



# اصول و مبانی نظری ترجمه

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حوزه معاونت پژوهشی

PRINCIPLES AND THEORIES  
OF TRANSLATION  
OF TRANSLATION  
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***PRINCIPLES AND THEORIES  
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TRANSLATION***

**PREPARED AND COMPILED  
BY  
S. KHONSARI - A. BARADARAN**

۱۷۰۰ ریال

عبدالله برادران، تربیاءخوانساری

اصول و مبانی نظری ترجمه

IN THE NAME OF GOD

*PRINCIPLES AND THEORIES  
OF  
TRANSLATION* ۸۹۵۴۱

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## بنام خدا

در دنیای امروز که جهان به گونه‌ای چشمگیر در تسلط علوم ارتباطات قرار دارد و مردم جهان پیوسته شاهد پیشرفت‌های عظیمی در این راستا هستند فراگیری لاقلاً يك زبان خارجی از اهم نیازهای يك جامعه فرهنگی - اجتماعی، اقتصادی - سیاسی و علمی - صنعتی بشمار می‌رود و از آنجا که در شرایط کنونی زبان انگلیسی در شمار يك زبان بین‌المللی به حساب می‌آید اکثر ملل جهان در خصوص فراگیری آن اهتمام فراوان می‌ورزند. در کشور عزیز ما نیز با برخورداری از انقلاب فرهنگی، کوشش‌های همه‌جانبه‌ای در بالا بردن سطح دانش و بینش از طریق آموزش زبان‌های خارجی بعمل آمده و در این راستا قدم‌های مؤثری برداشته شده است و کتب و نشریات فراوانی انتشار یافته است ولی جوابگوی کافی و کاملی در مقابل نیاز فراوان دانشجویان و دانش‌پژوهان این رشته نمی‌باشد.

از این رو این کتاب به همت و دؤنفر از اعضای هیأت علمی دانشکده زبان‌های خارجی دانشگاه آزاد اسلامی واحد تهران آقای عبدالله برادران و خانم ثریا خوانساری به رشته تحریر درآمده است و در آن سعی شده از یکسو به نیازهای دانشجویان توجه گردد و از سوی دیگر اصول و مبانی ترجمه را با اهداف دروس دانشگاهی منطبق نماید.

ضمن قدردانی و آرزوی موفقیت برای همکاران، امید است که مورد استفاده دانشجویان و دانش‌پژوهان قرار گیرد.

معاون پژوهشی دانشگاه آزاد اسلامی واحد تهران

محمود جمالی





در چند سال اخیر در کشور ما گرایش‌هایی در ترجمه پدید آمده که به اعتقاد دست‌اندرکاران در آینده نزدیک تأثیر مثبتی بر جای خواهد نهاد. امروزه بیش از گذشته تلاش‌هایی در جهت درآمیختن جنبه‌های نظری ترجمه و با وجوه عملی آن صورت می‌گیرد و برای اینکه مترجم بتواند به نحو شایسته‌ای هنر و مهارتش را ارائه دهد و از خطاهای کمتری برخوردار باشد بایستی در این راه حرکت نماید.

ترجمه در گذشته تقریباً عملی صورت می‌گرفت، اما می‌توان امید داشت که با روند نظریه و عمل توفیق بیشتری در بهبود و اعتلای این زمینه بوجود آید. توجه به اصول و مبانی، افزایش آگاهی‌هاست و هرچقدر این آگاهی از روند کار بیشتر باشد، طبیعتاً نتیجه کار بهتر خواهد بود. جای نهایت خوشبختی است که بگوئیم آموزش ترجمه در ایران از شرایط خاص و ویژه‌ای برخوردار گردیده و در حال حاضر در ایران تعداد زیادی از دانشجویان مشغول فراگیری فن ترجمه هستند و مترجمین با سابقه و پیش‌تازان و پیش‌کسوتان آنها را راهنمایی می‌کنند و از هرگونه مساعدت دریغ نمی‌ورزند. کاربرد این فن برای گروه‌های آموزشی زبان خارجی از اهمیت خاصی برخوردار بوده و به‌عنوان یک ضرورت تلقی می‌گردد و اکنون دانشجویان مترجمی زبان انگلیسی بیش از نیمی از واحدهای دوره کارشناسی خود را درباره مسائل عملی و نظری ترجمه می‌گذرانند که این خود بیانگر توجه خاص به این رشته تحصیلی است. به‌طور کلی در حال حاضر هدف از آموزش فن ترجمه نه تنها آموزش تمام روش‌های درک و بیان در دو زبان مبدأ و مقصد بوده بلکه ایجاد توانایی لازم در فراگیرنده‌ها برای انجام ترجمه‌های قابل قبول از طریق آشنایی با اصول و مبانی عملی و نظری ترجمه نیز می‌باشد.

کتاب حاضر به همین منظور تهیه و تنظیم گردیده و با سرفصل مصوبه ابلاغی وزارت فرهنگ و آموزش عالی کاملاً هماهنگ بوده و شامل چهار بخش می‌باشد. در بخش اول سعی شده ترجمه از نظر ارتباطات فرهنگی، جوامع چندزبانه و محدودیت‌های فرهنگی مورد بررسی قرار گیرد. در بخش دوم مبنای تاریخی ترجمه بررسی شده است و از مترجمانی که قبل از قرون وسطی تا قرن حاضر تغییرات و یا ابداعاتی در ترجمه داشته‌اند نام برده شده و مورد بررسی قرار داده شده‌اند. در بخش سوم، ترجمه از نقطه نظر زبان‌شناسی بررسی شده که شامل نکاتی در مورد ویژگی‌های یک مترجم و ترجمه خوب و نکات مختلف مربوط به معنی‌شناسی در آن گنجانیده شده است. در بخش چهارم مشکلات ساختاری ترجمه بررسی شده و نقش مترجم و مراحل را که در امر ترجمه می‌گذراند به نگارش کشیده شده است.

باید توجه داشت که با وجود کوشش و پی‌گیری مداوم و از آنجایی که تألیف کتب درسی زبانهای خارجی توسط کارشناسان ایرانی هنوز مراحل تجربی خود را می‌گذرانند، این کار خالی از عیب و نقص نیست که امید است تذکرات و راهنمایی‌های مفید و آموزنده خود را از ما دریغ نگردانید.



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**".....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."**

***SAMUAL DANIEL***

## PART ONE

### Why Translation

Do we really need translation?

This question can be viewed from two different perspectives.

- 1- It is useless and of no value since it is possible to conduct a long time career without any access to translation. When <sup>there is</sup> no enthusiasm to know others, Then translation is a waste of time and energy.
- 2- As long as the need to know (other culture) is great the need for translation will be great.

Since 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. The more one knows of others (other cultures) the more one knows of one's self.

To live and to progress requires awareness in conscious and broad ~~M~~indlessness in views and attitude. People are created not to live in isolation, but to search for better understanding of other matrons and to live in peace.



### ***CULTURAL RELATIONS***

Translation is a two - way process: from one culture to the others; and from other cultures into one's 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, people may walk across you, but few are even aware that you are there. This cultural transmutation is not only practicable and demandable when cultures meet physically, but it also may 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 spiritually, in the spreading and comparison of separate cultural efforts more than ever it was needed before, at any rate of recent centuries".

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". 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.

### ***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 the misunderstandings, they become sources to clashes and inevitable fights for many centuries to come. A good example is the post - war era in our

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country, where due to an imposed war and because of vast local immigrations 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

### ***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" further he adds:

"Analogous to this liberty by adding to or retrenching from 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".

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'.

*(Woodhouslee)*

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

Sir Stanely 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).

Nida enumerates a number of cases where additions, subtractions and alterations can be carried out. He particularly emphasizes the techniques of

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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

Both Cowley and Denham believe

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

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..."

