**UNIVERSITY OF GONDAR**

**COLLEGE OF SOCIAL SCIENCE AND HUMANITIES**

**DEPARTMENT OF THEATRE ARTS**

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**TRANSLATION**

**A Reading Material for Theatre Arts Students**

**PREPARED BY: - Goshime Lemma**

**CHAPTER ONE**

**TRANSLATION:** **Definition, interpretation and theoretical perspectives**

Introduction

The need for translation arises because human communities across the world speak thousands of varied, sometimes difficult to understand, often mutually incomprehensible languages. It is not possible for an individual to know well even some of the major languages of the world. Translation is a readily available process for different language communities to comprehend one on other and facilitate ex­change of information despite apparent language barriers. Through interpreters, it facilitates interaction and understanding among different speech communities too. Without going through the hardship of learning a new language, one can get a fairly good idea of the culture of a speech community and their literary and scientific achievements.

Due to the aid/assistance of translation, there is easy access available to great literary works in various world languages. The Bible, the Quran, and Indians Religious Books the Mahabharata, the Rama­yana and the Gita are but a few of these works which have become accessible in almost every language of the world, owing to translation. Thus, translation serves as a source of diffusion of knowledge of sev­eral kinds and plays a key role in the utilization, addition and expansion of languages. It enriches both the target language and the literature written in it. The Target Language benefits through the absorption of phonology, vocabulary and syntax of the Source Language.

Translation involves translation of a source culture. As J.B. Casa Grande says “In effect, one does not translate LANGUAGES, one translates CULTURE. In the process of translating the matter from a SL, its cultural nuances, idiomatic expressions, poetic snippets, innovative metaphors and similes, get transmuted in a TL which is often rooted in a different culture. A satisfactory translation is always possi­ble, but a good translator is never satisfied with it. It can usually be improved. There is no such thing as a perfect, ideal or ^correct' translation.

A translator is always trying to extend his knowledge and improve his means of expression; he is always pursuing facts and words. He works on four levels: translation is

* first, a science, which entails the knowledge and verification of the facts and the lan­guage that describes them- here, what is wrong, mistakes of truth, can be identified;
* secondly, it is a skill, which calls for appropriate language and acceptable usage;
* thirdly, an art, which distinguishes good from undistinguished writing and is the crea­tive, the intuitive, sometimes the inspired, level of the translation;
* Lastly, a matter of taste, where argument ceases, and preferences are expressed, and the variety of meritorious translations is the reflection of individual differences.

Translation has been instrumental in transmitting culture, sometimes under unequal conditions respon­sible for distorted and biased translations, ever since countries and languages have been in contact with each other. Thus the Romans 'pillaged\* Greek culture; the Toledo School transferred Arabic and Greek learning to Europe; and up to the nineteenth century European culture was drawing heavily on Latin and Greek translations. In the nineteenth century German culture was absorbing Shakespeare, In this cen­tury a centrifugal world literature has appeared, consisting of the work of a small number of 'international\* writers (Greene, Bellow, Solzhenitsyn, Boll, Grass, Moravia, Murdoch, Lessing, amongst those still living, succeeding Mann, Brecht, Kafka, Mauriac, Valery, etc.) which is translated into most national and many regional languages. Unfortunately there is no corresponding centripetal cultural movement from 'regional' or peripheral authors. That translation is not merely a transmitter of culture, but also of the-truth, a force for progress, could be instanced by following the course of resistance to Bible translation and the preservation of Latin as a superior language of the elect, with a consequent disincentive to translating between other languages. As a technique for learning foreign languages, translation is a two-edged instrument: it has the special purpose of demonstrating the learner's knowledge of the foreign language, either as a form of control or to exercise his intelligence in order to develop his competence.

Translation: Globally Speaking!

World over, translation has emerged as a site for literary and cultural transaction mediating be­tween literary and cultural groups across linguistic and political territories. This art is as old as written language. As per Encyclopedia Americana, literary historians have been able to trace it way back to 3000 B.C. The Greeks, Romans, Arabs, the English monarchs besides other rulers of various dynasties had en­couraged translation. The tradition of English translations from Chaucerian times to Pope and then po­etic translations in the nineteenth century by D.G. Rossetti and Coleridge to the twentieth century con­tributions by Robert Graves and Jackson Knights ----- all have gone a long way to show its immense con­tribution to the said tradition.

Translation opens for us a window to the world. The technological revolution owing to the Inter­net combined with the increased mobility of population, has brought about great changes in interna­tional communication. This has led to an increasing demand for translation and for greater intercultural understanding. Translators and interpreters are in demand in order to facilitate international exchanges, both commercial and political. This is the twenty-first century era where machine-translations are a ready need, 24- hour breaking news demands quick translations in regional languages; where crime and disaster scenes are instantaneously made globally accessible. With a global shift from industrial societies to information societies due to Computer Mediated Communication (CMC), translation is getting more and more indispensible. Words like ‘Tele translation’ and ‘Tele interpretation’ have emerged to indicate a scene-by-scene approach as opposed to the traditional frame-by-frame (word-for-word) translation. Television and film subtitling demand precise translations. Globalization has sought to demonstrate the diversity of translation practices in the new century. Translation here is so crucial that as Michael Cronin puts it, Globalization could not happen without translation.

Historical Background of Translation

The Roman Influence

There are certain concepts of translation that prevail at different times, which can be docu­mented for convenience. To begin from the ancient times, the first traces of translation date from 3000 B.C. The most famous translation from the ancient world is that of the Rosette a Stone, which dates back to the second century B.C. Translation, however attained importance in the West in 300 B.C., when Romans started translating Greek texts. In 240 B.C., Homer’s Odyssey was translated by Livius Androni­cus. Furthermore, individuals such as Quintilian, Cicero, Horace, Catallus and the Younger Pliny gave se­rious inputs to study the problems of translation. The views of Cicero and Horace on translation had a great influence on the latter generation of translators. The two Romans made a distinction between ‘word for word translation’ and ‘sense for sense translation’ and preferred the latter to the former. (Bassnett - McGuire 43-44). Until the first century B.C., the Romans were accused of translating Greek literature into their language (Latin), for this was perceived as evidence of their lack of originality. Greek language never inhibited them as they translated the Greek texts into Latin to enrich their native lan­guage and literature. The Romans ingeniously used translation as a tool to render the Greek classics with great skill and insight though there was no prevailing systematic study of principles and procedures of translation available.

Bible Translation

With the rise of Christianity, the role of translation was more evangelistic than aesthetic. The history of Bible translation is a peek into a representative Western culture. The early Bible translators rendered the Hebrew originals literally because of the tendency to regard the letter rather than the spirit. A.D. Aquila in the second century A.D., made a painstaking literal translation of the Hebrew Old Testament into Greek. The New Testament was translated very early into a number of different lan­guages such as Syriac, Latin, Coptic, Ethiopic, Gothic, Georgian and Armenian. In the fourth century A.D., St. Jerome translated the New Testament into Latin. His approach to translation was systematic and dis­ciplined. He admitted to have rendered sense for sense and not word for word translation. He also claimed the support of Cicero. English translations of the Bible include that of John Wycliffe (c. 1330-84) in the fourteenth century (from Latin), William Tyndale’s in the sixteenth century (from Hebrew and Greek), and the King James Version of the early seventeenth century. Wycliffe’s theory called ‘dominion by grace’ made the Bible the centripetal force applicable to all human life. According to this Wycliffe theory, man was immediately responsible to God and God’s law; not canon law but he meant that, the guidance of the Holy Word. All humans needed to have an access to the Bible and hence it was appro­priate that the Bible be translated in the regional languages. Wycliffe’s edition was revised by his disciple John Purvey around 1408. In his Preface, Purvey states that the translator should aim at an intelligible, idiomatic version, so that it becomes accessible to the layman, thus fulfilling the primary function of the translation. After Wycliffe, the New Testament was translated into modern English by William Tyndale (1494-1536) in 1525. In his translation, Tyndale made use of the principles of translation employed by Luther (explained below) which made his work accepted as a basis for later English translators of the New Testament. However, Tyndale’s New Testament was publicly burned in 1526 and was instrumental in spurring the emergence of the Coverdale Bible (1535), the Great Bible (1539) and the Geneva Bible in 1560. Tyndale’s main motive for translation was to make the Word of God accessible to the lay man in regional languages, as the church authorities forbade this, for they considered the vernaculars to be full of filth and ribaldry, intended to corrupt minds. The Coverdale Bible was also banned, but this did not deter Bible translation. Each successive version drew on the previous ones, borrowing, amending and revising. The German translator, Martin Luther (1483-1546) was the most influential figure in the field of translation during his period. His Bible translation laid the foundations of Modern German. Luther had established the following rules for those who helped him when he was translating the Bible:

* + First: the Holy Scriptures speaks of divine words and objects.
  + Second: if a proverb or an expression fits in with the New Testament, use it.
  + Third: pay attention to grammar.

