiarize the students of translation with Nida's (1964) views, a summary of Nida's argument will follow:

Nida tries to begin his argumentation with making comments on Jakobson's (1959) model. Jakobson (see Jakobson for more details) divides translation into three categories:

- a. intralingual
- b. interlingual
- c. intersemiotic

Intralingual is translating from one form into another within the same language; interlingual is the translating of one form into another form between two different languages; and intersemiotic is the transmutation of forms to symbols or symbols to symbols. According to Nida, the main problem with this categorization is that language has been considered only as a code, whereas

language is a network of communicative events (p.3). When a translator engages in translating from one language into another, he goes beyond the superficial structures and their correspondences in the two languages or even their styles (as it is the goal of intralingual translation). The translator tries to describe the whole message taking into consideration all associations attributed to it. Thus, meaning in association with its communicative role plays a more significant role than mere structural transference (p.9).

Nida enumerates the traditional approaches to meaning as follow:

a. Centripetal concept

It seeks the core of meaning of a form and ignores the peripheral ones.

Centrifugal concept

b. It seeks meaning in its distributive environment. In other words, it looks to the area of meaning.

c. Lineal concept

It seeks meaning through a logical or historical line of decency.

Nida (1964) rejects all of these concepts and argues that they are inadequate because:

- 1.** No core meaning of any form exists. A form may be the representation of different meanings.
- 2.** Meanings may cover both central and peripheral semantic areas.

3. A linear tracing of meaning is irrelevant to the synchronic analysis of linguistic relations.

Nida, aware of these shortcomings, argues that in rendering a text from one language into another language, the translator, besides having adequate competency in the source as well as the target languages; and being fluent in oral rendering in the same contexts, must know the subject matter well; must be conscious of the participant's roles; must have a thorough understanding of the codes used; must know the styles and the techniques of writing in the target language and must also have a command on what the author's message has been for the readers in the source language (pp. 120-145).

The translator must regularly and constantly rearrange his forms and make adjustments. In each instance, he must look for the author's message and adjust his rendering to the target language form and meaning requirements. Having done so, the outcome would be a translation credited for its stylistic and semantic appropriateness and its proper carrying of 'communication load' (p.226).

The translator's ultimate goal should be to reproduce the source language messages in the target language. Additions, alterations and retrenchments may become necessary under certain circumstances if they prove to be effective to the ease of the translated text (for the types of additions, subtractions, and alterations, see p.35).

Nida advocates the use of footnotes to fulfil at least two functions:

- a. to provide supplementary information,**

- b.** to notify corrections on the original's discrepancies.

(pp.237-39)

The translating procedures, as depicted by Nida (1964), are as follow:

1. technical procedure

- a.** analysis of the source and target languages,
- b.** a thorough study of the source language text before making attempts to translate it,
- c.** making judgments of the semantic and syntactic approximations.

(pp.241-45)

2. organizational procedure

Constant reevaluation of the attempt made; contrasting it with the existing available translations of the same text done by other translators, and checking the text's communicative effectiveness by asking the target language readers to evaluate its accuracy and effectiveness and studying their reactions.

(pp.246-47)

Nida's "Language Structure and Translation" (1975) is a more elaborated version of his previous models. He questions some assumptions and argues that in no two utterances, even within the same language, similar units have identical meanings. In no two languages, one can find exact correspondences to

signify the relationships between related words. Synonymity is an ideal and in no language one can find two words with different forms but identical meanings. Having taken these facts into consideration, Nida argues that communication, in its endocentric or exocentric form, is a matter of relativity, and thus, no communication can be perfect (p.5).

Nida (1975) believes that a proper treatment of language requires a close contemplation and a careful survey of its functions in the community where it is employed with respect to the reciprocal cultural operations. When one speaks of the meaning of an utterance, the whole situation including the linguistic context and the non-linguistic world factors must be studied to determine its meaning. Expressions may simply imply endocentric meanings or they might convey exocentric meanings depending on whether a denotative or a denotative plus a figurative meaning is intended for (pp. 6-13).

Nida consolidates his 1969 views by stating that the role of the translator is to go constantly through the process of analysis, transferring and restructuring. In other words, the translator first contemplates the foreign text, analyzes it, and then restructures it to become more compatible with the target language. In analyzing the foreign text, the translator has to take all semantic aspects of a unit, denotative and connotative meanings and the grammatical relationships into consideration (p.30). Nida mentions a good example where the following Biblical sentence can have at least five different peripheral meanings:

JOHN... PREACHED THE BAPTISM OF
REPENTANCE UNTO THE FORGIVENESS OF
SINS.

1. John preached (the message) (to the people).
2. John baptized (the people).
3. (The people) repented of (their) sins.
4. (God) forgave (the people) (their) sins.
5. (The people) sinned.

(p.82)

2 to 5 could well be classified as presuppositions in contrast with 1 which is what one infers from the sentence. Nida assigns different meanings to the above sentence.

How to get to the meanings, Nida argues that some can be determined by the syntactic structure: whether the unit, for instance, acts as a Noun or a Verb, etc. Moreover, one can figure the meaning out or at least guess it by the semotactic structure. Collocations of words can help determine the meanings since the occurrence of one sometimes predicts the occurrence of others.

Nida suggests that the transference of texts begin with analyzing sentences at the kernel level since at kernel sentence level, languages not only reveal meanings because they are marked but they also exhibit their similarities (p.91).

Translators must not be unmindful of the meanings which the units of different languages carry. In some cases, where the two languages are in contrast, the restriction is a complete one like idioms which are in no one-to-one correspondence. It may also happen that one unit in the source language corresponds with two or more units in the target language (i.e. synthesis component).

In defining translation, Nida's (1975) position seems to be identical to that of his in 1969. Translation is

"... reproducing in the receptor language (target language) the closest natural equivalent of the message of the source language; first in terms of meaning and second in terms of style."

(1975:95)

In his 1975 model, Nida distinguishes between two types of translators:

a. national translators

Those who always translate from the source language into the receptor language.

b. foreign translators

Those who translate from the receptor language into the source language.

Nida deliberately avoids using the term 'target language' and, uses 'receptor language' instead. He argues that for communication to occur, the message has to be received by receptors whereas the term 'target' implies 'shooting at' but not necessarily 'shooting' (1975: 99 footnotes).

COMMENTS ON NIDA'S THEORY OF TRANSLATION

Nida's transference theory has been frequently attacked by critics who believe that he has concerned himself only with 'parole' and not 'langue,' which is the underlying representation. He has been accused of 'hiding theory behind transfer formulas' (Kelly, 1979:65).

Nida's rules have been evaluated as a list of adjustments that do not go farther than social functions (Kelly, 1979: 22). Nevertheless, Nida's 1964 model is a development in the field since he presents a functional classification of parts of speech. He postulates that the two languages (source and receptor languages) can only show similarities at the kernel structures and therefore translation can be carried on better from these kernel structures.

Nida, following some of his predecessors, separates language from style and recommends that translators of texts recognize the styles used by the author. He has been criticized by Meschonnic (1973: 349), who states:

"La 'langue' -- la 'littérature' ou la langue -- la culture, ou le sens -- la forme: il n'y a pas deux choses dissociables, hétérogènes. Quand il ya un texte, il y a un tout traduisible comme tout."

2.2.2.14 ROMAN JAKOBSON (1959)

Russell's well-known statement that "No one can understand the word 'cheese' unless he has a non-linguistic acquaintance with cheese" has been elaborated by Jakobson by stating that:

"No one can understand 'cheese' unless he has acquaintance with the meaning assigned to this word in the lexical code

of English"

(p.232)

Jakobson tries to clarify the point that the meaning of a phrase or a word is a semiotic fact, a linguistic and not a non-linguistic phenomenon.

Jakobson distinguishes between **three** specific types of verbal sign interpreting:

a. Intralingual

A transference (Jakobson's 'interpretation') of verbal signs into other verbal signs within the same language,

b. Interlingual

An interpretation of verbal signs into other verbal signs between two languages,

c. Intersemiotic

An interpretation of verbal signs into non-verbal signs.

Jakobson, however, does not deny the fact that languages differ in syntactics and semantics. He strongly argues that no language is potentially incapable of transferring "what (it) may convey" (p.236). Nevertheless, he states that, by the same token, languages differ in what they say. Taking this fact into consideration, he claims that the non-existence of some syntactic patterns in a specific language does not prevent the translator from transferring concepts from some language into others (p.235). Different languages resort to different techniques and strategies when they encounter the lack of a specific syntactic or grammatical category. There is always the possibility that, for instance, lexical categories do the same function. Jakobson continues by mentioning a good example from Siberian Chukchee where some concepts referring to objects in reality are symbolized by 'phrases' rather than single lexical items:

English	Chukchee
screw	'rotating nail'
steel	'hard iron'
tin	'thin iron'
chalk	'writing soap'
watch	'hammering heart'

(p.35)

Loan translation, circumlocution (like the above examples), semantic shifts as well as others are the means that translators can and actually do employ to cover 'deficiencies' in the target language.

According to Jakobson (1959), translation is a whole message transference from one language into another rather than the transfusion of single separate-code units. What the translator does is recording the entire message and transmitting it into the target language.

2.2.2.15 IMSR

In a report published by the Indian Ministry of Scientific Research (IMSR) and Cultural Affairs (1962) titled "**The art of translation**", the author/authors seem (s) to agree with Paul Valery's definition of translation, who states:

"... to translate is to reconstitute as nearly as possible the effect of a certain cause (the original text) by means of another cause (the translation)".

(p.23)

Meanwhile they admit that a perfect translation is rather an impossible task because words of linguistic units in different languages cannot be substituted for one another (p.9). According to them, what a translation should attempt to achieve

is an approximation in meaning transmutation. The report re-emphasizes the fact that "... there can be no such thing as a perfect translation any more than there can be a perfect crime" (p.14).

In this report, the activity field of a translator has been expanded to include even the author who brings the common ordinary sense and language into a beauty. In the authors' own words,

"The first translator is the poet himself who brings about the primary metamorphosis: that of ordinary speech into language of aesthetic experience".

(p.17)

According to them, a 'translator', in its commonest sense, is the one who knows the two languages perfectly well; has a good knowledge of the target languages; has a good deal of knowledge of the 'subject matter of the book' he is about to translate; and is quite familiar with 'the history, religion, social life, and traditions' of the people whose language he employs to transfer the author's message into. The translator must observe fidelity, but fidelity is not adherence and faithfulness to the literal aspect of the language, but to the "thought the author has sought to incarnate in the text" (p.56).