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



## **PART TWO**

### **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 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



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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). This attitude towards the Holy Scriptures 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 classics as well as the early Christian era difficult is the fact that, as it was mentioned earlier, either no theory was 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). But what is known is that literary translation, that is, word for word rendering of texts, particularly in the translating of the Bible, was dominant 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). 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".

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

Jerome made a distinction between 'attitud' and, purpose' in translating and

that became a basis for his drawing up of a typology of translation.

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. 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.

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.

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 neighbors as barbarians and very seldom showed tendency to translate texts from or into languages. On the other hand, Romans found it not necessary to translate because, in their views, men of power and the educated social class had to learn Greek. Moreover, few books were available to be translated.

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

He was a Roman statesman, a lawyer, a 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)

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). Jerome (4th century A.D.) as well as others followed Cicero's claim constantly that translation was a branch of oratory (Kelly). 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).

In his version of Plato's Cicero uses "dynamically equivalent structure" but his lexicon is "formally equivalent" (Kelly). Both Cicero and Horace saw translation essential in teaching a series of behavior and literary concepts (Kelly). 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.

### ***Horace (65-8 B.C.)***

Horace is known for his lyric and was known to be a satirist as well who lived under the Emperor Augustus. Despite the fact that his father was a freed slave, he enjoyed good education in Athens and Rome, and mastered the two languages of Latin and Greek. After Caesar's murder, Horace became the most respected poet in Augustus era. Most of his poetic themes are on love, friendship, philosophy and the art of poetry (Encyclopedia Britanica).

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"

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)

### ***SUMMARY: TRANSLATION TRENDS IN MIDDLE AGES***

In the early part of 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 the Greek scholars were not interested in translating 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 Romans 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 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 reevaluating the predecessors' judgements 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, *TRANSLATIONS 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 in being faithful went as far as the emersion 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)

- 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)

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

(Amos)

**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 rendering as follows:

"And I, as an unkonning 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 unkonning."

(*Amos*)

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

(*Machan*)

### ***TOLEDO (SPAIN) SCHOLARS***

Toledo, a city in Spain, became the greatest center for translation in 714 A.D. Dominiciano 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). In later years, these books rather than the original Greek versions were mostly used by scholars who were interested in Aristotelian philosophy. Toledo School of Linguistics survived for many decades and finally, in 1250, became a center for Oriental studies in Europe (Ronald).

### ***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). 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."

### **CHAUSER, GEOFFRY (1340-1400)**

Despite his popularity as a writer, Chaucer was also a translator. His well-known stories: "Boece", "Malibee" and "Parson Tales" are translations and his "Knight's Tale" is an adaptation (Machan). Generally speaking, a great bulk of Chaucerian canon is to 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.

Machan categorizes Chaucer's use of native words in his rendering as follows:

**a. predictable translation**

**b. unpredictable translation**

**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)*

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 "answeride and said" (Machan). The final technique Chaucer has used is the adoption 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)

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).

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

The following 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.

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

### ***SUMMARY: TRANSLATION IN THE 16TH AND 17TH CENTURIES***

Renaissance brought the ancient artistic works into focus. Pétrarch 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 followings were the achievements of this period:

*a. Religious texts*

1. Innumerable Latin versions of the Holy Scriptures were rendered into languages and were published.
2. The publication of the Holy Scriptures in languages such as English, French, and German terrified the Church and trampled upon their dominant values. This made the Church to 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 the motives to translate the Holy Scriptures to 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)*

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.
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 inverse, prayers, praises, lamentations, triumphs, and subjects which are pastoral, heroical, elegical, and mixed are not properly expressed in one sort of measure."

*(Amos)*

***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)*

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)*

6. The invention of printing and Caxton's efforts to publish great works of art brought about new development 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.
8. Freedom in translating was emphasized by theorists and translators such as Denham, Cowley and Dryden.
9. The satisfaction of the readers 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 consist 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)

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).

Dolet, in his principles, implicitly favored the second campaigning and advocated avoidance of borrowing and recommended the forms as they are used in the 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)

**LUTHER, MARTIN (1483-1546)**

He was a German priest, biblical scholar and also a linguist. In his theses, he attacked on ecclesiastical abuses and precipitated a reformation through 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). 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). 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. shifts of word orders,  | (changing)       |
| b. employment of modal auxiliaries   | (addition)       |
| c. introduction of connectives when required   | (addition)       |
| d. suppression of Greek or Hebrew terms which had no<br>acceptable equivalents in German | (retrenchment)   |
| e. use of phrases wherever necessary to translate<br>single words                        | (expansion)      |
| f. shift of metaphors to non-metaphors, vice-versa                                       | (simplification) |

g. careful attention to textual variants

(\*parentheses have been added)

*(Nida)*

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).

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).

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 proper impression of the Bible in its Hebrew and Greek forms.

### ***HUMPHRY, 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)*

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, is 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)*

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)

### ***DENHAM***

Denham, a key figure in the 17th century world of translation, like his contemporaries, Cowley, believed in 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 the translators:

- a. not to hesitate to add to translations if the semantic gaps are large enough to require fillings.
- b. do add spirits to the transfusions, otherwise, the renderings would lack the necessary semantic ingredient to attract the readers' attentions 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)*

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

*(Amos)*

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

***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).

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)*

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)*



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)*

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

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

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).

***DRYDEN, JOHN*** (1631-1700)

Dryden was an English poet, dramatist and literary critic. He received education at Westminster School and, there, he became familiar with classical literature. This familiarity empowered him with genuine necessary to render texts into idiomatic translations. Some of his own poems are to be considered translations. His artistic 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).

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).

Dryden believed that to render a poem, the translator 'must be a thorough poet' (Amos). 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 way 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 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

avored and actually used the second type more frequently:

***a. metaphrase*** (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)

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

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).

## ***MODERN THEORIES OF TRANSLATION***

### **SUMMARIES OF 18TH AND 19TH CENTURY THEORIES OF TRANSLATION**

#### ***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. Advises to help translators overcome problems they were facing in rendering texts came from all directions (Amos).

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.

- 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)*

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

*(Amos)*

- 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)*

- 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 the *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)*

**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, in his translation of Gospel, presented an applicable theory of translation based on grammatical equivalences in relation to translating of the Holy Scriptures.

*(Kelly)*

**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.

*(Anos)*

**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). 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".



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). 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). Pope, not only believed in this notion, but also practiced and actually utilized it in his renderings.

### ***WOODHOUSLEE, ALEXANDER FRAZER 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 wrap up a conclusion 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 book 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".

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.

Tytler 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. 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. Tytler 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".

Tytler 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 the retrenchment be carried out if it does not 'impair or weaken the original thought'. 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". According to Tytler, 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.

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

Tytler 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"

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

Tytler 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. So, the translator can recreate a successful translation if he can ".... find in his own language idiomatic phrases corresponding to those of the original". In cases where proper idiomatic equivalents cannot be traced in the target language, Tytler recommends that the translators ".... express the sense in plain and easy language".

### **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 a 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 19th century, literal translation represented a philological academic exercise from which the 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 translated at all."

*(Newmark)*

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

*(Kelly)*

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

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".

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.

### ***TRANSLATION THEORY IN 20TH CENTURY***

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.

The 20th century has witnessed a radical change in translation principles. In the first place new concepts of communication have developed in our shrinking world. Not only have semantists and psychologists insisted that a message which does not communicate, is useless, but advertisers and politicians, among others, have set a high premium upon intelligibility.

Writers, editors, publishers, and translators have all been caught-up in a new mode of communication, subject to a vast variety of pressures and responding to

numerous needs. Finally during recent years five developments have had significant effect on the theory of translation and its practice in various parts of the world.

The first development is the rapidly expanding field of structural linguistics. Perhaps one of the most significant contributions of modern linguistic science to the field of translation has been the liberation of translators from the philological pre-suppositions of the preceding generation.