According to Bassnett - McGuire the aims of the sixteenth century Bible translators were as follows:

* To clarify errors arising from previous versions, due to inadequate SL manuscripts or to linguistic incompetence.
* To produce an accessible and aesthetically satisfying vernacular style.
* To clarify points of dogma and reduce the extent to which the scriptures were interpreted and re-presented to the lay people as a Meta text.

The important criteria perceived by the Renaissance Bible translators were the fluidity and intelligibility in the target text. At the same time, they took pains to transmit a precise message, as any mistranslation would lead to the condemnation of the translator to death as a heretic. The element of style was also important, for Bible translation was used as one of the tools to uplift the status of the vernacular. Thus we see how Bible translations into various vernacular languages, emerged despite threats (to transla­tors) and condemnation. Later versions improvised the earlier ones keeping in mind the linguistic, aes­thetic and cultural elements. It is interesting to see the interpretation and re-presentations of Biblical ‘meta texts’, a transformation and a building of a new primary text, keeping in mind the spiritual, theo­logical and cultural sensitivity of the laity. Luther’s attempt to ‘Germanize’ indicated the need to domes­ticate a ‘sacred text’ like the Bible in order to make it lay-man-friendly. Every precaution was taken to avoid mistranslations as this would amount to sacrilege. Even after exercising caution, translated ver­sions of the Bible were burnt. Moreover, the translators braved the threat to life and some like Tyndale, were declared as heretics and burnt at the stake.

The middle Ages

In the medieval educational system, the concept of translation was used as a writing exercise, as a means to improve oratory and to enhance the imaginative powers of the students. Latin was the language of the educational system throughout Europe for many centuries. But from the tenth century onwards, vernacular literatures began to emerge. With this development, translation assumed a differ­ent role. Since there was very little or no written tradition for the emerging vernacular literatures, many works produced in other cultural contexts were translated into vernacular with the aim of improving the status of the latter. Gianfranco, in his article on vulgarization and translation suggested that the medie­val effects in translation might be described either as vertical or horizontal. Vertical translation is the one by which a SL text that has a special prestige is translated into the vernacular, while horizontal translation is the translation of a SL text into a TL text of a similar value. This distinction is helpful in showing the link between the translation and the two coexistent in different literary systems. Transla­tion, whether vertical or horizontal was considered as a skill, linked to the modes of reading and inter­preting the original text.

The Sixteenth Century

With the invention of printing in the fifteenth century, the role of translation had undergone many significant changes. Serious attempts were made to formulate a theory of translation. The French humanist Etienne Dolet (1509-46) was the first writer to formulate a theory of translation. He published a short outline of the principles of translation in 1540 entitled ‘’La maniere de bien traduire d’une langue en aultre’’ (How to Translate Well from one Language into Another). In this he established the following five principles for the translator:

1. The translator must fully understand the sense and meaning of the original author, alt­hough he is at liberty to clarify obscurities.
2. The translator should have a perfect knowledge of both the SL and the TL.
3. The translator should avoid word-for-word renderings.
4. The translator should use forms of speech in common use.
5. The translator should choose and order words appropriately to produce the correct tone.

Dolet’s views were echoed by George Chapman (1559-1634), who translated Homer’s works. Chapman states that a translator has to avoid what Dryden calls “meta phrase” or word-to-word translation and attempt to capture the spirit of the source text by avoiding overtly loose translations by basing them on a sound footing of scholarly investigation. The important characteristic of the Renaissance period is the “affirmation of the present through the use of contemporary idiom and style”. For instance, the indirect discourse was frequently substituted by the direct discourse in order to add immediacy and vitality to the text.

Translations of poetry of this period showed faithfulness to the meaning of the original poems in relation to their readers, rather than to individual words or sentence structures because poems were considered as objects of art of particular cultural systems and thus, they were to be translated so as to function similarly to the target cultural systems. Conscious alterations made to target language text in the course of translation by translators such as Wyatt (1503-42) and Surrey (c.1517-47), led critics to consider them sometimes as ‘adaptations’. The translators of this period used to update the SL texts by means either of additions, omissions or conscious alterations.

Translation played a key role in Renaissance Europe to disseminate literature across languages and borders. As George Steiner lucidly puts “At a time of explosive innovation, and amid a real threat of surfeit and disorder, translation absorbed, shaped, and oriented the necessary raw material.” Moreo­ver it established Logic of relation between past and present, and between different tongues and tradi­tions which were splitting apart under stress of nationalism and religious conflict.

The Seventeenth Century

The theory of literature and the theory of translation underwent radical changes by the mid-seventeenth century as a result of the effects of the counter-reformation, the conflict between absolute monarchy and the widening of the gap between traditional Christian humanism and science. Imitation of the ancient masters was seen as a means of instruction by the writers of this period. In France, translation of the classics increased between 1625 and 1660 which is the great age of French classicism. French writers and theorists were widely translated into English. Sir John Denham (1656) in his theory of translation discussed both the formal aspect (Art) and the spirit (Nature) of the work. He felt that the principle of literal translation should not be applied to the translation of poetry, “for it is not his busi­ness alone to translate language into language, that in pouring out of one language into another, it will all evaporate; and if a new spirit be not added it the transfusion, there will remain nothing but a caput mortuum (a Latin word to mean ‘worthless remains’)”. Denham proposed a concept of translation ac­cording to which the translator and the original writer are equals differentiated only by the social and temporal contexts. For him, the duty of the translator is to extract the essential core from the SL text and to recreate it in the TL.

Abraham Cowley (1618-1667), an English poet, argued for freedom in translation. In his ‘Preface’ to his Pin darique Odes (1656), he defended his translation by saying:

‘’If a man should undertake to translate Pindar word for word, it would be thought that one mad-man had translated another; as may appear, when a person who understands not the original, reads the verbal translation of him into Latin prose,…I have in these two Odes of Pindar taken, left out, and added what I please; nor made it so much my aim to let the reader know precisely what he spoke, and what was his way and manner of speaking (Steiner 66-67).’’

John Dryden (1631-1700) in his ‘Preface’ to Ovid’s Epistles (1680) classified translations into three basic types: Meta phrase or literal translation, paraphrase or sense for sense translation and imitation, where the translator takes liberty not only to vary the words and sense but also to abandon both if he gets the chance to do so. He classified Cowley’s approach to Pindar’s Odes as ‘imitation’ and did not approve of it. According to Dryden, Meta phrase and paraphrase are the two extremes which have to be eschewed in translation. He says that it is almost impossible to translate verbally and well at the same time. Alex­ander Pope (1688-1744) followed the views of Dryden and stated that no literal translation could be just to an excellent original in a superior language. He further says that it is a great mistake to imagine that a rash paraphrase can make amends for this general defect. He maintained that while closely reading the ST, the ‘fire’ of the poem is what should be principally regarded by a translator.