2.2.2.16 JIRI LEVY (1966)

Levy developed his theory in 1966 and titled it "Translation as a Decision Process". Translation is seen by Jiri Levy as a process of communication through which the knowledge of the original is conveyed to the foreign readers. In this model, the focus of attention is the creative aspect of translation, and the extent of its effectiveness is definable by the power of imparting the knowledge to the reader (p.1171).

In the process of translating, the translator is constantly facing a number of consecutive situations, in each of which he has to make a decision on what alternative it would be best for him to choose. This process looks like playing chess, in which, in every succeeding move, the chess-player, inspired and influenced by the knowledge of his previous decision, has to predict and actually act the next move. From the point of view of the translation procedure, each unit exposes a 'situation' to the translator as well as a number of 'solutions'. The translator's task is to weigh out these solutions and to choose the best one which might possibly fit the target language form.

Levy's own example (p.1171) illustrates this process. Suppose a translator intends to translate the following German sentence into English. The whole process includes two 'instructions', a 'situation', and one 'paradigm' as follow:

der gute mensch von Sezuan.

- a. the good man of Sechuan
- b. the good woman of Sechuan

The word '**mensch**' can have either the meaning of 'a woman' or 'a man' as to its referent. The lexical homonymy leads to a sentential ambiguity. The translator faces a 'situation' in which the German word '**mensch**' can have two semantic equivalences in English. The first 'instruction' would be for the translator to define the class of alternatives. The next step, that is, 'paradigm', would include the number of alternatives/solutions. There might be one or more. In this case, the 'paradigm' has two members. The last step for the translator to follow is to make a decision on which of the two (in this case) or many (in other cases) to choose. This is done by the influence he gets from the previous

(young man, standard, literary)	would be 'boy, fellow'
(young man, substandard, vulgar)	would be 'lark'
(young man, substandard, colloquial)	would be 'chap, guy'

Levy argues that it is possible that the translator is motivated by the context, and therefore, his choice is compatible with what the context dictates. The number of translation variants depends on the broadness of the semantic diversity of the source language in contrast with that of the target language.

Levy, influenced by Jakobson's distinctions of the three types of translation (see Jakobson for details on intralingual versus interlingual and also intersemiotic differences), mentions an example where a basic English unit 'make' can be represented or translated by standard units of English 'produce', 'manufacture', 'constitute', etc., each of which is determined by the context (p.1170).

Levy summarizes his definition of translation theory as follows:

"Translation theory tends to be normative, to instruct translators on the optimal solution; actual translation work, however, is pragmatic; the translator resolves for that one of the possible solution which promises a maximum of effect with a minimum of effort."

(p.1179)

2.2.2.17 C.J.CATFORD (1965)

Catford defines 'translation' as an act of transference, in which some text from the source language is replaced by its equivalent in the target language (p.20). To consolidate his position Catford assumes that a theory of translation should

define what the conditions or nor translation must be (p.21). According to him, translation is a process through which the whole components of the text or a part of it is processed, and the outcome of which may lead to translation variations. The classification of translation variants as depicted by Catford can be summarized as follow:

a. full versus partial translation

In a full translation, the whole source language text is processed and the result would be a complete replacement of source language text by the target language linguistic materials.

In a partial translation, only parts are translated and the rest which are left untranslated are used as they are with no replacements from the target language linguistic materials.

b. total versus restricted translation

In total translation, any source language material is rendered into the target language at its corresponding level. The translator observes all levels and tries to find the equivalents in the target language grammar or lexis.

In restricted translation, the target language material replaces the source language material only at one level.

As one can figure out by observing the model as explained above, one notices that Catford's theory of translation is based on Halliday's model of grammatical descriptions where utterances are analyzed and categorized based on a number of levels or ranks, such that the lower constituents are considered

as immediate constituents of higher ranks. Catford uses this model to develop his own translation theory and techniques. Thus, if in transferring a text from a source language into a target language, a translator uses 'scientific mode' as the register for transference, 'formal' for his style and 'written form' for his variation exposition, the output would be different from the one, in which, for instance, the 'register' is 'civil service', the style is 'intimate' and the mode is 'spoken'. Dialectal, temporal dialectal (relating to one specific era of language), or geographical dialectal may affect the translating process and the outcomes may thus be different (pp.84-85).

Kelly argues that ignoring the universals of language and not going beyond simple statements about social functions, is the shortcoming of Catford's theory of translation (1979:34). Furthermore, he adds that the real problem with Catford's theory (like that of Nida's) is his hiding of the theory behind 'transfer formulas' (1979:65).

2.2.2.18 WINTER WERNER (1961)

Werner defines 'translation' as an act of replacing one interpretation in one language by a similar interpretation in another language (p.69). He believes that identity in interpretation is not possible because any interpretation formulated in one language is part of the linguistic system of that language and cannot exist in isolation. The same is true when an interpretation is formulated based on a second language. Since languages differ in their linguistic systems, identity between two languages is a matter of approximation rather than an exact reality.

According to Winter Werner, a translator is like a sculptor whose

ultimate goal is to produce a copy of a statue made of marble by a famous artist. He may not be able to find the right material, but he can make a similar, and if careful and keen enough, in some cases, a better statue of clay, wood, metal, etc., similar to the original but not identical with it (p.68).

According to him, so far as translation is concerned, the degree of similarity between the original text and the translated equivalent depends on the degree of compatibility of the two linguistic systems. The more different the forms and meanings are, the more dissimilar the original text and its translated counterpart would be (p.69).

The translator should conduct a process of approximation production, in which semantic and lexical units are rendered into the target language corresponding equivalents. In this process, the transference of connotative meaning is a much more difficult task than the transference of 'straightforward' denotative meaning (p.69). The reason, according to Werner, is that the denotative meanings can be more adaptable and more compatible cross-worldly. Since losses in translation are inevitable, Werner suggests a hierarchy for possible retrenchments. In his categorization, one finds the distinctions between:

- 1. semantic:
- 2. formal

- a. direct
- a. overt

- 1. meter
- 2. rhyme
- 3. sound

- b. associative
- b. distributional

- 1. peak position
- 2. position in scientific line
- 3. arrangement in specific order

Werner argues that, if a sacrifice is inevitable, the hierarchy of retaining of the components would be from 1 to 3. In other words, '3' is a better candidate for elimination than 2, or 2 than 1.

2.2.2.19 RAFFEL BURTON (1971)

Burton, in his book "The Forked Tongue" proceeds with a number of techniques he himself used in translating poems into English. In his presentation, he very briefly explains his views on the theory of translation.

His assumption is that all theories of translation can either belong to a 'literalist camp' or to a 'free translation camp'. The first group see and define translation as a reflection of an object in the mirror with no modifications, additions, retrenchments, whatsoever. All cultural, linguistic and personal differences are reflected. The second group, however, see the translation task as an act to take the text (poem or prose) out through the mirror, and to modify it such that it becomes more adaptable with the cultural, linguistic, and personal characteristics of the target language readers (p.11).

According to Burton, a translator:

"... is a craftsman, not an IBM programme: like an experienced cook he must know when to put in just enough of this, just a pinch of that. He must guess, he must experience – and he must, ineluctably, make mistakes".

(p.14)

2.2.2.20 PETER NEWMARK (1981)

Newmark's theory of translation and techniques, as developed in his book "Approaches to Translation" (1981) is the most up-to-date and comprehensive

theory which includes a number of important guidelines for prospective translators. Due to its comprehensiveness, a more elaborated description of his theory deserves to be undertaken. In order not to miss any of his significant points, comments made will be limited by it that those of his stand more prominently.

According to Newmark, translation is a craft in which the translator makes attempts to substitute a written message in the source language for another written message in the target language. In this process, overtranslation, that is, providing more details than what the original has expressed; or undertranslation, that is, making generalization of the translated text much beyond the original is inevitable. In other words, due to many factors, losses are expected. These factors and the techniques of how to handle the discrepancies have been enumerated by Newmark as follow:

1. The original text may include elements of meaning peculiar and incompatible to the elements existing in the target language.
2. The translator and the author may have two completely different systems of values and different theories of meaning.
3. The translator may use a style absolutely different from that or those of the original author.
4. The community from which the text originated may enjoy social, cultural, ideological and literary values

totally different from the existing equivalent values in the target language.

(pp.7-8)

Newmark believes that:

"... translation theory is neither a theory nor a science, but the body of knowledge that we have and still have to have about the process of translating."

(p.19)

Based on this definition, this process, whether it is called 'theory' or 'process' or else, has to take the followings into consideration:

- a. It must lay down a number of principles necessary to make evaluation of translations possible and to set the restrictions.
- b. It must determine the type of methods of translation applicable in most cases.
- c. It must clearly define the criteria based on which one type of translation is to be preferred to the others in its dealing of specific contexts.
- d. It must define and demonstrate vividly the alternatives and the decision-making procedures in rendering texts in different situations.

- e.** It must be universally-based. In other words, it must take into consideration all cultural, individual and universal aspects of meaning, thought and logic.

(pp.17-19)

Newmark proposes **two** types of translation and believes that they are appropriate to any text:

1. communicative translation

Through this type of translation, the translator's efforts are directed towards more adaptation of the two languages involved such that the readers get the same impression from the translated text as the readers of the author's work experience while reading the original in the source language.

2. semantic translation

The translator, analyzing the two languages and taking the language constraints into account, reproduces "... the precise contextual meaning of the author" (p.22)

Newmark's distinction between semantic translation versus communicative translation is more or less the same distinction which had been made between 'literal' versus 'free' types of translation traditionally. Nevertheless, in communicative translation, the emphasis is on the 'message' , 'reader' , 'utterance' ; whereas the semantic translation emphasizes more on 'meaning', 'author's thought processes' , and 'haws' (p.23). On the other hand, communicative translation, in contrast with the semantic translation, is smoother, simpler, cleaner, more direct, more conventional, more conforming

to a particular register of language, and equipped more with generic words; whereas, semantic translation is more complex, more awkward, more detailed, more concerned with the thought-process rather than the intention of the transmitter, and more specific (p.39) .

Newmark argues that in communicative translation, the translator finds himself more free to 'correct' the text, to 'replace clumsy with elegant' structures, to 'remove obscurities', to 'eliminate tautology' , to modify and clarify jargons, and to correct mistakes of facts and slips. Semantic translation, on the other hand, is "always inferior to the original and, in contrast with the communicative translation, tends to lose more meaning" (pp.41-42) .