The second development is the application of present day methods in structural linguistics to the special problems and it has an extensive influence on the use of modern linguistic approaches to the problems of translation and communication.

The third development is the program of the United Bible Societies which began with an international conference of translators in Holland in 1947, which have prepared extensive helps for translators that reflect not only general developments in linguistics, but also their own research and field work.

The fourth development has been the publication since 1955 of "BIBLE" under the auspices of UNESCO, published by International Federation of Translators. This quarterly has informed translators, not only of new lexical aids and changing conditions affecting professional translators in different parts of the world but also of the new trends in theory and practice. It has made highly



important contribution to a better understanding of contemporary theory, principles, and procedures in the field of translation.

The fifth development is the presentation of machine translation. The thorough study of translation procedures required by machine translation programming has produced some important insights into semantic theory and elements structural design. This is the path in which translation was passed to become the great means of communication in the West Europe.

***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 spirits 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" 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. 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.

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".

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.

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.

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

**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. Translation is a necessity, he says, it is a food for the development of a young language. 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*. Furthermore, he adds that it is a normal phenomenon when a "... language of inferior power and accomplishment borrows by translation for its improvement ..."

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. To achieve such accuracy, the source language and the target language "... must be equivalent in point of expressiveness".

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.

***JOHN POSTGATE (1922)***

Postgate argues that some 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. 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 paraphrasing)

***c. paraphrase***

(i.e. updating author's old production)

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

***a. faithfulness***

It 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.

Posgate 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.

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

- a.** the degree of the translator's comprehending 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.

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 inhesitately name it "*language x*". Postgate states, "The translation should be such as to pass itself off as an original".

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.

In both categories, the first prerequisite for a translator is his/her competency in the two languages. 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 into an English translator who also enjoys competency in Persian.

Postgate advocates rendering of texts to be carried out as much idiomatically as possible. 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. 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. 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'.

False cognates, that is, words in two languages identical in form 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.

### ***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. 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. 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 knowledge world-widely. 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.

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.

According to Belloc, a good translation must possess the potentiality of being evaluated '... like a first-class native thing'. 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.

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. 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".

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.

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.
- 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.
- 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.

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

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". The translator must be mindful of the effect and must try to reproduce this effect.
- 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.

### ***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 utmost accurate representation, is nothing but what one individual called 'translator' explains about what the original text contains. 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".

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'. In other words, nominal 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 Tchekov, 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"?

***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.

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 media,
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.

*b.* be as creative as the poet. He must not only be a linguist but also an 'aesthetic philosopher' and an 'architect'

### **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. 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"

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.

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.

### ***NIDA***

EUGENE NIDA - The head of the institution for translation of Bible - and a great scientist with vast knowledge in linguistics talks about translation. In his book "the theory and practice of translation" he, with transformational grammar and (7) seven kernel sentences as his model, introduces 3 stages in translation.

1. Analysis
2. Transition (transference)
3. Restructuring

Dynamic equivalence opposed to formal equivalence is what Nida talks about

and mentions that it is essential to establish certain fundamental sets of priorities on certain specific instances of translation.

1. The priority of contextual consistency over verbal consistency.

Since words cover areas of meaning, it is inevitable that the choice of words in translation depends on the context. Therefore verbal consistency which means always translating one word in the SL by a corresponding word in the TL is not recommended.

A. زمین بدور خورشید میگردد  
کتاب را روی زمین انداختم  
این زمین حاصلخیز است

B. She is a Fair lady.

His action was not Fair

Let us got to the Fair

It is my Fair copy

2. The priority of dynamic equivalence over formal correspondence.

If we look at the translation in terms of the reader rather than their respective forms, then we introduce the intelligibility of translation. Such intelligibility is not measured in terms of words and sentences being well translated, but in terms of total effect of the message on the reader.

Dynamic equivalence means the degree to which the reader respond to the translation.



This response can never be identical, since the cultural and historical settings are different.

By the help of componential analysis Nida talks about untranslatability and translatability problems between two languages with two different cultures. He also talks about the differences between literal translation and cultural translation, different levels of translation; formal and semantic meaning.

Nida believes that translation is a science not an art and mentioned those who think translation is an art do not understand the linguistic bases of translation, Note that Nida is not interested in technical and scientific translation.

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. 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.

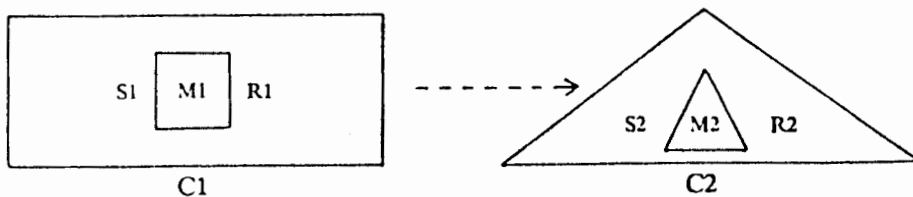
Having acknowledged these facts, one finds that, in rendering texts from one language into another, addition of information, deletion of information and skewing' of information are inevitable. A good translation is expected to have been based on the deciphering of semantic units in the source language 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.

Nida states that 'idiomatic expression', '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"

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 argumentation 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 his categorization is that language has been considered only as a code, whereas

language is a network of communicative events. 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.

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.

*b. Centrifugal concept*

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

*c. Linear 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.

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'.

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.



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

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

***1. technical***

- 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.

***2. organizational***

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.

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.

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.

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 on 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.

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 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.

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 meaning, 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.

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".

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'.

### **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).

Nida's rules have been evaluated as a list of adjustments that do not go farther than social functions (Kelly). 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, 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 y a un texte, il y a un tout traduisible comme tout".

### **ROMAN JAKOBSON (1959)**

Russell's well-known statement that "No one can understand the word 'cheese' unless he has a non-linguistic acquaintance with chesse" 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".

Jakobson tries to clarify the point that the meaning of a phrase or a word is a semeiotic 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". Nevertheless, he states that, by the same token, languages differ in what they must 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. 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.

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

### ***C. J. CATFORD***

Catford, the English linguist, denies "Translation" as an act of transference, in which some text from the SL is replaced by its equivalent in the TL. Catford assumes that a theory of translation should define what the conditions of translation must be. 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 stated by Catford is:

#### ***a. Full versus partial translation***

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

*b. Total Versus Restricted*

In total translation, any SL material is rendered into the TL at its corresponding level. The translator observes all levels and tries to find the equivalents in the TL grammar or lexis. In restricted translation, the TL material replaces the SL 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 Holiday Model of grammatical descriptions where utterances are analysed 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 SL into a TL, a translator uses "Scientific Mode" as the register for transference, "formal" for his style and "written" 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, or geographical dialectal may affect the translating process and the outcomes may be different.

Anyhow, ignoring the universals of languages and not going beyond simple statements about social function, is the shortcoming of Catford's theory of translation.



**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 to 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.

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".

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.

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".

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 'hows'. 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.

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".

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 text
- c.** political texts
- d.** scientific texts
- e.** technical texts
- f.** quotations
- g.** autobiographies
- h.** private correspondences

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.
- 2.** should constantly improve his style of writing.
- 3.** must possess a potential capability to make judgments on the literary quality of a text.
- 4.** must have a good knowledge of logic.
- 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.

8. must be familiar with the following techniques:
- transcription (Loan-words, adaptation, transfer)
  - one-to-one translation
  - through-translation (loan translation)
  - lexical synonymy (translation by a close target language equivalents)
  - componential analysis
  - transposition (replacing one grammatical writing with the other;  
for example در رابطه با for `in connection with`)
  - modulation (variation in point of views)
  - compensation (how to recover for semantic losses)
  - defining
  - 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

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.
2. determine the text category whether it is expressive, descriptive, informative or vocative.
3. determine if some parts of the text are ironical or nonsensical.
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.

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?