The Eighteenth and Nineteenth Centuries

The ideas of translation put forth by Dryden and Pope in the previous century reinstated a moral duty of the translator to his contemporary reader to be faithful to the source text and culture. Their impulse was to clarify and essentially state the spirit of the text. Many earlier texts were rewritten so as to fit to the contemporary standards of language and taste. In his Life of Pope (1779-80), Samuel Johnson (1709-84), while discussing the question of additions to a text through translation, states that “the purpose of a writer is to be read”. He Recognize that it is impossible that the source and target texts should always be elegant in terms of their modes of expression. As Johnson says in Lives of the Po­ets, “while they run together, the closest translation may be considered the best” George Campbell of Aberdeen in 1789 published Four Gospels, an outstanding work on the history and theory of translation, which is mainly related to the scriptures. He dealt with Bible translations in a detailed manner and pointed out the inadequacies of the King James Version. According to him, translation should give a just representation of the original, convey the author’s spirit and manner as much as possible and should appear natural and easy.

Alexander Fraser Tyler, in 1790, published his first significant work on translation entitled The Principles of Translation. He set up the following three basic principles of translating:

1. The translation should give a complete transcript of the idea of the original work.
2. The style and manner of writing should be of the same character with that of the origi­nal.
3. The translation should have all the ease of the original composition.

Tyler, unlike Campbell, had treated a wider range of subject matter with concentration on the secular field of translation and hence his work had greater influence. Tyler complained of Dryden’s influence, maintaining that the concept of ‘paraphrase’ had led to lose translations and translation was consid­ered almost synonymous with ‘paraphrase’. However, he agreed that the translator, in order to clarify obscurities could make some omissions or additions. By using the eighteenth century comparison of the translator/painter or imitator, he said that the translator is required to give his picture the same force and effect as the original, without using the same color. The fundamental ideas of the theory of transla­tion which evolved from Dryden to Tyler during the eighteenth century, recreated the spirit, soul and nature of the original work of art through the act of translation.

Translation: Etymology and Definitions

Preliminary definition of translation: Translation refers to the process of, or the product resulting from, transferring or mediating written text(s) of different lengths (ranging from words and sentences to en­tire books) from one human language to another. This preliminary definition attempts to capture the essence of the concept of translation, i.e., the core elements that most scholars and practitioners will agree are present in the concept of translation: written text; transfer; from one natural language to another, as summarized below.

Core elements of translation

(i) Written texts

(ii) Transfer or mediation

(iii) From one natural language to another

It is important to stress that translation deals with the transfer of written text. When the text or the me­dium is oral, however, the term used is interpreting or interpretation. In lay circles, one can sometimes hear the terms translation and translator being used to refer to interpreting and interpreter, with no distinction being made with regards to medium. In translating, the language from which a text is trans­lated is known as the source language (SL) and the language of the translated product is the target lan­guage (TL). What is also referred to as the original text is generally known as the source text (ST) and the translated text is the target text (TT). For instance in a translation of Shakespeare’s Hamlet into Spanish, the ST would be the English original text and the Spanish translation the TT.

The Longman Dictionary of Word Origins (1983) mentions that the word ‘translate’ originates from the Latin word *translates* (Trans + latus), which means ‘to carry over’; implicitly meaning to carry over meaning from one word to another. The term ‘translation’ has several meanings: it can refer to the product (the translated text) or the process (the act of translating). The ‘process of translation’ between two different written languages involves the translator changing the original text from the ‘source lan­guage’ (SL) into a ‘target text’ (TT) in a different verbal language or ‘target language’ (TL). According to David Gramb Literary Companion Dictionary (1984), ‘translation’ is “the rendering of something, and its meaning, from one language into another; a word, phrase, passage, or work transmitted from one lan­guage to another; a text not in its original language; rephrasing in simpler terms; clarification”. Both the above definitions stress on the semantic transference through the activity of translation. However, translation entails much more than semantic inter lingual transfer.

However, translation entails much more than semantic inter lingual transfer. This is amplified further by citing Jacobson (1974) who mentions three types of translation. They are:

* ‘Intra lingual’ translation or rewording - An interpretation of verbal signs by means of other signs in the same language.
* ‘Inter lingual’ translation or translation proper - An interpretation of verbal signs by means of some other language’
* ‘Inter semiotic’ translation or transmutation - An interpretation of verbal signs by means of signs of non-verbal sign systems.

Intra lingual translation would occur, for example, when we rephrase an expression or when we summa­rize or otherwise rewrite a text in the same language. Inter semiotic translation would occur if a written text were translated, for example into music, film or painting. It is inter lingual translation, between two different verbal languages, which is the traditional, although by no means exclusive, focus of translation studies. Therefore, most definitions of the word ‘translation’ focus on the ‘inter lingual’ type of transla­tion.

According to Giuseppe Palumbo’s Key Terms in Translation Studies (2009), ‘translation’ may be defined as “a text in one language that represents or stands for a text in another language; the term ‘translation’ also refers to the act of producing such a text. Over the centuries, Western theoretical re­flections about translation has centered essentially on its very possibility and tried to establish whether and to what extent the meaning of a text in one language can be transferred to a text in another lan­guage”. The key term/phrase one understands in this definition is ‘representation’ and ‘act of produc­ing’. The new century shifts the focus of ‘translation’ from inter lingual semantic transference to repre­senting texts from one language to another. This idea of ‘representation’ is also echoed by Meet Ham and Hudson (1969) who opine that:

‘’Translation is the replacement of a representation of a text in one language by

a representation of an equivalent text in a second language. Texts in different languages

can be equivalent in different degrees (fully or partially equivalent) in respect of different levels

of representation (context, semantics, grammar, lexis, etc.) and at different ranks (word-for-word,

phrase-for-phrase, sentence-for-sentence)’’

The Merriam-Webster’s Collegiate Dictionary mentions ‘translation’ as “an act, process or instance of translating: as: a rendering from one language to another; also: the product of such a rendering b. a change to a different substance, for or appearance. These are three definitions which highlight the commonly understood idea of ‘translation’, whose basic idea is to communicate meanings from one lan­guage to another. It is implied that a translator who undertakes translation has to be proficient in the source as well as the target languages. That translation involves far more than a mere working knowledge of two languages, is aptly indicated by Levy (1963), when he declares that:

‘’A translation is not a monistic composition, but an interpenetration and conglomerate of

Two structures. On the one hand there are the semantic content and the formal contour of

The original, on the other hand the entire system of aesthetic features bound up with the

Language of the translation.’’

Levy’s definition considers an aesthetic component to the activity of translation, in addition to the se­mantic component. Several definitions are given by various theorists on different aspects of translations. For instance, J.C. Cat ford (1965) says:

“Translation may be defined as follows: the replacement of textual

Material in one language (SL) by equivalent textual material in another language (TL)”.

Cat ford upholds that the central problem of translation practice is that of finding TL translation equiv­alents. A central task of translation theory is that of defining the nature and conditions of translation equivalence.

Translation is viewed differently by sociologists, cultural anthropologists and pure linguists. To scholars like Roman Jacobson, translation is merely an act of critical interpretation, “an interpretation of verbal signs in some other language”. According to George Steiner, translation is “a living search, a flow of energy between past and present and between cultures”. Therefore, translation becomes a cross cul­tural enterprise and the translator has to formulate his translation strategies to translate source culture into target culture. The translator is like a tight rope walker, balancing those various elements in order to get the most appropriate equivalence. At this juncture, it will be of great help to understand the pro­cess of translation which happens in the translators mind.

**CHAPTER TWO**

**Process of Translation**

The description of translating procedure is operational. It begins with choosing a method of approach. Secondly, when we are translating, we translate with four levels more or less consciously in mind:

(1) The SL text level, the level of language, where we begin and which we continually (but not continu­ously) go back to.