Having distinguished these two major types of translation, Newmark advocates that communicative translation be used in:

- a. non-literary writings**
- b. journalism**
- c. non-personal correspondences**
- d. propaganda**
- e. publicity**
- f. public notices**
- g. standardized writings**

h. popular fictions

and that the semantic translation be used in rendering texts where the exact words of the author are important, such as:

a. religious texts,

b. philosophical texts,

c. political texts,

d. scientific texts,

e. technical texts,

f. quotations,

g. autobiographies,

h. private correspondences.

(p.44)

Newmark characterizes the translator as follows and believes that, besides having commands of the two languages, the translator:

- 1. 'requires a knowledge of literary and non-literary textual cohesion', otherwise he cannot make judgments and cannot differentiate possible interpretations,**

(p.5)

2. should constantly improve his style of writing,

(p.6)

3. must possess a potential capability to make judgments on the literary quality of a text,

(p.6)

4. must have a good knowledge of logic,

(p.6)

5. must be so competent in the two languages that can determine the degree of the author's faithfulness on observing dominating norms of his community and also be able to determine the best target-language style that suits the author's work best,

6. must be familiar with figurative, technical, and colloquial senses of the two languages,

7. must differentiate between primary meaning (i.e. the meanings as they are used in the modern language), secondary/collocational (i.e. the weights of different lexicon, and how they may be manipulated in the paradigmatic axis, for example the verbs:

'crack'	for	'nuts'
'infringe'	for	'law'

'commit'	for	'adultery'
'break'	for	'generic cases'

and core and peripheral meanings. (pp.27-30)

8. must be familiar with the following techniques:

- a.** transcription (loan-words, adaptation, transfer),
- b.** one-to-one translation,
- c.** through-translation (loan translation),
- d.** lexical synonymy (translation by a close target language equivalents),
- e.** componential analysis ,
- f.** transposition (replacing one grammatical writing with the other; for example در رابطه با for 'in connection with',
- g.** modulation (variation in point of views),
- h.** compensation (how to recover for semantic losses),
- i.** defining ,
- j.** paraphrasing ,

k. expansion (how to elaborate and to clarify intricacies by grammatical expansions),

l. contraction (how to narrow lexicon where required to avoid redundancy, for example 'آنا تومی' for 'علم آنا تومی' in Persian,

m. discourse rearrangements,

n. new linguistic coining in the two languages.

(pp.32.34)

Finally, Newmark advocates that, in rendering a text, the translator pursue the following steps. The translator must:

1. be sure that he/she has understood the text by knowing the intention of the text, the intention of the readers by reading the text, the readers' social and cultural strata, sex, and specific occupations they are engaged in,
(p.21)

2. determine the text category whether it is expressive, descriptive or informative or vocative,
(p.23)

3. determine if some parts of the text are ironical or nonsensical,
(p.23)

4. determine what type of meaning he/she has to take into account: linguistic, referential, performative, cultural, inferential, connotative or pragmatic,
5. make his/her own interpretation of the parts of the text which are semantically vague,

(p.26)

And finally, 6. "The translator may find it useful to refer to who does what to whom, where, when, how, with what result? and where appropriate why?".

(p.27)

2.2.2.21 TRANSLATION THEORY IN 20th CENTURY (SUMMARY)

The controversy over the issue of looking at meaning from the dualistic Aristotelian model began in early antiquity and continued to early twentieth century. In this century, this view was challenged by two groups:

- a. **Structuralists**, who denied that signs contained meanings as developed in the Aristotelian model, and demanded that the translator recreate a rendering of a text such that it provokes the same reaction as it would do in the author's community,
- b. **Followers of 'contextual situation' model**, advocated that a translation be good enough to fit into the same social context as the readers of the author's work were.

(Kelly, 1979:2)

THEORETICAL PROBLEMS OF TRANSLATION

A common fallacy is to assume that, since all human beings use some type of language to represent their understandings and express their thoughts and all talk about the same world of reality, translating from one language into another is not a difficult task and therefore easily carried out. But, the fact is that translators, in rendering texts, are always engulfed by a number of problems which are to be tackled consciously, consistently, and accurately.

The first problem is how to get access to adequate comprehending of the original text with all its complexities. Languages vary in their superficial representation as well as the realizations of the referents to which the surface representations refer. Thus, in order for the translator to capture the image of the original text, a thorough survey of the text, its intention, its power act, its pragmatic valency, and the potential applicability of the related language is to be conducted. The translator has to postulate and to fully capture a model of translational competence based on which a perfect understanding of the text with the totality of the complexities of the semantic, syntactic, morphological, phonological, and the lexicon of the source language as well as the target language styles and registers is attained.

Moreover, the translator should possess a transcoding mechanism to

enable him:

- a. to make accurate interpretations of the totality of the source and the target language related texts,
- b. to carry out an adequate conversion of the source language grammar into the target language grammar,
- c. to make generalizations based on a constant intertraffic between the two languages to seek equivalents.

(Andrzej Kopezynski 1980:23)

The second problem concerns the inefficiency of the translator's mastery of the target language and how that language is to be manipulated. Being a native speaker of a certain language is by no means enough to make one eligible for a translating task. It is false to assume that anyone can translate equally well from one language into another by simply being a native speaker of that language. A thorough knowledge of the target language style, registers, dialectal variations, cultural diversifications and ethnic and traditional backgrounds as well as a familiarity with the socio-psychological expectations of the related community is the basic requirement for anyone to claim being in this camp.

Yet, a third problem is the whats and hows of the procedures involved in between the two stages as mentioned earlier, namely, the stage of comprehending the source language text and that of the manipulation of the target language. The existence of lexical, syntactic, semantic, pragmatic, and the world perspective imbalance between languages hinders and, in some cases,

impairs the act of accurate transferring.

Due to the differences, there is no completely exact translation between any two languages. What one can hope for is an approximation. Winter Werner claims that the degree of similarity between the systems of the two languages determines the efficacy of the translation made (1961: 69). In other words, as he claims, the degree of approximation depends on the degree of the seriousness of the deviations from one language to the other. Jacob Loewan, in the Bible Translating, depicts the deviations as follow:

- a. There might be some components in the source language that cannot be traced in the target language.
- b. Both languages may represent similar structures but their functions may differ.
- c. The source language and the target components may be similar but not identical in number and quality.
- d. The source language forms and those of the target language may be identical but totally different as to their meanings.

(1970: 171)

3,1 LEXICAL PROBLEMS

Human beings, in their interactions with the real world, experience feelings, emotions and sentiments and react to them respectively. In other words the world non-linguistic factors constantly affect human beings and they, in turn, react to

these stimuli through physical as well as verbal responses. Human beings also need to express their feelings, emotions and sentiments. In order to do so, they need words, the arbitrary correspondences between the totality or portions of these experiences from the world of reality and the verbal or graphical symbols presuppose the existence of inconsistency between forms and concepts within different languages. There are actually certain words in every language that correspond imperfectly to the words of other languages. Postgate states that even when the two words seem to be similar in principal meaning, "... the accessory senses or associations" are so diverse that they cannot be substituted for each other (1922: 44).

Words are entities which refer to objects or concepts. If concepts are not identical, then they cannot substitute each other in even two dialects of the same language save two languages. The same is true in the case of objects. No two cultures see an identical object in the same way. Size, shape and other factors may add to or subtract from the meanings attached to the words. Thus, in translating texts, all differences have to be taken into account.

3.1.1 Straight/Denotative Meanings

Some source language words, but not many, can be matched with those of the target language without missing images, the universal based concepts of world referents may be categorized as such words like 'mother', 'father', 'children', 'boy', 'girl', 'daughter', etc. , in their denotative meanings, can be translated from one language into another, though they are apt to be flavored culturally. For instance, the word 'father', in Persian, in contrast with its equivalent in English, refers to not only a sibilant relative but to a family-head authority. Nevertheless, the English equivalent, particularly in communities where

fatherchild relationship is shaky, has potentially a different meaning.

3.1.2 Ironical Meanings

Some words or utterances in a language may connote meanings which seem superficially clear-cut and straight, but, within the context, they may have slightly or entirely opposite meanings. What determines the ironical meanings are settings in which the utterances or words are used. An example may clarify the point. In a setting where someone has been entertaining himself by eating too much in a party, a companion or a friend may ironically say "**bazam boxor**" (which literally means 'Eat more!') whereas, ironically, it is a prohibition. These pitfalls may lead the translator's efforts into vain the consequences of which would be misrepresentation of the author's message.

Secondary meanings, namely 'connotations', particularly in translating poetry, are of great importance. Most poets' implementations of words say something but mean something else. For instance, Hafez's words such as 'zolf' (literally 'tress'), 'mey' (literally 'wine'), 'piyāle' (literally 'cup'), and 'sorāhi' (literally 'goblet'), etc. have the following connotations respectively:

zolf (tress)	signifies:	the hidden divine essence
xāl (mole)	signifies:	the black point of soul
rindi (profligacy)	signifies:	one color of unity
masti (intoxication)	signifies:	non-existence
dair-i- muqan (the Magian's cloister)	signifies:	the place of profligates
šarāb-i-nāb (pure wine)	signifies:	the mysteries of love
naqma (melody)	signifies:	the murshid of the time

sārebān (camel-driver)	signifies:	fate and destiny
attār (the perfumer)	signifies:	a. God, the absolute existence b. Mohammad, the essence of all existing things
tarānc (melody)	signifies:	devotion
čang (harp)	signifies:	piety
sāqi (cup-bearer)	signifies:	God, the absolute power one
mey (wine)	signifies:	mysteries
sorāhi (goblet)	signifies:	the heart of the Ārif, knower of divine knowledge
torreh (fore-lock)	signifies:	divine attraction
xomār (vintner)	signifies:	the perfect Ārif, the comprehender of divine knowledge of truths
čerāq (lamp)	signifies:	the holy traveller's heart
češm (eye)	signifies:	the beholding of God and of His qualities

The translator's misunderstanding and misrepresenting of any of these words may end in a translation void of freshness, reality and moral sense. The meanings of these lexical items may remain ambiguous unless the translator has a deep comprehensive knowledge of the religious, social, and ethnological beliefs and traditions of the related communities.