## **PART THREE**

### **Linguistics and Translation**

Structural linguistics shows that language is not a mass of unsystematized items but all its components have a systematized corpus in all levels.

Structural linguistics also shows that the structure of all languages are not homogenous. The contrastive analysis, a field in linguistics, help translation too much. In contrastive analysis the two languages are studied in different levels such as phonetic, phonemics and syntax. Their grammatical structures are compared and their similarities and differences are identified. So the same is applied to semantics and their shortcomings are distinguished.

This approach shows that the deep and surface structures of no two languages are the same.

In linguistics, there are different hypotheses regarding translation. One of them is Whorf hypothesis. In 18th century the classical cultural understanding

was based on intellectual understanding. But J.G Herder opposed this hypothesis and mentioned that culture is the collection of beliefs and tradition of the people regardless their civilization and development. The most important factor in Whorf hypothesis was the relation between culture and language.

In 19th century W. Von Humboldt added that any language has its structural syntax and mentioned that there is an important relation between language and mind.

This idea led to linguistic determinism - the linguistic patterns determine the thinking patterns.

Later on Sapir and his follower Benjamin L. Whorf worked on this hypothesis which led to Whorf hypothesis. Whorf, by studying indian languages, found that people are only able to think on their linguistic frameworks, and are not able to think of any idea out of their linguistic frameworks. According to Whorf and his followers, people observe the world from their linguistic patterns so, since the linguistic structures of languages are different, the way people look at the world is different. In this regard A. Trendelenberg believed that if Aristotle was not Greek and was Chinese his philosophical works were completely different from what he did in Greek.

Two understandings can be inferred from Whorf's hypothesis. According to the first one since the linguistic structure of languages are different, it is not possible to transit (transfer) the ideas of one language to other so translation is not

possible.

The second understanding states that the differences between linguistic structure is not great to make us unable to translate.

It is true that there is not enough equivalent terms in one language for another and translation does not occur through the transition (transfer) of words. But this is not the case and the differences in linguistic forms are not a barrier for transiting (transferring) the content. Otherwise not even one thought and idea originated in one language was comprehended and understood in other.

Another hypothesis about translation is based on linguistic universal which was presented by Chomsky, he believes that any language was composed of two levels; surface structure and deep structure. Surface structure is what we say or write. But deep structure is more abstract and by some transformation we will get to surface structure.

According to this hypothesis the differences among languages are mostly on the surface structure.

Oppose to Whorf's hypothesis which is based on differences, this hypothesis is based on universalities, so transition (transfer) among languages is possible:

So

- Differences in structure
- Whorf's hypothesis
- Deep structure and linguistic universals

are the major factors discussed by linguists interested in translation.

Contrastive analysis and structural differences proved that having exact equivalent - in mathematical sense - in many cases is impossible. Whorf hypothesis showed the connection between language and mind. So based on it some linguists mentioned that translation is useless since it could not be exact. But Chomsky's view was based on linguistic universals.

Anyway in any discussion about translation these 3 factors should be considered.

V.H. Komissarov believes that translation approach should be based on 3 factors:

- 1- Transference of information
- 2- Transference of word (correct equivalent)
- 3- Transference of structure

The first factor is related to deep structure where the 2nd and 3rd talk about surface structure.

Komissarov's equivalent hypothesis classifies the equivalents in 5 levels:

- 1- Word
- 2- Collocation
- 3- Information
- 4- Situation and the communicative objectives
- 5- Correct equivalents

The Lipzic school has its focus of translation pattern on 3 classes:

- 1- Syntactic**
- 2- Semantic**
- 3- Pragmatic (application of symbols)**

This school has focused mainly on pragmaticism and mentions that, for instance, one word in a SL with the positive meaning can be negative and insulting in a TL society and culture.

The analysis of these approaches shows that translation should be within the four functions of the language:

- 1- Communicative function**
- 2- Expressive function**
- 3- Aesthetic function**
- 4- Phatic function**

It has been said that if communicative function was not within the language, the language was vanished from the beginning. It means that the presence of the hearer or reader is very important.

The second function is what referred to soliloquy (talking to oneself) - the most of Hamlet's words in the play has this function. He does not want to convey any message.

How to say, and talk to oneself is within the third function.

The fourth function is when we want to talk. It is just talking for talking.

It does not mean that in any piece of writing only one of these functions is used, just the opposite, it is true that the function of a historian is to transfer the information, but his expressive approach is so great that you can feel it.

The importance of these functions in one piece of information is not equal.

Sometimes communicative function and aesthetic function are so equal that we can not put a clear-cut distinction between them. This is when we are talking of art and literature. So any translator should consider these functions when transferring from SL to TL.

Translator should know these functions which requires a great deal of knowledge, you should know that the difference between this knowledge and the ability to use it is so vast. From what was mentioned a major principle in translation is introduced. It is called the principle of **Equivalent Effect** it means a good translation is what which can have the similar effect on the reader of T.L. Another principle is called the Principle of Translating Unit.

What is a translating unit.

news	خبر	}	Two units
paper	کاغذ		
newspaper	روزنامه	→	One unit

So the translating unit is not dynamic, it is static and floating and will be changed from one corpus to another, such as the translating of sentences and idioms which is not always the adding up of separate meaning of the unit.

"You have got the wrong end of the stick".

سرنا را از دهانه گشاد زدن

Some translators; just calling their weaknesses; insist on accuracy and honesty which can not be applied in all pieces of translation.

Since these people cannot find any natural equivalent for their translation, try to introduce a third language, which is neither the SL nor the TL.

e.g. frogman      غواص

Since the translator did not know the word غواص , he has introduced مرد قورباغه‌ای into Farsi.

### *Communicative translation and semantic translation*

Translation is a process between two languages. Translator has to produce a bridge between these two. This is what Newmark calls communicative translation & Semantic translation. You should note that not even one piece of translation can be absolutely communicative or semantic.

This is relative (proportional) to the content and the objectives. In communicative translation the hearer or reader is more important; whereas



semantic translation is close to the writer or speaker.

Communicative translation is not interested to introduce unfamiliar deep and surface structures to the T.L. where in semantic translation this is done completely. Communicative translation is readable although sometimes it is not exactly the writer's word.

But in semantic translation the translator tries to transfer all structural and semantic patterns to T.L. so this piece of writing cannot be understood easily.

What is said mentions the difference between communicative translation and semantic translation and also the difference between the message and the meaning. Meaning is related to the content where message is referred by effect.

در یک زبان بالاترین قسم به خورشید و در دیگری سوگند به شمشیر است. در اینجا چه باید کرد اگر از زبان (۱) به زبان (۲) به عنوان سوگند به خورشید ترجمه کند پیام را رسانده است و اگر به عنوان سوگند به شمشیر ترجمه کند پیام را رسانیده ولی اصل را حفظ نکرده است.

There are some for and against for these two forms of translation. In the communicative translation the basis is <sup>on</sup> the reader not the writer. But in the semantic translation the writer is the most important one. It is by sure that communicative translation is read easily, but is not able to convey all semantic structures. In communicative translation the source language is untouched and the reader feels he is reading in original language. (if done properly). But in semantic translation, the source language introduce most of its semantic understandings and some of its syntactic structure to the T.L. so the reader

always feels that he is reading translated material.

Those in favour of semantic translation believe that the nativeness should be felt; they do not believe in fluent translation

They mention that the reader should try to find out the semantic essence. This is true that reading and comprehension in these kinds of translation is slow.

Those in favour of communicative translation think of the fast readings which is not taken into account in semantic translation.

These people believe that the objective of translation is to put the writer in the world of reader which is vice versa in semantic translation.

Semantic translation and communicative translation are referred to as fluent (communicative) and exact (semantic) translation.

Undoubtedly some fluent translation have ruined the original text, and the translator's insistence on being honest will be the reason of missing readers/<sup>s</sup> hearer; the communication; the fundamental function of the language, has been ruined.