(2) The referential level, the level of objects and events, real or imaginary, which we progressively have to visualize and build up, and which is an essential part, first of the comprehension, then of the repro­duction process.

(3) The cohesive level, which is more general, and grammatical, which traces the train of thought, the feeling tone (positive or negative) and the various presuppositions of the SL text. This level encompasses both comprehension and reproduction: it presents an overall picture, to which we may have to adjust the language level.

(4) The level of naturalness, of common language appropriate to the writer or the speaker in a certain situation. Again, this is a generalized level, which constitutes a band within which the translator works, unless he is translating an authoritative text, in which case he sees the level of naturalness as a point of reference to determine the deviation - if any - between the author's level he is pursuing and the natural level. This level of naturalness is concerned only with reproduction. Finally, there is the revision procedure, which may be concentrated or staggered according to the situation. This procedure consti­tutes at least half of the complete process.

There are two approaches to translating The first one is you start translating sentence by sen­tence, for say the first paragraph or chapter, to get the feel and the feeling tone of the text, and then you deliberately sit back, review the position, and read the rest of the SL text and the second approach is you read the whole text two or three times, and find the intention, register, tone, mark the difficult words and passages and start translating only when you have taken your bearings.

The danger of the first method is that it may leave you with too much revision to do on the early part, and is therefore time-wasting. The second method (usually preferable) can be mechanical; a transitional text analysis is useful as a point of reference, but it should not inhibit the free play of your intuition. Alternatively, you may prefer the first approach for a relatively easy text, the second for a harder one. Let’s see below one by one the levels in the process of translation.

THE TEXTUAL LEVEL

Working on the text level, you intuitively and automatically make certain ‘conversions’; you transpose the SL grammar (clauses and groups) into their ‘ready’ TL equivalents and you translate the lexical units into the sense that appears immediately appropriate in the context of the sentence.

Your base level when you translate is the text. This is the level of the literal translation of the source lan­guage into the target language, the level of the translation you have to eliminate, but it also acts as a corrective of paraphrase and the barer-down of synonyms. So a part of your mind may be on the text level whilst another is elsewhere.

Translation is pre-eminently the occupation in which you have to be thinking of several things at the same time.

THE REFERENTIAL LEVEL

You should not read a sentence without seeing it on the referential level. Whether a text is technical or literary or institutional, you have to make up your mind. Summarily and continuously, what it is about, what it is in aid of, what the writer's peculiar slant on it? Usually, a more specific reference is desirable in the translation. Thus your translation is some hint of a compromise between the text and the facts.

For each sentence, when it is not clear, when there is an ambiguity, when the writing is abstract or fig­urative, you have to ask yourself:

* What is actually happening here? Why? For What Reason?
* On What Grounds, for What Purpose? Can you see it in your mind? Can you visualize it? If you can­not, you have to supplement the linguistic level, the text level with the referential level, the factual level with the necessary additional information (no more) from this level of reality, the facts of the matter.
* In real life, what is the setting or scene, who is the actors or agents, what is the purpose? This may or may not take you away temporarily from the words in the text. And certainly it is all too easy to immerse you in language and to detach yourself from the reality, real or imaginary, that is being described. Far more acutely than writers wrestling with only one language, you be­come aware of the awful gap between words and objects, sentences and actions (or processes'.. grammar and moods (or attitudes). You have to gain perspective stand back from the language and have an image of the reality behind the text, a reality for which you and not the author are responsible and liable.

The referential goes hand in hand with the textual level. All languages have Strong words and structures which can be finally solved only on the referential level, beginning with a few multi-purpose, overloaded prepositions and conjunctions, through dangling participles to general words. The referential level, where you mentally sort out the text, is built up out of, based on, the clarification of all linguistic difficul­ties and, where appropriate, supplementary information from the 'encyclopedia'.

You build up the referential picture in your mind when you transform the SL into the TL text; and, being a professional, you are responsible for the truth of this picture. Not at all, you are working continuously on two levels, the real and the linguistic, life and language, reference and sense, but you write, you compose, on the linguistic level, where your job is to achieve the greatest possible correspondence, ref­erentially and pragmatically, with the words and sentences of the SL - text.

THE COHESIVE LEVEL

Beyond the second factual level of translating, there is a third, generalized, level linking the first and the second level, which you have to bear in mind. This is the 'cohesive' level; it follows both the structure and the moods of the text: the structure through the connective words (conjunctions, enumerations, reiterations, definite article, general words, referential synonyms, and Punctuation marks) linking the sen­tences, usually proceeding from known information (theme) to new information. Thus the structure follows the train of thought that there is a sequence of time, space and logic in the text.

The second factor in the cohesive level is mood. Again, this can be shown as a dialectical factor moving between positive and negative, emotive and neutral. It means tracing the thread of a text through its value-laden and value-free passages which may be expressed by objects or nouns, as well as adjectives or qualities. You have to spot the difference between positive and neutral. For example; passed away (indicating the value of the person) and died. Whose value cannot always be determined in the context?

My third level, this attempt to follow the thought through the connectives and the feeling tone, and the emotion through value-laden or value-free expressions, is, admittedly, only tentative, but it may deter­mine the difference between a humdrum or misleading translation and a good one. This cohesive level is a regulator, it secures coherence. It adjusts emphasis. At this level, you reconsider the lengths of para­graphs and sentences, the formulation of the title, the tone of the conclusion. This is where the findings of discourse analysis are pertinent.

THE LEVEL OF NATURALNESS

With all that, for all texts, you have to ensure your translation makes sense; that it reads naturally, that it is written in ordinary language, the common grammar, idioms and words that meet that kind of situa­tion.

Normally, you can only do this by temporarily disengaging yourself from the SL text, by reading your own translation as though no original existed. Now you still have to make that passage sound natural, which will usually depend on the degree of formality you have decided on for the whole text.

In translating any type of text you have to sense 'naturalness', usually for the purpose of reproducing, sometimes for the purpose of deviating from naturalness. In the level of naturalness of natural usage is grammatical as well as lexical, and, through appropriate sentence connectives, may extend to the entire text, In all 'communicative translation', whether you are translating an informative text, a notice or an advert, 'naturalness' is essential. That is why you cannot translate properly if the TL is not your language of habitual usage. That is why you so often have to detach yourself mentally from the SL text; why, if there is time, you should come back to your version after an interval.

Naturalness is easily defined, not so easy to be concrete about. Natural usage comprises a variety of idioms or styles or registers determined primarily by the setting of the text, i.e. where it is typically pub­lished or found, secondarily by the author, topic and readership, all of whom are usually dependent on the setting. It may even appear to be quite unnatural. Natural translation can be contrasted with 'casual' language, where word order, syntactic structures, collocations and words are predictable. You have to pay special attention to:

1. Word order, in all languages, adverbs and adverbials are the most mobile compo­nents of a sentence, and their placing often indicates the degree of em­phasis on what are the new information as well as naturalness. They are the most delicate indicator of naturalness.
2. Common structures can be made unnatural by silly one-to-one translation from any language.
3. Cognate words. Both in West and East, thousands of words are drawing nearer to each other in meaning. Many sound natural when you transfer them, and may still have the wrong meaning. Many sounder odd when you transfer them, and are wrong supplement with, without a supplement, Thousands sound natural, have the same meaning, and are right.
4. The appropriateness of gerunds, infinitives, verb-nouns (the establishment of, 'establishing', 'the establishing of,\* to establish\*).
5. Lexically, perhaps the most common symptom of unnaturalness is slightly old-fashioned, now rather 'refined', or 'elevated usage of words and idioms possi­bly originating in bilingual dictionaries. If you are a translator, check with three informants if you can. If you are a translation teacher, welcome an SL inform­ant to help you decide on the naturalness or currency (there is no difference), therefore degree of frequency of an SL expression.
6. Other 'obvious' areas of interference, and therefore unnaturalness, are in the use of the articles; progressive tenses; noun-compounding; collocations; the currency of idioms and metaphors; aspectual features of verbs; infinitives.