3.1.3 Metaphorical Expressions

Probably the main difficulty that the translator has to confront with is the problematic issue of rendering idioms or those terms that do not belong to the universal grammars of languages. The translator's task is to explore them

accurately, to understand them wisely and to know how to transfer them into a nonidentical culture. Raymond Van Den Broeck, in his article on 'The limits of translatability ...' rightfully tackles this problem and exemplifies it by dealing with pitfalls. According to him, in order for a translator to diagnose metaphors and to be able to find appropriate equivalents in the target language, he/she must have access to the followings:

- a. a clear-cut definition to differentiate between ordinary expressions and metaphors,
- b. approaches to how a metaphor can be translated and the zigzagging maneuvers to curve around irregularities and discrepancies,
- c. an awareness of different types of contexts in which the use of metaphors is needed to flavor the writing and also the limitations of their use,
- d. a correct realization of constraints, which emanate from the nature of translation and are imposed on the rendering of translations.

(1981: 72.73)

Aristotle's definition of metaphor as "**... the application to one thing of the name of another thing**" is still an appropriate one. Metaphors, idiomatic expressions, and proverbs all share common features such that the meanings are either more than the combination of word meanings included or

totally different. The idiomatic expressions such as:

..... هوس مرده رنگ دار
 شاید دستی از غیب برون آید و کاری بکند
 که تو در برون چه کردی که درون خانه آیی
 تا کور شود هر آنکه نتواند دید
 بالاخانه را اجاره داده است

and so on and so forth have meanings besides what superficially can be drawn from the individual words. Moreover, they are used in specific contexts.

Generally speaking, there are **two** categories of metaphors:

a. lexicalized

refers to the lexical entities that have lost their individual word semantic specifications and have become a certain language's lexical entity chunks. In other words, the meanings derived are nonidentical with the meanings of all words combined such as:

1. 'already' but not 'all ready'
2. 'everybody' but not 'every body'
3. 'a hardboiled character' but not
 'a hard-boiled character'

(Broeck, 1981:74)

The Persian expressions such as 'daste-gol be āb dāde' that cannot be expanded and paraphrased to 'daste-hā-ye gol-rā be āb dāde' but can be pluralized to 'daste-gol-hā-rā be āb dāde' indicate that, in the above expression, 'daste-gol' is considered as a chunk and not two words.

b. conventional

Types of metaphors or idioms that have been conventionalized by certain people and have become so institutionalized that they are understood by every native speaker though not used by many.

Examples are as follows:

'heofon-ward'	(the warden of Heaven = God)
'narc'	(from 'narcotics agents)
'smog'	(smoke + fog)
'yamyam'	(goody)
'dam dam'	(stupid)
'brunch'	(breakfast and lunch taken at the same time)

3.1.4 Semantic Voids

Different languages employ words or expressions that represent concepts that cannot be found in other speech communities. Even if near equivalents are found, they can rarely reveal and convey the messages. These can be divided into two categories:

a. Subject to extra-linguistic factors

Those that have referents in a certain speech community but not necessarily in others. A good example is the Persian 'junam' / 'jānam' (.....) in response to an address including a proper name.

Speaker A: Ali!

Ali: jānam/junam

An equivalent to this expression can hardly be found in

many languages, nor probably in English.

b. Subject to intra-linguistic factors

The concepts and their referents to the lexical entities may exist in two or more speech communities but their surface representations may be totally different in structures. They result from differences in systems of lexicalization of shared experiences (Dagut 1931). Examples are as follow:

'bādemjān dore qāb čin' (hypocrite)

'dast be asā rāh raftan' (to be cautious)

'noxode har āš' (Jack-of-all-trades)

'māšīne mašdimamdali' (a junk car)

'ādame ostoxundār' (a gentleman)

'āq vāledayn' (eternally-cursed)

3.1.5 The Problems of Proper Names

Proper names, besides referring to individuals, carry specific meanings which vary from one speech community to another. Shahriyar's most well-known poem named "Heydar Baba", written in Azari Turkish, is quoted to include the names of places, which, to the poet and the native speakers of Azari Turkish, are more meaningful than just 'names'. No wonder no proper translation of that poem has yet been recreated in Persian despite the fact that the two cultures are closely related.

'A Mr. Smith', usually used at the airports, if translated into Persian literally, would be semantically void unless a near lexical equivalent is substituted for it. The Persian names in the following sentences cannot be

translated or even imitated in a target language except in cases where the target language has similar concepts, or the language users have access to the cultural and linguistic information revealed by the source text:

- 1- سردار قادیسه چه خوابهای طلایی می دید
- 2- کار به جایی رسیده که هر کوری اسمشو می گذاره چراغعلی
- 3- مشهدی جواد یقال سر کوچه ما بود
- 4- سرش مثل خورشید برق می زنه، اسمشو گذاشته زلفعلی

In these cases, the translators are warned of assuming that a foreign word has lonely little meaning. Finding equivalents to these forms is a great task incumbent upon the translator. Having ignored them, the renderings would be poor in quality (Vasily Trediakovsky 19th century). Translators should take this in mind that:

"It is not only the differing of structures of the language that causes difficulty but also the different associations of perfectly simple words and phrases".

(Booth, 1958:25)

3.2 SYNTACTIC PROBLEMS

In his book titled "Language Structure and Translation", Nida argues that in no two languages one can find exactly identical systems of structural organizations based on which symbols can be related to meanings on the one-to-one correspondence basis (1975:26-27). In other words, whereas world referents may be common to human speakers of different languages and the concepts may partially overlap, what differentiates two languages are the systems of organizing syntactic constituents. All languages exhibit noun phrases, events,

abstracts such as modifiers, prepositional phrases to act as relational, but they show 'differences in their formal distributions'. These differences, according to Nida (1975) are as follow:

a. word classes

A word is an '... arbitrary pairing of sound and meaning' (Akmajian 1984:57).

This relationship is arbitrary. In other words, the sounds of a word have nothing to indicate the existence of natural relationships with what they mean or what they refer to. On the other hand, no argument can be conducted to find the reason why a certain concatenation of sounds means something and only that but nothing else (Akmajian, 1984:57).

Words can be divided into simple and complex forms, depending on whether they include one morpheme or two or more morphemes respectively. The simple words or what some linguists have called 'core words' (Ronald Carter 1987:35) are the essential elements of meanings to which others are peripheral. In other words, core words cannot easily be substituted for or even defined by non-core words. For instance, the words 'eat', 'devour', defined 'dine' 'lunch' and 'stuff' all can be substituted by 'eat' which is the core word for all of them, but none of them can easily be substituted for 'eat' (Ronald Carter, 1987: 35).

The classification of words into nouns, verbs, adjectives, adverbs, and prepositions is not a new phenomenon, but, a glance on the differences between languages indicate that, although this distinction tends to be more or less universal, nevertheless, as far as the processes of word formation or concatenation of immediate constituents are concerned, languages vary. In English, adding the suffixes -er or -or to some verbs will generate nouns in the agentive mood. But this process may differ in other languages. It is quite

probable that some languages follow the policy of using two or more words instead of simple words. In English as well as in some other Indo-European languages, a noun is a straightforward word with no class, size or shape distinctions. But, in others such as Swahili, class distinction is quite a phenomenon. Compare the following noun groups with their equivalents in Persian:

Swahili	Persian
1. mtoto msuri	۱- یک بچه قشنگ
2. watoto wazuri	۲- (تعدادی) بچه قشنگ
3. dada mzuri	۳- یک خواهر مهربان
4. dada wazuri	۴- (تعدادی) خواهران مهربان
5. mnazi mzuri	۵- یک درخت نارگیل قشنگ
6. minazi mizuri	۶- (تعدادی) درخت نارگیل قشنگ
7. embe zuri	۷- یک انبه خوب
8. maembe mazuri	۸- (تعدادی) انبه خوب
9. kikapu kizuri	۹- یک سبد قشنگ
10. vikapu vizuri	۱۰- (تعدادی) سبدهای قشنگ
11. kijana mzuri/* kizuri	۱۱- یک جوان خوب
12. vijana wazuri/*vizuri	۱۲- (تعدادی) جوان خوب
13. kiboko mzuri/*kizuri	۱۳- یک کرگدن زیبا
14. viboko wazuri/vizuri	۱۴- (تعدادی) کرگدن زیبا
15. nyumba mzuri	۱۵- یک خانه زیبا
16. nyumba nzuri	۱۶- (تعدادی) خانه زیبا
17. mbwa mzuri	۱۷- یک سگ قشنگ
18. mbwa wazuri/*nzuri	۱۸- (تعدادی) سگهای قشنگ
19. ndege mzuri	۱۹- یک پرنده مرده قشنگ

- | | |
|--------------------------|------------------------------|
| 20. ndege nzuri/*wazuri | ۲۰- (تعدادی) پرنده مرده قشنگ |
| 21. ndege mzuri | ۲۱- یک پرنده زنده قشنگ |
| 22. ndege wazuri/* nzuri | ۲۲- (تعدادی) پرنده زنده قشنگ |

In this language, not only nouns but adjectives are also marked by affixes both in singular and plural. A distinction is made between animacy and inanimacy, and nouns are classified accordingly. Six distinctive groups of nouns exist (as far as the data indicate) as follow:

- | | |
|---------|----------|
| A. toto | 'child' |
| dada | 'sister' |

They differ in the noun markers but are identical in their adjective markers.

- | | |
|---------|------------|
| B. nazi | 'coconuts' |
|---------|------------|
- Which has its unique form of affixation.

- | | |
|---------|---------|
| C. embe | 'mango' |
|---------|---------|
- With no prefixes for singular nouns and adjectives but identical markers for plural forms.

- | | |
|---------|----------|
| D. kapu | 'basket' |
|---------|----------|
- With identical prefixes in the adjective and noun. The prefix is copied from the adjective into the noun.

- | | |
|---------|----------------|
| E. jana | 'youngster' |
| boko | 'hippopotamus' |

With no prefix for the noun but prefixed to adjectives identical with those in group A.

F. nyumba	'house'
ndege	'bird'

With no prefix to the nouns but with prefixes to the adjectives. Notice that 'a bird', when it is dead, requires a specific marker in the adjective different from that of a living bird. Comparing these forms with their equivalents in Persian, one notices how different languages view entities and how they classify them in different ways. In translating from one language into another, the translator should not be unmindful of these differences.