Matheu Arnold and Veladimir Nabokov are in favour of semantic translation.

Choosing one of these two procedures of translation is related to the objectives of translation, whether we want to transfer the effect or the meaning.

For instance in philosophical translation, the meaning is more important than effect.

But no translation can be absolutely semantic otherwise there would not be any communication between the writer and the reader. The evidence for this is the translation of idioms. For instance how *evonymus* can be translated in this Farsi idiom; داماد مثل شاخ شمشاد کنار عروس ایستاده بود .

Evonymus has a symbolic meaning in Farsi, but it does not mean that it should have the same symbolic meaning in English.

So, we should find a communicative equivalent for it. Again we are faced with one unit of translation.

No doubt that semantic translation has smaller units since in this kind of translation the structures and concepts of SL is preserved and transferred to T.L. But it is not allowed to be far away from units of meaning of the message.

It seems that the principle of equivalence which A. Martinet has talked about is also valid here. He believes that language is involve with two forces.

On one hand we want to apply the new forms and concepts and on the other hand based on the least effort principle, we resist new forms and concepts.

Martinet believes that these two forces are present in all stages of language and the equivalence between these two forces will show the situation of the

language.

The same process is applied to translation, on one hand translator tries to present the new words, understandings and concepts which the T.L. does not have them and on the other hand he cares about the readers' understandings. This is not only due to the inability of the readers' comprehension but also is due to the semantic and syntactic structure of two languages.

Any language is a system, when two systems are opposing, mixing is inevitable. Translator is between the world of writer and the world of reader and is not able to sacrifice none of them. The writer takes the translator to his world and reader also asks the translator to transfer him the comprehensible messages, the balance the translator has to create between these two ends is the same as the balance the rope-walker (dancer) tries to get on the rope.

A good translator is one who is able to handle this balance and a good translation is one which is able to establish the balance between SL and TL.

So who is a good translator?

A good translator has 3 characteristics:

1. should master the source language
2. should master the target language
3. should master the subject

### ***MASTERING THE SOURCE LANGUAGE***

The source language (SL), that is, the language of the document to be translated, is normally one that the translator has learned deliberately. It is rare, and not necessary, for the translator to have a native knowledge of the SL. What is essential is that he should be aware of all aspects of it that are represented in the text for translation, and be able to render them by the appropriate choice of words, word order, and punctuation.

Some relevant abilities are;

- The recognition of words and their characteristics, as lexical units, including the variety of meaning possessed by a word, some of these meanings may be entirely familiar to the translator, others may need to be verified in dictionaries or from many other possible places (glossaries, textbooks, newspapers, dictionaries, personal information).
- An appreciation of the level of style indicated by the choice of particular words, phrases and modes of expression. This extends to an understanding of the significance of the level of style adopted by the original writer, in relation to what is customary in the language concerned, and consequent judgement of the extent to which a more concise or less grandiloquent rendering is possible without misleading the translation-reader as to the impact of the original document on native users of its language.
- An awareness that words in different languages may more or less correspond while not being exactly equivalent.
- An understanding of the grammatical structure of the SL, adequate to identify the inflected (non-dictionary) forms of words and their implications for the

meaning, to draw conclusions from agreement or otherwise in gender, number, and case and to understand the significance of abnormal word order in conveying emphasis or tone, etc.

- Sufficient familiarity with life in the country or countries where the language is spoken <sup>is the</sup> ~~to be~~ able to grasp any allusions in the text which are not fully explained there, <sup>it means</sup> ~~because of~~ being familiar to most readers of SL for instance, the phrase " to be or not to be ." which probably meant to put us in mind of Hamlet. With this equipment, the translator should be able to combine the variously expressed linguistic information in the original text in order to arrive at a thorough understanding .

A translator may occasionally have to work in conjunction with another in order to arrive at a translation between a pair of languages for which no appropriately qualified direct translator can be found. This procedure should be satisfactory if both translators are aware of the various problems arising in translation work.

### ***MASTERING THE TARGET LANGUAGE***

The target language (TL), that is the language into which the document is to be translated, is normally one that the translator has first learned unconsciously as a child. There are exceptions; it may be the language of a country in which the translator has long been resident, having thus become his language of habitual use; it may be any other language, if the material to be translated is for example, so brief and conventional that the translator's ability to write such material in

the TL is effectively equivalent to that of a native user. But, with these occasional exceptions, it is vital to good translation that the translator should be able to handle the TL with the speed and correctness of one who has used the language constantly throughout his life. Some relevant abilities are;

- The proper choice of words; the recognition of distinctions in meaning between nearly synonymous terms or terms of similar appearance (had trouble - took trouble), of differences in the register of <sup>user</sup>~~usage~~ over the whole range from very technical to entirely non-technical; the ability to use the right form of inflection of nouns, adjectives and verbs; and indeed the ability to know which of these parts of speech is the best choice in a given context - this being not necessarily the same one as in the source text.
- In sum, the translation has to be read like a composition originally written in TL, not 'like a translation'; the translator's function is to carry over ideas and not just the words used to express them.
- The proper choice of word order; the recognition of the differences in emphasis and tone, and even in meaning, resulting from a change in the position of words. These distinctions must also, of course, be appreciated when they occur in the SL.

The proper choice of punctuation; the recognition of the differences in emphasis resulting from a change in the punctuation marks used.

- Knowledge of the type of language appropriate to particular.

There are a few translators (fewer than is generally believed) who have equal native experience of two languages and truly bilingual. So long as they continue

to move equally in the spheres of their languages, there is no reason why they cannot translate well in both directions.

### ***MASTERING THE SUBJECT***

Much translation work deals with documents relating to one or another specialized subject, a fact that is recognized by the inclusion of such work in the examinations of the translators' ones. It must be accepted that a translator is most unlikely to produce a satisfactory translation of a text that he does not in some degree understand, although what is 'satisfactory' will depend on the situation, and the inability of translations generated by machines that can badly be said to "understand" the text fed into them shows that the understanding may sometimes be a purely formal one.

It follows that a competent translator must have acquired some knowledge of the subject within which the translation job falls - physics, or accountancy or literary criticism - so as to be able to follow the meaning of the text, though not necessarily enough to be able to discuss or criticize that text. In order to reach and maintain this state of competence, a translator must see to it that he not only is familiar with the subject but remains so in the course of its development in time, by putting sufficient effort into reading the books, periodicals, and newspapers in which it is dealt with, in all the languages relevant to his work. This will acquaint him not only with new concepts to be related to knowledge previously gained, but also with the changes in outlook on established concepts and terminology.



What is practicable will depend, of course, on the translator's position: a staff translator will usually have to tackle work in a wide range of subjects, and will not be able to maintain so deep a knowledge as a freelance who can limit himself to a fairly narrow specialization in which he has a particular personal interest.

The translator's subject knowledge also comes into play in the use of reference materials to resolve specific problems of translation. The resulting of dictionaries, encyclopaedias, textbooks, and so on, will much more be efficient if the translator has a command of the subject that enables him to go expertly and directly to the point at issue instead of having to arrive at it by working mechanically through the pages.

### ***AN INTRODUCTION TO THE NATURE OF MEANING***

Basic to any discussion of principles and procedures in translation is a thorough acquaintance with the manner in which meaning is expressed through language as a communication code: (semiotics)

First, in the terms of the parts which constitute such a code.

Second the manner in which the code operates.

Third how such a code as language is related to other codes.

Fundamentally, a code consists of symbols organized into a system. Language, which is precisely such a code, consists of words (or other units) which are organized, according "to the rules of the grammar," into particular types of

combinations. There are, of course, other codes, e.g., the gestures employed - certain movements organized into patterns of behavior. The traditional use of naval flags to signal battle formations and the succession of events is another type of communication code. Hall has described the "silent languages" of time and space, those systems of communication which we employ to signal meanings by rather highly organized patterns of behavior involving time (e.g. when to call, how late one may be, and times for appointments) and space (e.g. how close we stand in speaking to a person, the arrangement of space in an office, and the location of the certain types of events). Music and the pictorial arts can also be said to constitute a kind of language. However, in terms of the number of symbols and the complexity of organization there is, of course, no code comparable to language.