How do you get a feel for naturalness, both as a foreigner and as a native speaker? The too obvious an­swer is to read representative texts and talk with representative TL speakers (failing which, representa­tive TV and radio) - and to get yourself fearlessly corrected. Beware of books of idioms - they rarely dis­tinguish between what is current and what is dead. There is no universal naturalness. Naturalness de­pends on the relationship between the writer and the readership and the topic or situation. What is natural in one situation may be unnatural in another, but everyone has a natural, neutral language where spoken and informal written language more or less coincide

QUALITIES OF GOOD TRANSLATOR

A serious translator should be well read critic, scholar, an avid reader and writer with a working knowledge of two or more languages. He has to take a narrow path, be bound by limitations unlike the author, if he has to abide by fidelity to the original text. He must make his meaning clear and give pre­cise word substitutes without disturbing the flow of the translation.

“A translator must never be the editor of a book; he must be faithful, yet harmonious and artis­tic. This is the translator’s fidelity”. An opposite view to this can be observed in an early twentieth cen­tury idea by Ulrich von Wilamovitz, who urged translators to “spurn the letter and follow the spirit”, by stressing on clarity and intelligibility as twin points for translations. Similarly there is another Argentinean writer, Jorge Luis Borges who argues over the translator’s ‘infidelity’, which according to him is ‘happy and creative’ and that is all that matters.

A translator’s task entails numerous challenges as he has to negotiate between two languages, not one unlike the author of the ST. He struggles to find the apt equivalence or a corresponding idiomatic refer­ence, which can be quite mind boggling. His responsibilities are manifold. In all times, he must satisfy the author, the critic and the reader (besides himself). In order to ensure that the translation is faithful, artistic and harmonious, he must himself be a skillful writer, with a deep and sound knowledge not just of the source and target languages but also the respective cultures. Further, he has to negotiate also between two (sometimes varied) cultures. By evolving creative strategies, he has to overcome pitfalls related to vocabulary, syntax, metaphorical and idiomatic references, euphemisms, urban slang and de­code the various registers in the SL. There is always a temptation to be subjective, and such a stance may lead to an inadequately faithful translation with scant objectivity. But a good translator tries to overcome personal influences so that his work becomes a lucid and objective enterprise without per­sonal bias.

To continue with the idea of fidelity, a successful translation has to be largely faithful and also creative. It does not mean that the translator will kill the original and create something new of his own. The translator recreates the input work of art in his own language, not by pretending to be the original au­thor himself. A good translator is not born, but made. With a little care and some labor, a person can acquire the skills of a good translator.

Some of the qualities that distinguish a good and successful translator from a bad or unsuccessful translator are mentioned below.

* **Faithfulness to the Original Text and the Author**: A competent translator should try to get into the mind of the writer of the original text in the source language. S/He should also fully understand the sense and meaning of the original author. She /He should try to put in every effort to ensure that the translation resembles the original text or is very close to the original text in terms of its sense and message. A faithful translator should act like the author's mouthpiece in a way that he knows and comprehends fully whatever the original author has said in his text. The translation should have all the ease of the original composition.
* **Technical Expertise**: The translator has to be an analytical person with necessary flexibil­ity, adaptability and expertise in the use of technology so that s/he can pay close attention to all details and adapt whenever there is a need. Moreover, s/he should have thorough knowledge of the subject that s/he deals with. A person translating the biography of a great personality should have thorough knowledge about the life and achievements of the person concerned. A transla­tor should be an excellent writer with good research and language skills so that s/he can find out things which s/he requires and make use of them in appropriate places. Writing skills help a translator make intelligent choices in regard to words, structures and expressions. The transla­tor should use forms of speech and expressions in common use so that the audience is able to comprehend them properly. Finally s/he should choose and order words appropriately to pro­duce the correct tone and convey the desired meaning.
* **Using the Right Tools**: The experienced translators know how to use the tools like good mon­olingual and bilingual dictionaries, encyclopedias, e-dictionaries, glossaries of technical and standard works, etc. pertaining to the SL text and style guides to help him/her out in moments of difficulty. One should start using them from the beginning so that in course of time it be­comes easy to find out the equivalent terms without wasting much time and energy on them. Having the dictionaries on the computer can also save a lot of time and work.
* **Focus on Creativity**: Expert translators are always creative. They always try to put the text in the target language in a new and attractive garb to make it more acceptable to the audience in the target language. They do this by using a new vocabulary, new expressions and structures whenever necessary to make the translated text more appealing to the audience. It is because of the creative component and the amount of liberty involved in an act of translation, a transla­tor finds his/her job very rewarding and intellectually stimulating.
* **Focus on Reading as an Important Pre-requisite**: A serious translator should read a lot to have an in depth understanding of the nuances of the languages s/he deals with (both the source language and the target language). This habit is essential to help a translator gain command of the language. In the list of reading materials, one may put the classics, newspapers and digital material available online on the internet.
* **Linguistic Competence**: A seasoned translator should be well-conversant with the gram­matical, syntactic, semantic and pragmatic features as well as the socio-cultural contexts of both the source language and the target language. S/He may have the liberty to interpret an idea in a different way but in no case should try to insert his/her own ideas or personal impressions in the new product. Moreover, s/he should take care that the style chosen for translation is appropri­ate for the target audience and should sound natural and spontaneous to the readers of the translated text.
* **Specialization**: A mature translator should have sound knowledge of the discipline to which the target text belongs, particularly the materials which have highly technical vocabulary. You should be familiar with the new terminology and the latest developments in the discipline on which you are working. If one has expertise in translating literary texts, s/he will have difficulty in translating medical or business reports or technical reports.
* **Giving a Finishing Touch**: In an act of translation, you should have enough patience and do the job sincerely. You may also like to discuss your problem areas with the persons you think competent to address the problems. Before preparing the final product, you should go through the translated work two or three times and see if any last minute changes can be made to make it look more accessible and acceptable. You may like to change a few words, expressions or forms to improve the quality. Before letting the work out for publication, you should ensure that the product is suitable for the intended purpose and audience. You may have to change the style or language in accordance with the audience and purpose. Once you are satisfied with the work, you should put the original passage aside and listen to/read your translation with the ears tuned in, as if it were a passage originally written in the target language. You may also ask a friend of yours or an expert in the target language to listen to the translation and give sugges­tions for improvement. After incorporating the changes suggested, submit it to the agency or the organization who had assigned you the job.

**CHAPTER THREE**

**FUNCTIONALISM AND FUNC­TIONAL TRANSLATION THEORY**

**THE BACKGROUND AND DEVELOPMENT OF FUNCTIONALISM**

“Functionalism” means focusing on the function of texts and translation. Functionalism is a broad term for various theories that approach translation in this way. Functionalist approaches to translation were invented in the early twentieth century in Germany. In the following sections, the development and the historic background of functionalism will be discussed. German functionalism plays a major role in the history of translation. But it did not appear overnight. Functionalist approaches to translation were de­veloped in Germany by a number of German translators in the late1970s. However throughout its his­tory, functionalism has its roots in early translation practice, especially in literary or Bible translation. In the west, linguistics was a major discipline of the 1950s and 1960s. Therefore, it is hardly surprising that translation theories emphasizing linguistic equivalence were authoritative and exerted great influence at that time. Early translation theorists such as Cicero, Jerome and Martin Luther, all explained their diffi­culties in translation research. However, in the 1960s, due to the profound influence of the discipline of linguistics, translation study was regarded as a science and became linguistically oriented. Many defini­tions of translation emphasized the linguistic aspect. These definitions also shared something in com­mon, i.e. viewing translation as a code-switching operation.

Translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message. However in all countries, the criterion for translation is more concerned with word-for-word fidelity to the source text. For this equivalence-based approach, the emphasis is on the faithfulness or equivalence of the target text (TT) to the source text (ST). The original text has an abso­lute privilege over the translated text. Such a linguistic perspective undoubtedly had its merits. But at the same time, its demerits obvious reveal. In translation practice, it was found that there were cases when word-for-word fidelity to the source text was not desired. This is because translation is not strictly limited to linguistic points and the linguistic equivalence is often not a prerequisite for the translation of informative texts such as technical reports, news, business documents and instructions. To sum up, such an equivalence-based linguistic approach still focuses on the source text, according to which the charac­teristics of the source text must be preserved in the target text and the target text must be equivalent to the source text. However, equivalence cannot solve all the translation problems. In many translation efforts, translators encounter many cases in which functional matters take precedence over the normal standard of equivalence, especially at the information age beginning from the 1970s. Linguistics-ori­ented theorists did some adjustments in their own approaches, but seemed to cause more disorders. Thus, it was necessary to call for a new theory which could explore translation studies from an alterna­tive perspective. “The 1970s and 1980s saw a move away from the static linguistic typologies of transla­tion shifts and the emergence and flourishing in Germany of a functionalist and communicative ap­proach to the analysis of translation.” In translation practice, the strategy should not be determined by the text itself or the translator himself/herself, but should be mainly decided by the purpose of the translation. This purpose-oriented approach to translation is one of the central ideas of functionalist theory.

Functionalism is a broad term for various theories that approach translation in this way. Although what we call the Skopos theory has played a primary role in the development of this trend, a number of scholars subscribe to functionalism and draw inspiration from the Skopos theory without calling them anything like “Skopos”. We shall thus be looking at functionalism as a broad approach, trying to distin­guish between its parts wherever possible and necessary (Nord, 2001:1).From Nord’s definition, we can see that functionalism is a broad term which pulls together a variety of functionalist approaches to translation. Functional translation approaches include not only the Skopos theory developed by German scholars, which have played a major role in studying translation, but also the theory of dy­namic/functional equivalence put forward by American scholar Eugene A. Nida as well as English scholar Peter Newmark’s text-type classifications and communicative vs. semantic translation. The reason why they are grouped together is that they all study translation theory and practice from the perspective of function or functions of texts, although they are somewhat different.

The background and the development of functional translation theory have been introduced in the previ­ous section. In the following sections, some basic theories or concepts from functional translation the­ory will be introduced.

**BASIC THEORIES OR CONCEPTS FROM FUNCTIONAL TRANSLATION THEORY**

The Framework of the Skopos Theory

The Skopos theory, originating in Germany, has two major leading exponents, one was Hans J. Vermeer in an earlier time and the other was Christiane Nord, at the later time. “Skopos” is a Greek word for “purpose, intent, goal, aim and function”. In Vermeer’s point of view, any form of translational action must be conceived as an action and any action has an aim, a purpose. Skopos usually refers to the pur­pose of the target text. And Vermeer holds that the optimal strategies are decided by the Skopos or the translation purpose. (Vermeer, 1989:20) It is quite different from equivalence-based theories, where the source text is absolutely the yardstick and equivalence is the top principle. In functional theories, what theorists most concerned about is the purpose or the effect of the target text.

There are three guiding rules in the Skopos theory: skopos rule, coherence rule and fidelity rule.

The top-ranking rule for any translations is the ‘Skopos rule’, which says that a translational action is de­termined by its Skopos; that is, ‘the end justifies the means’. It is not the source text that determines the translation process, but the prospective function or Skopos of the target text. This rule offers an answer to the question, that is, what is a good translation. Is it a free translation, a literal one or something else? It depends on the purpose or typology for which the translation is needed, because the Skopos of a particular translation task may require a ‘free’ or a ‘faithful’ translation, or anything between these two extremes. In informative text, “free form, but faithful content” is important because message or information is more important than the format.

Another important rule of the Skopos theory is the coherence rule. This rule specifies that a translation should be acceptable in the sense that it is coherent with the receivers’ situation. In other words In short, the target text should conform to the standard of intra textual coherence. It means translators should produce a text that is likely to be meaningful to the receiver of the target culture.

The third rule in the framework of the Skopos theory is the fidelity rule, or ‘inter textual coherence’ in Vermeer’s words, referring to the faithfulness of the target text to the source text. Since a translation is an offer of information, it is expected to bear some kind of relationship with the corresponding source text. The translation should be a representation of the source text at least in one of the aspects of con­tent, form or effect. The important point is that inter textual coherence should exist between source and target text, while the form it takes depends both on the translator’s interpretation of the source text and on the translation Skopos. In informative texts translation is generally a representation of the content of the source text.

These three rules are ordered according to their importance. Inter textual coherence is considered sub­ordinate to intra textual coherence, and both are subordinate to Skopos rule. That is to say, the first concern of the translator is the purpose of a specific translation task rather than faithfulness to the source text. This is quite different from the other translation theories, which always advocate “faithful­ness” and “equivalence”.

Besides the three rules, there is another principle, “Function plus Loyalty”, which is raised by Nord. Be­cause the translation purpose of the translator may be in line with the intentions of the original author. What the translators should do is to show the responsibility, or “loyalty” towards those involved in translational interaction including the author, the translation initiator and the receiver. Loyalty commits the translator bilaterally to the source and the target sides. It must not be mixed up with fidelity or faithfulness, concepts that usually refer to a relationship between the source and the target texts. Loy­alty is an interpersonal category referring to a social relationship between people.

Function refers to the factors that make a target text work in the intended way in the target situation. Loyalty refers to the interpersonal relationship between the translator, the source-text sender, the tar­get-text addresses and the initiator (Nord, 2001:126). Nord believes that the translator should be re­sponsible bilaterally for the target receiver as well as the original author. The translator should respect the source text producer and try to adjust the purpose of the target text and the source text writer’s intentions.

The combination of function plus loyalty makes a supplement principle that perfects the Skopos Theory, and grants the translator some liberty in the translating process in order to achieve the intended func­tion of the target text, as well as keeping him from going far away from the original author’s intention.

Based on the above introduction, we can have a general idea of the framework of the Skopos Theory. And through the great efforts made by Vermeer, Nord and other translation researchers, the Skopos Theory is still very influential in Germany and has been spread to other parts of the world, including China.

Nida’s Functional Equivalence

Eugene Nida, a famous American translation theorist and a Bible translator, also exerts a profound influ­ence on the worldwide translation field. As opposed to the traditional conception of linguistic equiva­lence, Nida takes a functional approach to translation but distinguishes formal and dynamic equivalence in translation. “Formal equivalence” refers to faithful reproduction of the source text in terms of the formal elements and “dynamic equivalence” denotes acquisition of equivalent extra-linguistic communi­cative effect. Viewing translating as communicating, he advocates dynamic equivalence as a translation criterion.

Nida explains his concept of dynamic equivalence in the following way: “dynamic equivalence is there to be defined in terms of the degree to which the receptors of the message in the receptor language re­spond to it in substantially the same manner as the receptor in the source language. This response can never be identical, for the cultural and historical settings are too different, but there should be a high degree of equivalence of response, or the translation will have failed to accomplish its purpose.” He em­phasizes that the target text should function in the same manner in the target situation as the source text functions in the source context. That is to say, the target text should be functionally equivalent to the source text. Later, Nida employs the term “functional equivalence” to replace the often misunder­stood “dynamic equivalence” to emphasize the concept of function as well as to provide a much sounder basis for talking about translation as a form of communication since the focus is on what a translation does or performs.