We can conclude that the word classes, though they seem to be similar across languages, they are different as to the grammatical properties attributed to them. To assume that all languages are pluralized by suffixes similar to *ha/an* in Persian is false. The plural suffixes in Persian cannot be used as a general defining property for nouns across languages. Whereas, in Japanese, the word 'book' or 'books' can be represented by one form 'hon' with no distinction made between plural and singular (Akmajian 1984: 64), other languages may use prefixes, infixes, interfixes, simulfixes or reduplication. For example, in Papago, an American Indian language, the word 'chair' is 'daikud' where its plural counterpart is 'dadaikud' (Akmajian 1984: 64). It is also possible that one specific language uses different strategies.

b. grammatical relations

By grammatical relations we mean the way a constituent of a sentence functions within that sentence. Similarly the grammatical categories indicate

what a word (noun, verb, etc.) does in the sentence. In English, the grammatical relations are not manifested on the surface, rather factors such as word order determine 'who does what to whom'. In Persian, the suffix *-ra* is used to locate the object, whereas the subject is not marked. On the other hand, the subject in English, no matter what its function is within the sentence, remains constant with no superficial markedness. However, other languages may use prefixes or other types of markers to identify the exact role that each grammatical word plays.

The more the constituents of a sentence are marked, the more apparent the relationships of word categories are. Some languages have identical forms for nominative, accusative, dative, etc. whereas others exhibit them in different forms. For instance, Latin exhibits different inflections for cases as follow:

singular	farmer	garden
Nominative	agricola	hortus
Genitive	agricolae	horti
Dative	agricolae	horto
Accusative	agricolam	hortum
Ablative	agricola	horto
plural		
Nominative	agricolae	horti
Genitive	agricolarum	hortorum
Dative	agricolis	hortis
Accusative	agricolas	hortos
Ablative	agricolis	hortis

Now compare them with the paradigms for the equivalent English words **farmer** and **garden**:

singular

Common	farmer	garden
Possessive	farmer's	garden's

plural

Common	farmers	gardens
Possessive	farmers'	gardens'

(Besnier 1988: 74)

Compare the above paradigms with the following from the Old English adjective paradigm for the word 'god' (good):

Singular	Masculine	Feminine	Neuter
Nominative	goda	gode	gode
Accusative	godan	godan	gode
Genitive	godan	godan	godan
Dative/Instrument	godan	godan	godan
Plural			
Nominative	godan		
Accusative	godan		
Genitive	godra		
Dative	godum		

In rendering texts, translators should not be unmindful of these differences, since, besides the word meanings, they play significant roles in carrying

messages.

c. word order

Different languages exhibit different flexibility as to their word orders. Some allow total freedom of constituent movements, others relative freedom, but still there are other languages which cannot tolerate any. Compare the following sentences from familiar languages:

1. The sentence 'The farmer saw the ghost' can be translated into the following Latin sentences with no meaning differences whatsoever:

- | | | |
|-------------|----------|----------|
| a. agricola | vidit | umbram |
| farmer | saw | ghost |
| b. agricola | umbram | vidit |
| c. umbram | agricola | vidit |
| d. umbram | vidit | agricola |
| e. vidit | agricola | umbram |

Since the nominative and the accusative forms are marked for their grammatical functions, differences in word orders are permitted.

2. The sentence 'The farmer saw the ghost' can be translated into the following Persian sentences with no significant meaning differences. However, the movement of constituents is not as free as that of Latin.

kešāvarz šābah-rā did farmer ghost-OM saw

- b.** kešāvarz did šabah-rā
- c.** did šabah-rā kešāvarz
- d.** šabah-rā kešāvarz did
- e.** did kešāvarz šabah-rā

Some native speakers of Persian do not consider sentences c and e to be acceptable.

3.English

- a.** The farmer saw the ghost.
- b.** The ghost saw the farmer. (grammatical and acceptable but totally different in meaning)
- * **c.** saw the ghost the farmer.
- * **d.** saw the farmer the ghost.

Translators must be aware and mindful of the differences in word orders across languages. They must also familiarize themselves with the degrees of flexibility and permutations which different languages allow.

d. Style

J.S. Phillimore, in his article "Some remarks on translation and translators", states:

"... to estimate the pitch or key of any given style is the greatest of problems for translators. ... until you have hit

the pitch of an author, you risk an utter falsification in rendering him."

(1919: 12)

The translator has a more creative responsibility for the recreation of the author's style in the target language. An author of a text, consciously or unconsciously, selects a specific style to be adapted to the contents and the materials represented. Each style has its own nomenclature, rhythmic pattern and vocabulary. Where the connotative, or in Nida's words, 'exocentric' , meanings might be appropriate to a specific text, they are detrimental to a text, for instance, those texts which have been written for children, where 'endocentric' (denotative) meanings are more appropriate. A text translated for this specific social group must be thoughtfully tailored as far as its style is concerned. As Kornci Chukovskii states, "... sometimes a slip of the vocabulary can ruin an entire text." (1984:11).

In rendering poems, the selection of appropriate rhythm, plays on words, meters, alliterations, and repetition in the target language plays a significant role, determined by the poet (Aphik, 1981: 269). It is quite different from prose in which more freedom of stylistic choice is admissible. Bates states:

"Poetry ... constitutes the most difficult form for translator to tackle. ... (it) also stages ... those characteristics which each language possesses and which are so hard to transpose into another language; doubly difficult, in as much as first they have to be appreciated by the foreigner who undertake the translation, and therefore he has to overcome the efficiencies of his own language in respect of those characteristics"

(1943: 7-8)

and Rosenberg summarizes it by stating that, "Translation of poetic works requires of the translator a creative effect only analogous to that of the poet" (1956: 188). Rexroth rightfully darts the problem of choosing appropriate style by stating:

"... translation may sometimes be more difficult than poetry itself. The translator must retrace the initial intuition, the root of the work; he must denote his whole intelligence and sensitivity to the research of what may have been, for the poet, a mere illumination, a gift from the gods. Then, having worked out the core of the poem, having rebuilt the spiritual process according to its numerous elements, he has... to go to more trouble than the artist himself; he must pass from this construction to concrete, written expression, and with no freedom whatsoever, try desperately to adjust every word, every line, every single cadence to the transcendental model."

(1961: 63)

o. pragmatic

When grammatical rules and orderings are violated, ill-formed expressions result, but when pragmatic rules are violated, ambiguities are often caused which lead to misunderstandings and miscommunications. The translator, in the process of rendering texts, should keep abreast with pragmatic interpretations and should endeavor to put them forth. Utterances may, from the semantics point of view, mean something, but pragmatically convey a totally different thing. The following examples illustrate the illocutionary forces which are not represented in the words and forms but are implied from the text as a

whole. In "Divan Shams-Tabrizi", we read:

نگفتمت مرو آنجا که آشنات منم؟
 دراین سراب فنا چشمه حیات منم؟
 نگفتمت که به نقش جهان مشوراضی
 که نقش بند سراپرده رضات منم؟
 نگفتمت که منم بحرو تو یکی ماهی؟
 مرو به خشک که دریای باصفات منم؟
 نگفتمت که چو مرغان به سوی دام مرو
 بیا که قوت پرواز دیرپات منم؟
 نگفتمت که صفت‌های زشت در تو نهند
 که گم کنی که سرچشمه صفات منم؟
 نگفتمت که مگو کاربنده از چه جهت
 نظام گیرد، خلاق بی جهات منم؟
 اگر چراغ دلی دانک راه خانه کجاست
 اگر خدا صفتی دانک کدخدات منم

The last two verses are confirmation of the statements made in the preceding lines. The question forms used all connote strong assertions of what has already been stated. The translation of the forms with similar illocutionary forces may be straightforward when the text is rendered into English, but, in rendering it into other languages, the translator's efforts must be directed towards the types of utterances which convey the same or similar illocutionary forces.

Koranic verses and the supplications are full of pragmatic utterances in which messages are expressed in forms not usually used for those purposes. In other words, in some cases, question-type utterances are used not to ask for information but to warn people of their misbehavior and what consequences

they might expect otherwise.

In 'Duā'a Kumayl' we read:

إِلَهِي وَرَبِّي مَنْ لِي غَيْرُكَ أَسْأَلُهُ كَشْفَ ضُرِّي وَالتَّنْظَرَ فِي أَمْرِي. إِلَهِي
وَمَوْلَايَ أَجْرَيْتَ عَلَيَّ حُكْمَانِ إِنِّبَعْتُ فِيهِ هَوَى نَفْسِي وَلَمْ أَحْتَرِسْ فِيهِ
مِنْ تَزْيِينِ عَدُوِّي.

(My God and my Lord! Have I any but thee from whom to ask removal of my affection and regard for my affairs? My God and my Protector! Thou put into effect through me a decree in which I followed the caprice of my own soul and did not remain wary of adorning my enemy.)

Moreover, we read:

لَا أَجِدُ مَفْرَأً مَعَا كَانَ مِنِّي وَلَا مَفْرَعًا اتَّوَجَّهُ إِلَيْهِ فِي أَمْرِي غَيْرَ قَبُولِكَ
عُذْرِي وَإِدْخَالِكَ إِنِّي فِي سَعَةٍ مِنْ رَحْمَتِكَ. اَللّٰهُمَّ فَاقْبَلْ عُذْرِي...

(I find no place to flee from what occurred through me. Nor any place of escape to which I may turn in my affairs other than the acceptance of my excuse and Thy entering me into the compass of Thy mercy. Oh God, **so accept my excuse!**)

The final sentence, namely «فاقبل عذري» (accept my excuse) determines that the initial sentence مَنْ لِي غَيْرُكَ أَسْأَلُهُ.

(Have I any but Thee from whom to ask...) is a question form in the format but the illocutionary force is to state, "I (i.e. the repentee) have no one but Thee...".

In the same supplication we read:

يَا مَوْلَايَ فَكَيْفَ يَبْقَى فِي الْعَذَابِ وَهُوَ يَرْجُو مَا سَلَفَ مِنْ حِلْمِكَ أَمْ
كَيْفَ تَوَلَّاهُ النَّارَ وَهُوَ يَأْمُلُ فَضْلِكَ وَرَحْمَتِكَ أَمْ كَيْفَ يُخْرِقُهُ لَهَا بِهَا
وَأَنْتَ تَسْمَعُ صَوْتَهُ وَتَرَى مَكَانَهُ...

(My Protector! so how should he remain in the chastisement while he has hope for Thy previous clemency? Or how should the Fire cause him pain while he expects Thy bounty and mercy? Or how should its flames burn him while Thou hearest his voice and seest his place?)