Some codes, such as Morse and semaphore are more strictly speaking "secondary" or "dependent" codes, for they are entirely subordinate to language, which is primary code. Writing, similarly, is a kind of dependent code, for it depends primarily upon speech, though in some instances written codes may become, for historical reasons, far removed from contemporary form of oral language.

Three basic types of signs are;

- Indexical
- Iconic
- Conventional

***MARKING OF MEANING BY THE SYNTAX***

In many instances the meaning of terms is clearly indicated by the syntactic construction in which they occur. Compare, for example, the following sets;

**A**

1. He picked up a stone.
2. He saw a cloud.
3. She has a beautiful face.
4. He fell in the water.

**B**

1. They will stone him.
2. The quarrel will cloud the issue.
3. He will face the audience.
4. Please water the garden.

The distinct meanings of the terms stone, cloud, face, and water are very clearly marked by the occurrence of these terms in quite different constructions, i.e., as nouns in contrast with verbs. In this sense the grammar itself points to the correct intended meaning.

In some instances, however, the syntactic marking is not simply a distinction in word classes. For example, the term fox may occur in the following contexts with three quite different meanings:

1. It is a fox
2. He is a fox
3. She will fox him.

In the first sentence, the presence of it identifies fox as an animal, because that is the only sense of fox for which it is a legitimate substitute; fox in this sense belongs to the same grammatical class as animal, what the hunters are chasing, that mammal, etc. In the second sentence, the presence of he forces us to take a sense of fox that applies to a person, since he in this construction, as an anaphoric substitute for a "Male Human" (in a discourse he would only be used as an anaphoric substitute for a contextually identified referent) is a legitimate substitute only for a class of terms, including the man, the young fellow, that politician, etc., which identify male persons; and the only sense of fox that applies to a person is "Cunning person." In the third sentence, fox is a verb, as can be seen from its position between the auxiliary will and the object pronoun him; the verbal sense of fox is "Deceive by clever means."

As can be seen from the above examples, the syntactic classes which help in the selection of specific meanings of words are determined by grammatical functions. These syntactic classes, such as verb, noun, and adjective, animate or inanimate, transitive or intransitive, etc., are generally large, comprehensive, and clearly contrastive; they are often formally marked, as, for example, by the presence of certain endings, typical of such a grammatical class of words.

### ***SEMANTIC MEANING***

In addition to the syntactic marking which has been described above, in many instances the semiotic environment of words is also essential to differentiate meanings. Here we are dealing not with function of grammatical classes but with

categories of meaning which can be said to be compatible or incompatible, and which mutually select or eliminate each other. Here, since we are dealing with semantics, which is far more complex than grammar, the semiotic classes are very numerous, often quite small and even arbitrary, often overlap in multidimensional ways, and are seldom formally marked. A good number of them are highly specific. But, as we shall see, it is possible at least in part to describe the components of meaning that are involved in particular selections of meaning. As a matter of fact, quite often the syntactic and the semiotic markings interest to pinpoint specific meanings. But they remain in essence quite distinct.

1. He cut his hand
2. He cut off a hand bananas.
3. Hand me the book.

Sentence 3 is clearly distinguished from the other two by syntactic marking, in that hand is used as a verb (as seen from the presence of the indirect and direct object), whereas the other two are both nouns. What differentiate these two?

In sentence 1, the presence of his makes it quite clear, in the absence of contradictory features in the environment, that we should understand the commonest sense of hand as a part of the body at the end of the arm. However, of bananas, it is the quite specific one relating to bananas, in which hand means, "a number of bananas in a single or double row still fastened to each other at the base."

Certain problems of semiotic marking may be illustrated by the use of chair in a number of different contexts.

1. He bought a chair in a furniture store.
2. He was condemned to the (electric) chair.
3. Please address the chair.
4. He will chair the meeting.
5. He was appointed to the chair of philosophy at the university.

In sentence 4, chair is a verb, as it is understood by the presence of subject and object, whereas all the rest are nouns. Of these, the commonest sense is understood in sentence 1, and would be even in the absence of the furniture, since it is marked as a countable concrete object and nothing in the context requires a different sense. In sentence 2, the chair remains a concrete object, but the presence of condemned and (optionally) of electric forces us to a specialized understanding of chair as an instrument of execution.

In sentence 3, we are no longer dealing with an inanimate concrete object but rather with an object which can be addressed, that is, spoken to. The only sense of chair which fits, and which is especially appropriate with this particular verb of speaking, is "Person who presides at a meeting." Incidentally, the verbal sense in sentence 4 <sup>is</sup> ~~is~~ otherwise semantically related to sense 3.

As for sentence 5, this special sense of "Faculty Position" can be understood only when there is in the immediate environment an expression such as of "Philosophy".

Beyond that, the reference to the Universality is the only supplementary confirmation of this interpretation.

The importance of contextual conditioning may also be illustrated by certain meanings of the father, for in this instance the range of syntactic and semiotic differentiations is somewhat different from the case of chair. Compare the following four meanings of father:

1. My father, the father of Hassan, the father of the boy.
2. Our father in heaven, the heavenly father
3. Father His eminence (His Holiness)
4. Father of the idea, father of invention, father of his country.

In meaning 1 we are dealing with the so-called literal meaning; and in such instances there are always at least two persons specified or implied, and these stand in a biological and social relationship of contiguous generations and in direct descent.

With meaning 2 some term such as heaven, divine, or everlasting (to designate something supernatural), or the very context of the utterance (e.g., in Mosque), or the type of intonation (some people have a special intonation for prayer) marks the meaning.

In the meaning 3 there is a syntactic distinction, as well as semiotic one. In the first place, father in such contexts is essentially a title and occurs in the same syntactic position as a word such as "Emissary - Messenger - Apostle." Moreover, father in the meaning 3 would not be used except with a proper name or in direct

address where the practical context completely defines the range of possibilities.

In the meaning 4 there is always the specific meaning of the "Goal" of the implied process of "Fathering." Otherwise, this meaning is not understood.

### ***REFERENTIAL AND EMOTIVE MEANING***

While referentials are intra linguistic, extrasemiotic, and situational (In the terms of the contrasts); emotive meanings are extralinguistic, somiotic and behavioral. Referential meanings refer primarily to the cultural context identified in the utterance while emotive meanings relate to the responses of the participants in the communicative act.

Referential meanings are those generally thought of as "dictionary meanings," though any good dictionary always provides some evidence as to linguistic meanings by identifying the part of speech for each lexical unit. Moreover, for many words most dictionaries add important hints as to the emotive values, by listing forms as "vulgar", "obscene", "slang", "pedantic", etc. Almost all native speakers of a language have a keen appreciation for these emotive meanings. That is to say, they have a "feeling" for the appropriateness of words in certain types of linguistic and cultural contexts, but these emotive meanings are very difficult to describe and define. For one thing, these "feelings are almost impossible to objectify and classify, especially since they seem to differ appreciably from one speaker to another, and since the contrasts are problems of "more or less" rather than of "this or that".

Referential meanings are generally treated in terms of field and / or context. In their simplest form, fields or domains may be described merely by listing the



objects which may be referred to by a particular term, and the contexts may be identified by giving a list of typical utterances in which such a word may occur or has occurred. Usually the contexts are classified under the subdivisions of the domains, though in actual practice the subdivisions of the domains are made on the basis of the number and variety of contexts.