“Functional equivalence” highlights the concept of “function” in Nida’s theory. We can see that dynamic equivalence focuses on producing the equivalent effect of the message upon the receiver. In Nida’s point of view, when determining whether a translation is faithful to the original text or not, the critic should not compare the formal structure between the source text and the translated one, but compar­ing “receptors’ response”. He holds that if a close, formal translation is likely to result in misunder­standing of the source text, make no sense, or pose great difficulty in understanding, the translator is supposed to adjust the original text in order to make the text of translation understandable and ac­ceptable to readers and to achieve the intended response. The adjustments may be on all levels: pho­nology, lexicon, syntax, and discourse. Usually, the greater the difference between the source and target languages, the greater the need for adjustments and the greater the differences between the source and target cultures, the greater the need for adjustments

Nida has played a key role in shifting away from strict word-for-word equivalence. His emphasis on reader’s response and his idea of adjusting the original text to make the translation understandable and acceptable to the target readers shed much light on practical translation. Later on, Nida changed “dy­namic equivalence” into “functional equivalence”, because it seemed much more satisfactory to use the expression “functional equivalence” in describing the degree of adequacy of a translation.

Text Typology and Translation Methods

There are two famous theorists of Functionalism who made a major contribution to the theory of text typology: Katherina Reiss and Peter Newmark. Text typology is a very useful tool to explore translation approaches for different types of text. According to functionalist approaches, it is the intended purpose or function of the target text that determines the translation method. This means that the translator needs to determine the translation purpose first and next whether the translation intended to show the different aspects of the source text or to achieve the same functions as the original text. Lastly, the translator must then decide the suitable translation strategies and methods.

Text type and genre are used to refer to a distinctive category of discourse of any type, spoken or writ­ten, with and without literary aspiration. Text type as an essential pattern of text embodies linguistic functions, thinking modes and cultural conventions. The study of text types in the text-oriented transla­tion will help the translator to have a thorough understanding of the text and to obtain adequate equiv­alence in target language text from the source language text. Every text is characterized by one or sev­eral basic communication functions. Different text type should require different transfer methods (Reiss, 1989:112). When a lot of pragmatic texts, science and technology texts appeared in the translation ar­eas, the interrelation between the text type and transfer method began to arouse the interest of trans­lation scholars. Many translation scholars presented the concept of standards for classifying the correla­tion between the text type and translation method. The theories concerning text type and translation are mostly on the model of language functions proposed by Peter Newmark and Katharina Reiss.

**Chapter four**

**Scope, IMPORTANCE, and PURPOSE of Translation**

**SCOPE OF TRANSLATION**

In the earlier days, translation was considered to be a sub-branch of linguistics. Gradually it developed into an inter-disciplinary field of study. In the last three decades of the 20th century Translation Studies started functioning as an autonomous branch of study. Today, in this age of globalization, the scope of translation is immense. It stretches from our immediate environment to every sphere of life. The signifi­cance and relevance of translation in our daily life is multidimensional and extensive. Translation helps us to know about the developments in the field of creative arts, education, literature, business, science and politics. It has shifted from the traditional conception of the fixed, stable and unchangeable nature of the text and its meaning to a text with wide scope for variations.

In the post-modern word, translation has become so relevant that people visualize it as a socio-cultural bridge between communities and countries. People now feel the importance of interacting and remain­ing connected with the people of other socio-cultural communities, both in their respective countries as well as countries across the world. In this backdrop, translation has acquired an increasing importance and satisfies individual, societal and national needs. Let’s take the Indian society as an example. What­ever we see as Indian, be it literature, culture, history, politics, economics, it is a reality only because translation has made it possible for people to understand, interpret and compile the literature, culture, history, politics and economics of the respective states. In other words, we can say that it has become a unifying factor for the country. K Satchidandnandan, eminent poet, critic and former Secretary of the Sahitya Akaedmi, India has rightly said:

“Translation has helped knit India together as a nation throughout her history.

Ideas and concepts like 'Indian literature', 'Indian culture', 'Indian philosophy' and

'Indian knowledge systems' would have been impossible in the absence of

translations with their natural integrationist mission.”

**TRANSLATION AS A MEDIATOR**

Translators are the mediators between the source language/culture and the target language/culture. It is their responsibility to ensure that this linkage between the known language/culture and alien lan­guage/culture is properly established so that the readers don’t lose the essence of the original. Transla­tion of a language opens the doors to unknown cultural and linguistic environments. In course of trans­lation, the translator is also required to use new terms, coinages and expressions to suit the require­ment of the text in the source language. This way s/he creates new vocabulary and contributes to the richness and greater impressibility of the language into which a text is translated. This helps the readers in the target language know and understand the vast expanse of10 knowledge available in the source language, hitherto hidden from them. At the same time translation also promotes the growth of local literature and culture by bringing the great wealth of literatures and cultures from foreign lands.. When we translate the great masters of world literature like Shakespeare, Homer, Dante, Valmiki, Kalidasa or more contemporary writers from Tolstoy, Dostoevsky, Kafka, to Gabriel Garcia Marquez, J. M. Coetzee, Pablo Neruda, Octavio Paz and others, we not only enrich our own knowledge base, but also raise the standards of our own local or regional languages.

**TRANSLATION AS A DEMOCRATIZING AGENT**

Translation is a strong democratizing agent. It strengthens democracy by giving equal status to all lan­guages and doing away with the dominance of a particular language. When a text from one language, say for English, is translated into a regional language or dialect, the speakers of the language/dialect are able to read and understand the literature and vast resource of knowledge available in English. The ideas, thoughts and feelings of the author in English are thus transferred or carried across to the re­gional language/dialect into which the text is translated. This not only enhances the knowledgebase of the target population but also increases their self-esteem and confidence in handling routine affairs. Most importantly it gives an opportunity to the weaker, disadvantaged and marginalized sections of people sections like the poor, women, dalits, tribals, minorities, the disabled and others to make their voices heard. Translation comes to them as a tool for empowerment as they can express their thoughts, ideas and issues in a foreign language, take them to the outer world and make the audience in the other worlds understand them. On the other hand, translation also helps us to showcase to the world, espe­cially the colonizers, our rich cultural heritage and tell them that our literature and culture are as good as theirs and thus fight colonial prejudices. The British had translated from India only what they wanted and things that suited their prejudiced approach to Indian literature and culture. Now the tables have been turned; now we are writing back, telling them what they have to read to understand our peoples, literatures and cultures. Just like the writers from the English world, our writers have acquired interna­tional acclaim and have been embraced everywhere as English writers.

**IMPORTANCE AND PURPOSE OF TRANSLATION**

**IMPORTANCE OF TRANSLATION STUDIES**

Translation Studies is a field of study that deals with the theory, description, and application of translation. Because it examines translation both as an inter lingual transfer, and as an intercul­tural communication, Translation Studies can also be described as an inter-discipline which touches on other diverse fields of knowledge, including comparative literature, cultural studies, gender studies, computer science, history, linguistics, philosophy, rhetoric, and semiotics.

The skills of translation are becoming ever more important and desirable. Today’s multicultural and multilingual society demands effective, efficient, and empathetic communication between languages and cultures. That’s important for various reasons, which we’ll now explore.

**Not Everybody Speaks English**

English is the most prominent language in the world. As a result, one might question the im­portance of translation, and ask, why doesn’t everybody just speak English?

The reality, however, is that not everybody can speak English, fewer still are able to speak it well enough to communicate effectively, and perhaps even more importantly: language is much more than the communication of words. It is also an expression of culture, society, and belief. Promoting a universal language, therefore, would likely lead to a loss of the culture and heritage communicated through native languages.

**It Enables a Global Economy**

As communication and travel advance, geography is becoming less and less of a barrier to doing business. Companies benefit from working overseas. They can take advantage of the lower cost of products and services in some countries, the professional and industrial expertise of others, and additional markets to trade in.