, which really convey the message that I (i.e. the repentee) know for sure that you will cause no pain to and reject the "one who expects Your bounty and mercy" ¹

In Holy Koran, we read: ويل للمكذبين

which literally means "Vow to those who cry lies". Nevertheless, from the pragmatic point of view, it is a command ordering people not to cry lies against the prophets.

1. *Supplication (Duā'a Kumayl)* translated by William C.Chittick, The Zahra Trust, The Islamic Association Publications.

CHARACTERISTICS OF AN ADEQUATE TRANSLATION

To encapsulate what great theorists of translation have considered as characteristics of a good translation, their characteristics will be itemized as follow:

A good translation should/must:

1. preserve the image of the source text. (Horace, 1st century B.C).
2. transfer the total understanding from the Source Language to the Target Language but must, at the same time, be embellished with elegance. (Mannetti, 5th century B.C).
3. transfuse exactly and appropriately into the target language what is written in the source language. (Bruni, 1426; Carner, 1893; Postgate, 1922).
4. be eloquent enough to evoke the same reaction in the

target language as it did in its original form in the source language. (Woodhouslee, 1797; Mathew Arnold, 1861; Tolman, 1801; Scouter, 1920; Prochazka, 1955; Knocks, 1957; Milligan, 1957; Foster, 1958.

5. thoroughly represent the image of the author and his/her creative personality. (Trediakovsky)
6. invoke mutual action in both languages. (Phillimore 1919; Sir Stanely Unwin)
7. pass itself off as an original (Postgate, 1922: Phillips, 1953; Jakobson, 1959; Ribnikar, 1968; Rabassu, 1971; Tobin, 1981).
8. be faithful to the content and not only to the letter. (Underwill, 1938; Winter, 1968; Harriet, 1968; Burton, 1973).
9. select and reproduce the merits of the author's message. (Orr, 1941; Oliver, 1957; Knox, 1957; Werner, 1961; Levy, 1966; Zulawski, 1968; Newmark, 1981).
10. be faithful not only to the transferring of the content of a text from one language into another language, but also to transfer the forms as well. (Foster, 1958; Lowell, 1968)

11. produce in the target language the closest natural equivalent to the message in the source language, first in meaning and secondly in style. (Nida, 1959; Smith, 1961; Catford, 1965; Valery, 1965; Jakobson, 1966; Dudley, 1968; Gress, 1971; Mackay, 1973).

CHARACTERISTICS OF A COMPETENT TRANSLATOR

Different translation theorists have expressed different views on what the characteristics of a good translator should be. But something has been commonly agreed upon and that is the fact that

'mere knowledge of the language (in its limited sense) is not by itself sufficient to make one capable of handling translation from one language into another'.

Sir Stanely Unwin states:

"The number of people who consider themselves competent to undertake translation most exacting task is legion, whilst the number who really master the technique is small indeed. The idea so hopefully entertained that mere knowledge of a foreign language is all-sufficient is a complete fallacy; even the most exhaustive knowledge is inadequate unless associated with the real ability, first of all, to write one's own language."

(1962: 62)

And Raffel Burton states:

"The person who has a native command of English and who has enormous fluency in another language as a language teacher, or simply has acquired an enormous fluency in another language, is not per se thereby equipped to be a translator."

(1973: 15)

The followings are major characteristics of any translator, whether he/she is involved in translating technical texts or in rendering art works:

A good translator must:

1. be a creator,
2. get involved in translation without being influenced by his own personality,
3. represent the author as perfectly as possible,
4. be faithful,
5. possess the more essential characteristics of the author,
6. in rendering poetry, show his poetic taste,
7. be familiar with the theories of translation,

8. possess a good knowledge of at least the two languages,
9. have sufficient knowledge and acquaintance with the subject,
10. possess a sympathetic knowledge of the two cultures relating to the two language communities from which the book originated and into which the book is being translated,
11. be consistent in his/her use of style, dialect and lexicon,
12. be familiar with dialect variations of both languages,
13. be quite familiar with idioms and how they are to be used as a bridge to convey messages and to enrich the rendered version,
14. be competent in the field from which or to which he is translating,
15. be familiar with linguistic analysis and be able to realize diversities of languages as well as the potential power of languages in conveying messages,
16. be familiar with lexical, syntactic and semantic universal properties,

17. be a specialist in his own culture,
18. make himself conversant with the history, religion, social life and customs of the people in whose language the original book is written,
19. be an artistic judge and able to make appropriate decisions in critical situations,
20. love his/her profession,
21. be able to recognize and differentiate between poetic and prosaic stylistic variations in the two languages,
22. be alert to improve his/her writing ability in the target language if she/he feels being impoverished in her/his own writing,
23. constantly improve his/her general knowledge through reading relevant texts,
24. study logic which
"...will assist (him/her) to assess the truth values underlying the passage he is translating",
(Newmark, 1981:6).
25. be familiar with different techniques and approaches of

translation,

26. be intelligent and sensitive,

27. have a fairly large background in philosophical issues.

INTERPRETATION

It should not surprise us to learn that many people including the learned of the field of translation always misuse the two terms 'interpreting' versus 'translation' and try to use them interchangeably. Nevertheless, one should be given priority over the other based on its situational function. The fallacy of thinking that any translator can be a good interpreter when she/he is seated in a conference booth emanates from this misunderstanding. These two activities are different since they refer to two different operational concepts. The differences are not confined to oral transmission of the first versus the written transference of the latter.

Jean Herbert, one of the most accomplished interpreters of modern times, considers the work of translating in contrast with that of interpreting a totally different mental phenomenon and believes that 'they can hardly be combined' (Ronald 1982: 5). She argues that very few people are indeed mentally capable of performing this task. Seleskovitch argues that interpreting should not be considered the oral translation of words. What the interpreter is expected to do is to uncover a meaning and to make it 'explicit' from others (1979:8). Then she adds:

"Interpretation is more like painting than photography.

Photography reproduces words without attempting to explain their meaning. Painting seeks to discover a meaning, to convey a message and reflects the object as seen through the eyes of the painter."

(1979: 19)

It is true that even 'translation' is no more considered a copying job but rather an 'interpretation' nevertheless, interpreting, that is verbal conveying of messages between two languages, has never been and can never be a word-for-word translation (Seleskovitch, 1979: 19).

According to Hugh, what makes interpreting different from translation is the fact that the interpreter, facing a unique non-repeatable situation, has to employ strategies which necessarily end in a type of linguistic representation that, ideally speaking, is not an adequate translation, but for the situation it was produced for, it is fairly acceptable.

What makes these two types of activities stand side by side is their common basic task in converting ideas, thoughts and concepts (Ronald, 1982). Both are involved in converting single concepts from one another, without being bothered about words as single lexical entities. Words, though they are the basic linguistic elements of linguistic messages, they are yet no thought or idea-oriented entities. Thus, in both translating and interpreting, words are not considered as immediate means of conveying messages. As a matter of fact, words, in most cases, if used out of context, may refer to different entities in the world of reality. Consider the English word 'cousin', which might be, out of context, equal to eight different terms or pieces of world realities in Persian.

It might refer to any maternal or paternal sibilant relationships.

Ronald (1982) argues that, due to its nature, translation is slow, changeable and remodifiable and not necessarily quick. In other words, the translator has a great deal of time to readjust his renderings again and again without feeling any necessity to be in rush. On the other hand, the interpreter cannot be slow, has no option to make changes in words, structures and styles and, in the circumstances where he/she is rendering texts, being quick is a must. The only advantage that an interpreter enjoys, whereas the translator lacks it, is the way he/she benefits from the speaker's gestures. Thus nonverbal factors showing happiness, anger, hatred, seriousness, easy-going mood, flexibility and inflexibility in positions, help the interpreter to assess more information while he/she is interpreting.

Kopczynski summarizes the differences between 'interpreting' and 'translating' as follow:

A. In translation,

1. the author, the translator and the receptors enjoy three different contexts of situation,
2. as usually carried out, the translator has no close contacts with the author or the receptors,
3. the translator has always the chance to revise his/her translation and to modify it based on the readers' reactions,

4. the encoding and decoding of the message are carried out in written forms,
5. the message carried over is a permanent message not usually changed and modified by the author.

B. In interpretation.

1. there exists the same context of situation for the speaker who sends the message, the interpreter who transfuses it, and the receptors who receive the message,
2. the interpreter, relying on the speaker or/and the receptors has only the chance for quick instantaneous readjustments of the interpretation,
3. the message enjoys a transient character,
4. the encoding and decoding of the message(s) are/is carried out in the spoken forms.

(1980: 24)

Glickman (1980) considers the two different standards resulting from different environments in which the interpreter, the orator, and the translator words as well as the relationships which exist between them are significant. The followings have been taken from Glickman:

TRANSLATING

1. The text was produced at some time in the past.
2. The text is therefore a finished product; it is static, and unalterable.
3. The text can be examined back and forth, put aside and re-examined.
4. The text is virtually all verbal, despite the occasional picture or diagram and is usually delivered to the translator without supplementary information from its author; nor does the translator witness the circumstances in which it was imposed. In that sense it is accepted as 'selfsufficient'.
5. the majority of texts are the products of a single author; the translator then 'interlocks' his

INTERPRETING

1. The utterance is in process here and now.
2. The utterance is still being developed; it is still in a dynamic state and its continuation largely unpredictable.
3. The utterance undergoes rapid fading except insofar as the interpreter can remember.
4. The verbal utterance is enriched with gestures and other forms of body language, and the interpreter is in immediate contact with the circumstances and surroundings in which it is being delivered.
5. The interpreter has to 'interlock' with several people in the same meeting, often with rapid

thinking and his writing style with those of one author at a time.

switches between them.

6. Because of its author's remoteness, even an emotional text rarely has the impact of a speech on its audience or on its translator.

6. The interpreter is not merely **aware** of the tensions and excitements of a meeting; he is often **subject** to them.

7. Translations can be drafted, revised, criticized and edited before publication.

7. The interpreter must get his version right first time; there is no editor to act as filter between him and his listeners.

8. The translator may be as remote from his readers as from his author. Indeed he does not know as a rule who his readers are. Like the original, his own text is finished and static, and what audience feedback he may receive, comes too late to affect it.

8. The interpretation is addressed to a known group of listeners. Their immediate reactions can sometimes be gauged while the interpretation is still open to amendment.