The domains of the referential meaning are generally described in three ways;

1. By identifying the internal content of a domain, either by listing the referents in question or defining the necessary and sufficient features which will include the referents in question.
2. By contrasting the domain of one word with that of others (i.e., one does not describe the area covered by a particular lexical symbol, but simply defines the borders between this and other semantically contiguous symbols).
3. By showing the extent to which the domain of a particular word may be shared by other words, i.e., by listing synonyms.

This last method is in fact a blend of the first two methods. The description of domains may be done on what might be described as two levels. In the first place, one may deal with groups of related words, such as numerals, color words, and kinship terms; and since the referents in question are structured in relationship to one another, e.g., grandfather is to grandmother as uncle is to aunt, we can describe the referential structure of the lexical items which identify these referents. In the second place, one must also deal with individual words which appear to have little or no structured relationship to other terms, e.g. sun, house, grass, and stick.

What is needed for the analysis of semantic structure is a system which will combine a consideration of both domains and context, and which relate single words in so far possible to wider groupings.

The analysis of emotive meanings is by no means as easy as that of referential meanings for the former<sup>is</sup> seen to have no objective, describable domains. In fact almost the only way in which we can analyze emotive meanings is by contexts, either cultural or linguistic. In describing emotive meanings on the basis of cultural contexts we either analyze the behavioral responses of others to the use of certain words (e.i., if we are studying a foreign language) or we try to diagnose our emotional attitudes toward words of our mother tongue.

To objectify and to "Measure" these psychological values, it is sometimes useful to get people to indicate their evaluations of words on a multiple-point scale, using such contrasts as good-to-bad, exalted-to-debased, enjoyable-to-painful, hot-to-cold, etc.

Having analyzed the meaningful relationships between words, we must now study the meanings of the words or linguistic units themselves. Such a study must be divided into two parts:

1. The words as symbols which refer to objects, events, abstracts, relations (the referential meaning).
2. The words-prompters of reactions of the participants in communication (the connotative meaning).

***THE MARKING OF MEANING***

In view of the fact that people are expected to speak about a staggering variety of the experiences with only a limited number of words or semantic units (perhaps 25,000 to 50,000 for the average person), it would seem that language would be incredibly ambiguous and obscure. Nevertheless, people do succeed quite well in using this very limited inventory of words to identify, describe, and talk about literally millions of elements in their world, as well as many concepts, ideas, and beliefs which seem to bear no resemblance to anything earthly. The mechanism by which this is accomplished is one of the really remarkable features of language.

In most studies of semantics, or the science of meaning, the emphasis is upon the relative ambivalence of terms, i.e., their capacity to have many different meanings. For example, word such as red, chair, and man are discussed in terms of the great variety of possibilities. While this is undoubtedly quite true, the real point of all this is that in the actual usage of language there is no such prevailing ambivalence. In fact, in most instances the surrounding context points out quite clearly which of these basic meanings of a word is intended. And it is perhaps from this standpoint that we can best understand the true nature of the semantic structure of language.

But when we speak about the contextual specification of the meanings; of words, we are not talking in vague, nebulous terms. Rather, the linguistic context of the sense in which it is referred to ~~has~~ has two very definite aspects:

1. In many cases, the particular meaning of a word that is intended is clearly specified by the grammatical constructions in which it occurs; this is what we will refer to as syntactic marking.
2. In other cases, the specific meaning of a word which is intended is marked by the interaction of that term with the meanings of other terms in its environments.

### ***CONNOTATIVE MEANINGS***

The analytical procedures by which we come to understand the message we want to translate involve quite distinct but closely related aspects of the message:

1. The grammatical aspect
2. The semantic aspect

We already considered the nature and analysis of grammatical meaning and also the referential aspect of the semantics. But we not only understand the reference of words; we also react to them emotionally, sometimes strongly, sometimes weakly, sometimes affirmatively, sometimes negatively. This aspect of the meaning which deals with our emotional reactions to words is called connotative meaning. The fact that such meanings exist has already been made abundantly clear from our brief consideration of the associations of meaning.

The association surrounding some words sometimes become so strong that we avoid using these words at all: this is what we call verbal taboo. On the one hand,

there are negative taboos, with associated feeling of revulsion, or disgust, against such words as the famous four-letter words in English which refer to certain body organs and functions. The fact that the taboo is against the word and not the referent can be seen from the fact that there are quite innocent scientific terms which refer to the same things and which are perfectly acceptable. But the feeling against the words is such that even though everyone knows them, they are not used in polite society, and even many dictionaries refuse to print them. Such words are thought to defile the user.

On the other hand, there are positive taboos, associated with feelings of fear or awe: certain words (often the names of powerful beings) are also regarded as powerful, and the misuse of such words may bring destruction upon the helpless user.

Less intense feelings are nevertheless strong enough, in the name of propriety, to cause many to substitute euphemisms such as washroom, comfort station, lounge, powder room, and numerous colloquial and babytalk terms for the word toilet. Similar cases are those of sanitary engineer, substituted for garbage man, and mortician, substituted for undertaker. The entire complex of euphemisms surrounding death and burial undoubtedly contains of strong ingredient of fear.

The connotations of words may be highly individual. For example, because of some experience in a doctor's office, the word doctor may be quite abhorrent to a child. But most such individual connotations are quickly lost, while the socially determined connotations (which are often purely conventional and therefore

learned) are acquired by each speaker as part of his language-learning experience.

In order to understand the nature of connotative meaning, it is important to note its three principal sources;

1. The speakers associated with the word.
2. The practical circumstances in which the word is used.
3. The linguistic setting characteristic of the word.

Note that positive and negative taboo apply to all three aspects.

When words become associated with particular types of speakers, they almost inevitably acquire by this association a connotative meaning closely related to our attitudes toward those speakers.

This means, for example, that words used primarily by children or in addressing children get a connotation of being childish speech, and thus are not appropriate for adult usage. Similarly, certain words become associated with specific social classes. In British English much has been made of U and non - U speech, that is, the speech of the upper class in contrast with that of the non - upper classes. An interesting example is that of use of napkin, which is U, as against the use of serviette (a French word) which is non - U. Luncheon, which was originally U, is now non - U, while the reverse process has taken place for lunch. It has been shown, both in Great Britain and in the United States (as well as elsewhere) that people in the classes which are socially mobile and ambitious attempt to imitate the speech of the class they hope to enter, but that once they

succeed, the upper class speech has changed also.

Educational levels may also be involved, so that educated persons use what is called "Standard speech" while the uneducated tend to use "Substandard" pronunciation, words, and grammatical forms. The more extreme instances of educated speech acquire a connotation of pedantry. Note that all such usage levels (standard, substandard, pedantic, etc.) are socially, not linguistically, determined.

### ***LINGUISTIC MEANING***

We must consider linguistic meaning; for, in the first place, this is much less understood, and hence more likely to cause confusion in our semantic analysis, and in the second place it structurally precedes referential and emotive meaning, which may be said to "begin where linguistic meaning leaves off". Certainly from the standpoint of an adequate theory of meaning, it is useful to begin with the meanings of grammatical constructions and to go on from these to a consideration of referentiated emotive signification.

In the phrase "old man" the total meaning of the phrase is not signaled by the referential or emotive values of the isolated words old and man, but a part of the meaning is derived from the construction itself that is to say, the combination of attributive adjective and noun head also possesses a meaning, namely, that the first element qualifies the second. Similarly, in such phrases as gray house, beautiful fur, and tall tree it is the first component in each case which qualifies the second. Such a construction may actually be labeled a "qualifier-head phrase,"

as a means of designating this meaningful relationship between the constituent parts of the construction.

There are, of course, many different types of constructions and correspondingly diverse meaningful relationships between the constituent parts of grammatical constructions. For example in the phrases John left, Mary danced, and Bill played the first constituent in each instance identifies the actor and the second the action, a kind of the "actor-action" construction; while in the phrases through the house, behind the store, and in the shed, the relationship between the prepositions through, behind, and in and the following immediate constituents (consisting of the nouns with preposed determiner - the) may be described as relation-axis. Other basic grammatical constructions include. "delimiter-head," e.g. this man; one child; "action - goal," e.g. hit him and saw John: and "equater - equated," e.g. is fine, become sick, and appeared well.

Linguistic meaning must be carefully distinguished from other types of meaning, for the linguistic signification of a form does not refer to anything outside of language itself, as does referential or emotive meaning, rather to the meaningful relationships which exist within language.





## **PART FOUR**

### **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 easy to be carried out. But, the fact is that translators, in rendering texts, are always ingulfed 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 realization 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.

The second problem concerns the inefficiency of the translator's mastery of the target language and how the 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 any one 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 Warner claims that the 'degree of similarity between the systems of the two languages determines the efficacy of the translation made'. 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.

### ***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 association" are so diverse that they cannot be substituted for each other.

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.

### ***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 sibling relative but to a family-head authority. Nevertheless, the English equivalent, particularly in communities where father-child relationship is shaky, has potentially a different meaning.

### ***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 effort into author's 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`), `piyale` (literally `cup`), and `sorahi` (literally `goblet`), etc. have the following connotations respectively:

zulf (tress)	signifies:	the hidden divine essence
Khal (mole)	signifies:	the black point of soul
rindi (profligacy)	signifies:	one color of unity
masti (intoxication)	signifies:	non-existence
<b>Dair-i-Mughan</b>		
(the Magian's cloister)	signifies:	the place of profligates
sharab-i-nab (pure wine)	signifies:	the mysteries of love
naghma (melody)	signifies:	the murshid of the time
sareban (camel-driver)	signifies:	fate and destiny
attar (the perfumer)	signifies:	a. God, the absolute existence
	signifies:	b. Mohammed, the essence of all existing things
tarane (melody)	signifies:	devotion
chang(harp)	signifies:	piety
saqi (cup-bearer)	signifies:	God, the absolute
		powerone
mey (wine)	signifies:	Mysteries
sorahi (goblet)	signifies:	the heart of the Arif, knower of divine

torreh (fore-lock)	signifies:	divine attraction
khomar (vintner)	signifies:	the perfect Arif, the comprehender of divine knowledge of truths
cheraq (lamp)	signifies:	the holy traveller's heart
chesm (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.

### ***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.

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 words 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  
 ..... بالا خانه 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 combines such as:

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

The Persian expressions such as 'daste gol be ab dade' that cannot be expanded and paraphrased to 'daste-ha-ye gol-ra be ab dade' but can be pluralized to 'daste gol-ha-ra be ab dade' 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 + for
'yamyam'	goody

`dam dam´	stupid
`brunch´	breakfast and lunch taken at the same time

### ***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´ / `janam´ (...) in response to an address including a proper name.

#### ***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 experience.

Examples are as follow:

- `bademjan dore qab cin´ (hypocrite)
- `dast be asa rah raftan´ (to be cautious)
- `noxode har aš´ (Jack-of-all-trades)

`mašine mašdemamdali' (a junk car)

`adame ostoxtundar' (a gentleman)

`aq valedayn' (eternally-cursed)

### *The problem 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 قادیسیه چه خوابهای طلایی می دید.
- 2.....کار به جایی رسید که هرکوری اسمشو می گذاره چراغعلی.
- 3.....مشهدی جواد بقال سرکوچه 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 encumbered 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"

### ***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. 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'.

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.

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) 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 substitute 'eat'.

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 immediated constituents are concerned, languages vary.

We can conclude that the word classes, though similar they seem to be across languages, they are different as to the grammatical properties attributed to them.

#### ***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.

#### *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.

#### *d. style*

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

Konei Chukovsky states, "... sometimes a slip of the vocabulary can ruin an entire text".

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. 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".

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".

*e. 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 mis-communications. 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

نگفتمت مرو آنجا که آشنات منم؟  
 دراین سراب فنا چشمه حیات منم؟  
 نگفتمت که به نقش جهان مشو راضی  
 که نقش بند سراپرده رضات منم؟  
 نگفتمت که منم بحر و تویکی ماهی؟  
 مرو به خشک که دریای با صفات منم؟  
 نگفتمت که چو مرغان به سوی دام مرو  
 بیا که قوت پرواز دیرپات منم؟  
 نگفتمت که صفت های 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 کد خدات 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.

### ***THE ROLE OF THE TRANSLATOR***

We actually do not know precisely what takes place in translator's mind when he translates, for psychologists and neurologists do not know the manner in which language data are stored in the brain. The fact that in some brain injuries the capacity of bilingual persons has been reduced to the speaking of one language and not the other has led to the belief that there may be compartmentalization in the brain. However, this hypothesis has been generally rejected.

One argument against any strict compartmentalization is the fact that a person who knows several languages is not always aware of the language in which certain concepts were communicated to him. However, a person who has, for example, studied mathematics in German, music in French, and science in English seems to retain a good deal of this compartmentalization in his

participation in such activities. At the same time, merely having a knowledge of two languages is no guarantee that person can function as a translator; for in certain individuals there seems to be no connection between the two sets of experiences which provide the culture contexts for the use of the two languages. If a person is to serve as a translator and especially if he is to be an interpreter of continuous discourse (simultaneous interpreting), he must have had a good deal of experience in language switching. Moreover, some bilingual persons are good in translating from one of their languages into the other, but cannot easily reverse the roles.

### ***THE STEPS THAT A TRANSLATOR HAS TO TAKE IN ORDER TO PRODUCE A DECENT TRANSLATION***

It is obviously impossible to describe the wide range of circumstances under which individual translators work, or to define adequately all the variety of procedures they employ for different types of translations. However, some of the principal steps in procedure employed by a competent translator can be outlined, as follows;

#### ***1. Reading over the entire document:***

Before actual translating can be started, or even a preliminary background study can be undertaken, it is essential to read the entire "Message".

#### ***2. Obtaining background information:***

It is important that the translator obtain all information available about the document in question, including the circumstances of its writing, publication, and distribution, its relationship to other documents of a similar type (whether coming from the same source or not), and any detailed studies of the document by competent scholars.

3. Comparing existing translations of the text:

A translator should not be guilty of merely copying the work of others, but by studying what others have done; he has a greater chance of profiting by their experience as well as avoiding the errors they may have made.

4. Making a first draft of sufficiently comprehensive units:

No translation should proceed word by word or even phrase by phrase. But should take a minimal unit the longer sentences or shorter paragraphs. In writing out or dictating such units, the translator should not hesitate to employ boldness and freedom of expression. Moreover, the first draft should aim at fullness of expression, rather than a bare minimum of equivalence.

5. Revising the first draft after a short lapse of time:

It is important that a first draft be left "to cool" at least for a day or so, so that one can return to the work with a greater objectivity and detachment, during the process of revision one can;

- a. prune out unnecessary words.
- b. rearrange the component parts.
- c. correct errors in meaning and style.
- d. give special attention to the connection between basic units.

6. Reading aloud for style and rhythm:

Because of the primacy of oral over written forms of language, it is essential that the form of a translation be read aloud in order to test its style and rhythm.

7. Studying the reactions of receptors by the reading of the text by another person:

The reactions of receptors by the hearing of a text are important indicators of the validity of overall impression of a translation. The translator himself can note the points at which the reader hesitates (often marking awkward style or overly heavy communication load due to word choice), as well as expressions of comprehension or misunderstanding in the hearers. Moreover, the translator can question hearers about matters which may not have been clear and items which could lead to misunderstanding. This may be done by direct questions about content or by asking certain persons to explain the substance of what they have heard.

8. Submitting a translation to the scrutiny of other competent translators:

Such persons may be either stylists in the receptor language or experts in the meaning of the source language document.

**9. Revising the text for publication:**

This last step in procedure involves not only attention to comments made by others, but should include very close attending to orthographic detail, in order to avoid extensive modifications in the printer's proofs.

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