9. Author and readers are not in touch with one another except through the text and its

9. Speaker and listeners are participants in the same meeting in the same room at the same

translation. The separation is in time as well as in space, and it may be a wide one.

time. There would be a period of shared experience between them even without the interpretation.

"If the interpreter translates the message word for word, he would translate the language but his formulation would leave the thought inscrutable."

(Seleskovitch, 1978: 23)

6.1 DEFINITION

Danica Seleskovitch, the pioneer in the development of interpretation theory, defines 'interpretation' this way:

" Interpretation is not the oral translation of words rather it uncovers a meaning and makes it explicit for others."

(1978: 9)

She argues that interpretation should follow **three** stages:

a. auditory perception

In this stage, the interpreter makes attempts to apprehend the message. This is done through a complicated process of analyses.

b. quick discarding of lexical words and retaining concepts and ideas relevant to the message

In this stage, the interpreter must act properly and promptly otherwise most concepts would get discarded and some scattered words and structures would remain

instead.

c. immediate production of target language utterances

in which the transferring of source language messages is carried out and at the same time its plausibility to the target language hearers is examined. As she states, the extent of intelligibility depends on the way interpretation is expressed.

(1979: 14)

Bowen (1984) follows Seleskovitch's definition of interpretation and, in a more elaborated way, considers the process of interpretation as an outcome of a process relying on three different but immediate stages:

- a. immediate realization of the source language discourse,**
- b. apprehending the source language discourse finding appropriate target language,**
- c. constructions to be adaptable to those of the source language.**

Bowen, furthermore, pinpoints the expectations one can have from interpretation versus the expectations that the theory of interpretation cannot satisfy. To summarize Bowen's views, his principles will be enumerated as follow:

The Consecutive Interpreter (and 'interpretation' in its

general sense) should:

- a. not disregard facts,
- b. not defame facts,
- c. not distort messages,
- d. not go much beyond the original's styles.

On the other hand, Consecutive Interpretation:

- a. is not a word by word; phrase by phrase; or even sentence by sentence activity,
- b. is not a word for word rendition of the original,
- c. is not very much remote from the source language context.

(1984: 1)

6.2 TYPES OF INTERPRETATION

Interpretation is not a new phenomenon. People in very remote antiquity had to meet others from different nationalities, and no doubt, there must have been interpreters to carry out this linguistic mediation. It is quite probable that only consecutive interpretation and no other types were used, since, not only they were unknown to people but even unnecessary.

Other types of interpretation, particularly, the 'conference interpreting', including simultaneous, started during the First World War (Herbert, 1985: 5). During that time, interpreting developed mainly to satisfy the US and English

negotiators who happened not to be conversant with French used by their counterparts. For years, as a tradition, the interpreter would render his/her interpretation as soon as the original speaker came down from the rostrum. Before the Second World War, 'simultaneous' interpretation developed and was conducted by interpreters who used to sit below the rostrum and render into the target language through some approaches called 'hushphones' (Herbert, 1978: 7).

The followings are types of interpreting currently used at the United Nations as well as other international organizations:

a. Consecutive interpreting

b. Simultaneous interpreting

c. Trans-interpreting**

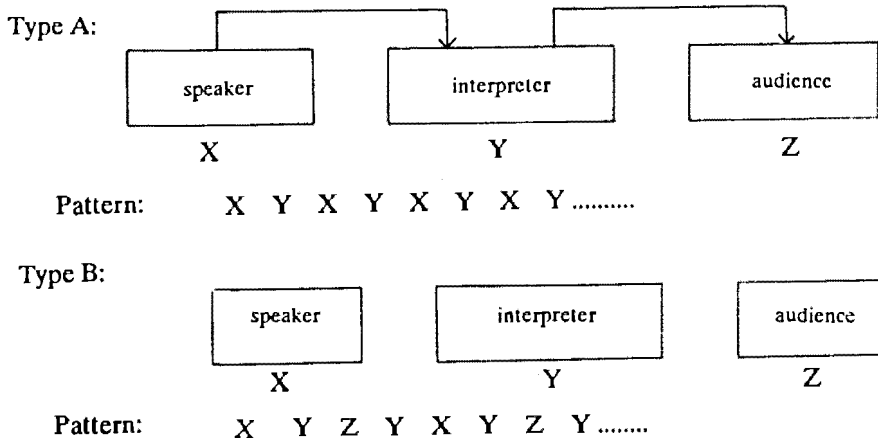
6.2.1 Consecutive interpreting

It was first used at the Nuremberg trials after the Second World War. But, now it is used worldwide at all international meetings where several languages are used. Consecutive interpreting is highly preferred at high level political talks, welcoming addresses, press conferences, speeches delivered on different occasions and court interpreting (Bowen, 1980: 2).

* I noticed a similar type of interpretation at Hajj Islamic Conventions in Holy Mecca in 1986.

** This term has not been used before in the literature. It has been coined here.

The procedures can be illustrated as follow:



In consecutive interpreting, the rendering of the speaker's speech is carried out by the interpreter with some time lags in between right after the speaker stops speaking. The time lag may vary from some seconds (2 or more sentences) to a few minutes. The more the length, the more general the rendering would be. Nevertheless, some interpreters favor the long-lag-speakers' speech deliveries because they find many ambiguities resolved when longer patches are presented (Seleskovitch, 1978: 31-32).

The process involves the interpreter's constant analyzing of the source language discourse and reconstructing the discourse thus received into the target language one. Since the interpreter has no control on the speaker's utterances, the analyses made by the interpreter are, most of the times approximations based on the interpreter's apprehension of the message(s) conveyed.

Bowen argues that,

"... understanding and analysis call for concentrated

**listening as an aid to the interpreter's concentration, and
note-taking."**

(1980: 4)

Concentrated listening is a skill that can be learned provided that the prospective interpreter is already endowed with certain capacities. Here, a distinction between hearing and listening is necessary. Hearing is an instantaneous act whereas in listening, the participant's conscious attention is involved. To develop the concentrated listening skill, the trainees are recommended to be exposed to movies in original (i.e., to the source-language materials), video-taped speeches delivered by celebrities, TV programmes in which dignitaries as well as people from different walks of life are being interviewed and oral speeches delivered by university professors. The interpreter's previous knowledge about the speaker, his/her biases; what his/her preferences are; what he/she aims to achieve; and what walks of life he/she comes from can all be effective in assisting the interpreter to concentrate on the message and to render an accurate translation.

To develop the concentrated listening habits, the interpreter must develop his/her protective listening skill. In other words, he/she must try to avoid hearing the distortions. He/She must also develop his/her selective listening skill, that is focussing on the aspects which are particularly relevant to the message(s) conveyed. To acquire a comprehensive concentrated linguistic skill, the interpreter:

a. must be willing to listen,

b. must reduce the number of detrimental distortions

through developing the protective listening device,

- c. must make efforts over the speaker's chain of thought,**
- d. must have full control over the speaker's anomalies and ideas widely different from those of his/hers,**
- e. must put into use all his sensual capacities,**
(Bowen, 1980: 6-7)
- f. must immediately figure out who the speaker is, what the subject is that he is about to talk on, who the audience is, and whether the speech would be informative, persuasive or commemorative.**

6.2.1.1 New information versus redundant information

Bowen makes a distinction between 'redundant information' and 'new information', which is of great importance and should be taken into consideration in the process of interpreting.

a. Redundant information

It includes pieces of information that the interpreter possesses before he endeavors to act as a liaison between a speaker and the audience, or between two speakers. Different types of dialogues require fixed and predictable cliché words, sentences and expressions. The interpreters who operate at the international conferences are aware of certain types of expressions

commonly used by speakers in a certain field. For instance, in an international political meeting, the expressions such as:

'hegemony', 'superpowers', 'imperialism', 'capitalism', 'the oppressed', 'the oppressors', 'invasion' 'violation of human rights', 'treaties', 'accords', etc. which occur quite often are all redundant pieces of information and the interpreter must know what these expressions technically and categorically mean.

b. New information

The pieces of new information that the interpreter finds difficult or impossible to predict are categorized as 'new information'. A speaker may, at any time, provide the audience with pieces of new information unprecedented in the literature of the field. The interpreter must be alert and competent enough to catch the new information immediately and to find linguistic equivalents in the target language right away. Even the redundant pieces of information can also be automatically run through if the interpreter is professional and competent in the field.

6.2.1.2 How to develop (consecutive) Interpreting competency

Interpreters must constantly develop their public speaking talents. The easiest and the most effective method is for the prospective interpreters to improvise interpretations of speeches they hear in conversations; or otherwise, they had

better render it to a group of classmates or students who know the target language.

To develop this skill, Horn (1972) provides the prospective interpreters with some hints (taken from Bowen, 1982: 12.13):

- a. Convey assurance to your audience by stating your sentences in a clear and firm voice!
- b. Use relevant terminologies and speak like a person who is confident of his mastery of the two languages!
- c. In your readings, use sentences such that a complete sequence of ideas, and not patches, is represented!
- d. Do not undermine quotations! Render them as completely as possible!
- e. Be clearly intelligible at all times!
- f. Be natural in your language tone, and try not to be monotonous!
- g. Where required, be as much informal as possible!
- h. Do not talk faster than **160** words a minute, or slower than **90** words a minute! Nevertheless, it would be more ideal if, within these limits, the rate constantly changes.

- i. Be clear to the last word!
- j. Make pauses between two ideas and let a single idea sink in before another begins!
- k. Never decompose constituent elements with unnecessary pauses. For instance, in a prepositional phrase, do not separate preposition from the rest of the phrase!
- l. Use nonverbal communicative skills to support verbal unnecessary pauses. For instance, in a prepositional phrase, do not separate preposition from the rest of the phrase!

6.2.1.3 Problems that interpreters commonly complain about

The main problems that each interpreter usually complains about are of three types:

- a. Not being able to write as fast as the speaker delivers his/her speech and not being able to read what one writes
- b. Not being able to remember all portions of the speech delivered
- c. Not being able to make pace with the speaker's speech delivery

6.2.1.3 (a) Handwriting

Margareta Bowen asserts:

"... literacy is both a curse and a blessing. It is the death of total recall".

(1984: 15)

She furthermore claims that, if adults, like children, could not write, they would remember every word they hear. Whether this statement is a fact or not is yet to be determined by further researches. Nevertheless, it is a fact that, in writing down what a speaker says, one has to be selective. Not all words can be written down equal in pace with those of the speaker. Some linguists argue that selectivity should be confined to prominent words, that is, those words which play key roles in sentence semantics. Thus, they argue that a consecutive interpreter should jot down only those words which can later be used in recalling sentences. Yet, others such as Klara Roman (1968) claim:

"If the constituent parts of a word are spaced closely enough together, a distinctive shape emerges which is quickly identified, legible as such".

(Bowen, 1984: 15)

In reading a text quickly, not all letters are noticed and memorized by the reader. Only their configurations in connection with other words are stored and recalled later.

In note-taking, the interpreter should write as much abbreviated forms as possible, providing that she/he can read them later. Experiments have indicated that individuals, throughout their lives, use consciously the writing systems that

they have learned. In other words, the curve joinings used by different individuals are distinguished from others and remain predominant throughout the individual's life. Experts have recommended that the interpreter write as much as necessary to help him/her to remember words later. Moreover, the interpreters are to highlight the distinctive graphemic features. For instance, if in rapid writing, one writes *حسن*, which may later be read either as *حُسْن*, *حُسن* or *حِسن*, 'dots or 'diacritics' play significant roles in distinguishing one from the other.

6.2.1.3 (b) Memory

To begin with, anyone who hopes to become professional, should be endowed with above-average memory capacity. What this memory is and how one can train it is subject to further studies and analyses. What is known is that strong memories do not retain individual words, nor individual meanings but 'the entire body of thought' (Wolfgang Zielke, 1970).

Bowen and Bowen classify 'memory' into 'short' versus long-term memories' and 'verbal versus non-verbal strategies'. They argue that, when the best conditions are provided, short-term memory cannot be extended beyond 20 to 30 seconds (1984: 18). The speaker's spontaneous speech rate (which, of course, varies from individual to individual) and the interpreter's memory span highly correlate. In other words, the more words are uttered by the speaker per minute, the lower the interpreter's retaining power of words will be. The rate, according to Bowen and Bowen, varies from 120 to 150 words per minute. Exceptional cases have been reported when speakers have produced more than 220 words per minute.

A remedy to elevate and to promote the memory span is for the interpreter to concentrate on concepts rather than words, particularly, when the speaker's productive rate is higher than one usually expects. The interpreter's awareness of the field and the up-to-date developments will ease the retention of concepts and even words used by the speaker.*

Seleskovitch argues that, in consecutive interpreting, the interpreter must be endowed with 'photographic memory'. She believes that the more meaningful the information is, the easier it is to remember (1978: 35). She, furthermore, divides memory into two types:

a. substantive memory

b. verbatim memory

When the information is assimilated, it finds its place in the substantive memory. It is the result of analysis made on the immediate message, which is required to understand it. In contrast, it takes a long-time to memorize verbatim.

To assist the memory to store more information and also to help remember the text, some experts of the field advocate the use of signs particularly in consecutive interpreting. J.F. Henry suggests that the following signs be used:

* For further discussions on the memory span capacity and ways to develop it, refer to Wolfgang Zielke "Conditioning Your Memory". New York: Sterking Publishing Company, Inc., 1970.

<- - - - -	'from'
- - - - - >	'to'
=	'equal'
X	'multiply'
<	'less/fewer than'
>	'more than'
+	'more'
-	'less/fewer'
-	'divided by'
#	'a number of'

Examples:

US - - - -> R
 'The United States proposed to the USSR...'
 Peace - - - - atom
 'over the peaceful uses of atomic energy'
 R.D.their cont. > US cont.
 'The Soviet Delegate stated that his country's contribution
 was greater than that of the United States'

6.2.1.3 (c)

There is a major difference between the speaker and the interpreter. The former knows what he is about to say, whereas the latter has to wait for what is supposed to be said and exposed to him. There is a time gap between what the speaker intends to say and what the interpreter hears and what he ultimately produces. For the interpreter to pace up with the speaker is ideal but not very often attainable because no interpreter, no matter how strong and

expanded his memory capacity is, can store the exact words uttered by the speaker. To compensate for the gap, some interpreters resort to shorthand writing, though it is not favored much. Yet, others develop their own note-taking techniques and follow their own initiatives.

Some interpreters invent specific graphological symbols to represent concepts. Bowen mentions an example where an interpreter had used (a symbol for a 'factory') to signal 'industry'. Others invent abbreviations such as IND for the same purpose or AG for 'agriculture' (1984: 22). The problem with the first strategy is that the interpreter has to invent these symbols, remember them, and finally use them in rare occasions when they are required. Moreover, some drawing symbols may seem quite similar, and if the interpreter does not enjoy a good memory, ambiguities may arise. In other words, when the moment comes for the interpreter to interpret what the speaker has uttered, he has to figure out what those drawings stand for. Other interpreters use abbreviations, which are, in contrast, relatively simpler and more economical.

Bowen argues that neither of these strategies can be helpful and effective unless the interpreter takes notes of concepts and, when he/she comes to his/her turn to render utterances, he/she produces concept-chunk equivalences in the target language. Word-for-word note-taking is neither possible nor plausible. Bowen continues suggesting that "if you are accustomed to taking lecture notes, half the battle is won (1984:23).

To illustrate the significance of note-taking and how an interpreter can match with the speaker's fast language production, the following passage will be quoted from Bowen's 'Steps to Consecutive Interpretation':

The following passage was read to the interpreter:

The discovery, identification and subsequent curing of an illness in animals is a task so fraught with difficulty that it might have made even the stout heart of Florence Nightingale quail. Imagine a patient who not only cannot tell you where the pain is but, in many cases, takes great care to cover up all its symptoms; a patient who, having decided that you are trying to poison it, refuses all medication, regardless of how carefully embedded in meat, banana or chocolate it is; a patient who (because you cannot explain), interprets everything you do, from X-ray to injection, as a calculated assault on its life, its dignity or both. With sick animals, you find that you have to have the patience of Job, the grim determination of Sisyphus, the duplicity of Judas, the strength of Samson, the luck of the devil and the bedside manner of Solomon before you can hope to achieve results.

The followings are the notes written down by the interpreter:

Dis, Id, cur
difficulty-Florence Nightingale
quail
pain, where coverup
patient ref med.
served embedded meat, ban.
interprets care on
life assault or bout

Job, Sisyphus, Judas
 Samson, Devil, Solomon
 bedsid manr

As noticed, the interpreter heavily relies on the background knowledge, without which no accurate rendering of the speaker's utterances would be possible.

6.2.2 Simultaneous Interpretation

Simultaneous interpreting is, today, practiced in all international organizations; the United Nations to name but one example, in which all participating countries have the chance to express themselves in one of the five languages: English, Chinese, Spanish, Arabic, and French. Of course, under certain circumstances, when top officials of participating countries address the United Nations or are attending the meetings, other languages are also allowed. An example was President Khameni's address to the country members of the United Nations late 1987. According to Lederer, all languages of the participating countries are equally used at the European Community (1981: 15).

Before we identify and enumerate the operations which affect simultaneous interpretation, we had better define the term 'simultaneous interpretation'. It refers to the interpreter's rendering of the orator's words at the same time that they are uttered or a few seconds later. Of course, it should not be taken for granted that 'simultaneous interpretation' is a 'listen and speak' process. When one speaks, one never stops thinking. Thinking and speaking go side by side (Seleskovitch 1978: 31). We think and produce simultaneously. On the other hand, "... the interpreter does not listen to the next sentence (produced by the orator) but to the sentence which he himself is

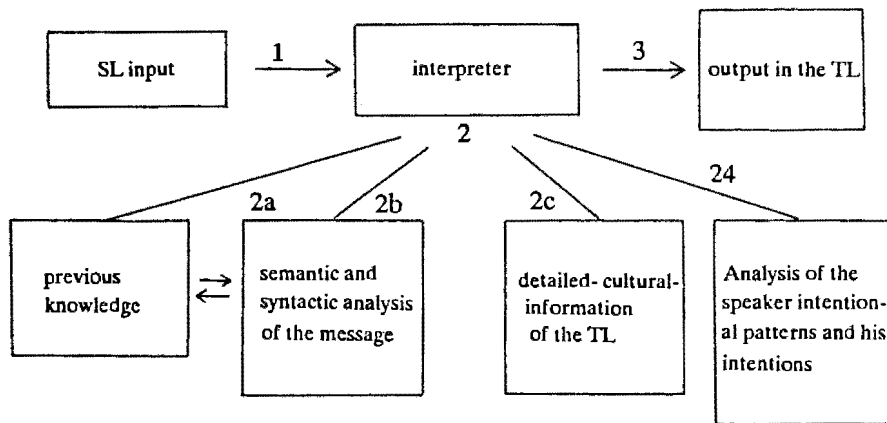
delivering" (Seleskovitch 1978: 32). Experienced interpreters also confirm that one can simultaneously listen in one language, speak in another, or may write down something and search through documents, and at the same time watch to see the time. All this takes place while the interpreter continues to listen and speak about new information (Gerver, 1978:123).

The complex task of simultaneous interpreting goes through complicated processes, some of which are as follow:

- a. The simultaneous processing of Source Language and Target Language,
- b. The constant anticipation of the speaker's message and its semantic and syntactic representations,
- c. Using the world knowledge outside the discourse context to understand the speaker's message. In other words, the interpreter uses his/her previous knowledge of the topic that the speaker is commenting on rather than translating single technical words from one language into the other,
- d. The constant modulation of the speaker's message to be more compatible with the culture of the addressees. For instance, a joke common among one culture may be interpreted by the addressees from another culture as insults if the interpreter translates them literally and not flavored with the idiomaticity of the latter culture,

- e. The interpreter's adjustments of speech rhythm and intonation with those of the speaker so that the audience feel and sense the topic of interest. The interpreter uses intonational patterns in order to hold the audience's attention.

6.2.2.1 Simultaneous Interpreting processes



PATTERN: \ SPEAKER / \ SPEAKER / \ SPEAKER... /
 \ INTERPRETER / \ INTERPRETER / ...

As seen, when the interpreter perceives the input message in the source language, he/she first channels it through his/her own previous knowledge framework. This process is related to the semantic and syntactic analysis of the message. The interpreter constantly updates his/her previous knowledge of the field with what the present speaker is presenting. This enables the interpreter to strengthen his/her capacity to anticipate the present speaker's semantic

intentions. The outcome, as seen, is not just a direct equivalent-finding act between the two languages. The simultaneous interpreter uses his/her knowledge of the world such that the output is not only acceptable by the target language audience but also understandable and appreciated.

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