When they trade in countries with a different native language, they need high-quality transla­tion to communicate effectively. When there’s a demand for translation there are opportunities for translators. When there’s a demand for translators, there’s a demand for Translation Stud­ies. They need to learn the skills to practice at a high level, and perhaps even contribute to ad­vancing the field even further.

Looking ahead, whilst English is the world’s most prominent language at the moment, it may not always be. When a market emerges and grows rapidly, like the Chinese market has in recent years, the demand for translation to and from its native language is also likely to increase.

**The Spread of Information and Ideas**

Translation is necessary for the spread of information, knowledge, and ideas. It is absolutely necessary for effective and empathetic communication between different cultures. Translation, therefore, is critical for social harmony and peace.

Translation is also the only medium through which people come to know different works that expand their knowledge. For example:

* Arabic translators were able to keep the ideas of ancient Greek philosophers alive throughout the middle Ages
* The Bible has been translated into at least 531 languages
* Translation is helping sports teams and organizations overcome language barriers and transcend international boundaries

TED Talks run open translation projects that allow people around the world to understand their talks, offering non-English speakers to learn from some of the best educators in the world.

Effective, efficient, and empathetic translation requires highly skilled practitioners. Courses in Translation Studies are a great way for linguists, language graduates, and translators to develop a deep understanding of the academic field, and the skills to practice as a translation profes­sional.

Translation enables effective communication between people around the world. It is a courier for the transmission of knowledge, a protector of cultural heritage, and essential to the devel­opment of a global economy. Translation Studies helps practi­tioners develop those skills.

**AUDIENCE AND PURPOSE OF TRANSLATION**

As translators we should also make it clear what kind of a text it is: technical, narrative, or interactive or descriptive. After describing the text that is to be translated, we must then mention the audience and purpose. A work of translation has a fixed audience and purpose. The same text may be translated for different audiences and serve different purposes. Say for example, Gulliver’s Travels of Jonathan Swift has been translated into many languages for different purposes and for different audiences. The same text is read by children and the adult readers alike. When the purpose differs, the audience also changes. When a text in a foreign or alien language is translated into a local language, we are required to impart a local flavor to it to suit the needs of the local readers. This is called domestication. On the other hand, when we are translating a text for a global audience, from a local language, into a foreign or international language, we need to take into account the cultural set up where we expect the translated text to be accepted. This is called foreignization. While deciding upon the audience, we also need to take into account the age-group, level of mental or intellectual maturity and the level of exposure to the content being translated. If we are translating, a book on discoveries and inventions for small children, we need not give the technical details of the discoveries and inventions. But it will be mandatory for us to give these details if our focus shifts from school children to university students or research scholars.

Audience and purpose are closely inter-related. Audience determines the purpose and purpose also determines the audience. . The audience could be any group: very young children, adolescents, young adults, mature adults, senior citizens or people working indifferent professional organizations or engaged in different vocations. They could be a mix of consumers belonging to different age groups yet working in the same professional work-setting. .

If children are our audience, we can translate something to entertain them, inform them or educate them. But if adults are our audience, we may have purposes other than the ones we have mentioned for children. Even for books written with the same purpose, entertain for example, the language and style may differ. While translating an entertaining text for the adults we shall have the liberty to include contents which are violent, sexually explicit or frightening but while translating the same text for children we will be required to remove all such words and expressions which might have adverse impact on the psychological growth of children.

After a work has been translated, it has to be published either in the printed form or in the digital form as is done on a website. The format of the text should match with the medium where it is to be published. If the book has to be brought out in the printed format, it has to be formatted accordingly to match one of the designs available in the market. Likewise, for publishing a translated document on the website, all technical formalities and requirements are to be met so that it can be easily published on a website.

**CHAPTER five**

**METHODS OF TRANSLA­TION**

**MAJOR METHODS OF TRANSLATION**

Several methods have been suggested for translation it is quite evident that a substantially good transla­tion cannot be produced by holding fast to any one of those methods. During the process of transla­tion, depending on the type of the source language text, the translator resorts to the combination of these different methods.

Word-for-word translation

This is often demonstrated as inter linear translation, with the target language immediately the source language words. The source language word order is preserved and the words translated singly by their most common meanings, out of context. Cultural words are translated literally. The main use of word-for-word translation is either to understand the mechanics of the source language or to construe a diffi­cult text as presentation process.

Literal translation

The source language grammatical constructions are converted to their nearest target language equiva­lents but the lexical words are again translated singly, out of context. As a re-translation process, this indicates the problems to be solved.

Faithful translation

A faithful translation attempts to reproduce the precise contextual meaning of the original within the constraints of the target language grammatical structures. It 'transfers' cultural words and preserves the degree of grammatical and lexical 'abnormality' (deviation from the source language norms) in the translation. It attempts to be completely faithful to the intentions and the text realization of the source language writer.

Semantic translation

Semantic translation differs from 'faithful translation' only in as far as it must take more account of the aesthetic value of the source language text, compromising on the 'meaning' where appropriate so that no assonance, word-play or repetition jars in the finished version. Further, it may translate less im­portant cultural words by culturally neutral third or functional terms but not by cultural equivalents. It may make other small concessions to the readership. The distinction between 'faithful' and 'semantic' translation is that the first is uncompromising and dogmatic, while the second is more flexible ad­mits the creative exception to 100% fidelity and allows for the translator's intuitive empathy with the original,

Adaptation

This is the 'freest' form of translation. It is used mainly for plays (comedies) and poetry; the themes, characters and plots arc usually preserved, the source language culture converted to the target language culture and the text is rewritten. The deplorable practice of having a play or a poem literally translated and then rewritten by an established dramatist or poet has produced many poor adaptations, but other adaptations have 'rescued' period plays, The Logos Group (2014) says the following about Adaptation:

The notion of adaptation is traditionally played against the notion of translation when commenting on the origin of a text: Is it a translation? No, it is an adaptation. In common speech, this answer usually means that the text did not (only) undergo inter lingual translation, it was also willingly and explicitly manipulated, for example for one of the following reasons:

1) The proto text was long in comparison to the space available for the Meta text; the customer therefore has explicitly demanded a foreshortened translation, specifying the length of the desired Meta text; one would think that this procedure is limited to technical and informational texts, but I can testify that it is also applied to literary texts;

2) When the Meta text target is a school-age public, the publisher takes up a social view (canon) of what is apt or inapt for a child, and prepares a censored adaptation in many possible ways: censorship of sexual references, censorship of (usually only physical) violence, censorship of words that are too difficult (i.e. to pronounce, understand, etc.), political censorship of the current regime, censorship of behaviors considered contrary to public moral, etc.

3) Ditto (Re. censorship), even if the text is devoted to an adult public;

4) Cultural features of the Meta text's public differ to the point of demanding a major modification of the text contents so that it is better accepted in the reality in which it will be Communication & Language at Work Issue used; the latter point refers mainly to text of a practical character, instructions, functioning of machines or programs etc.

All these types of adaptation are comprised justifiably within translations because, as these, they are characterized by the presence of a proto text or original, a Meta text or translation, of a model of reader and a dominant with a hierarchy of subdominants.

On the other hand, one can also say that any translation is an adaptation as well, although the various translation strategies comprehend adaptation in very different terms. The basis of the need for translation also alludes to the need for adaptation, for exportation-importation of one culture into another. The need can derive from problems of code comprehension, and such difficulty in understanding a code can be attributed to 1) a low or inexistent knowledge of the code (in inter lingual translation), 2) to a different cultural placement albeit within the same natural code (for example in the popular version of a scientific text); but, apart from understanding problems, there can be the need to communicate in a different way from the one originally conceived, as in the case of the difference of semiotic code (for example in the film version of a novel), or of the difference in execution (actualization) of a same semiotic code (for example, the guitar transcription of a musical score originally written for harp).

A principal difference between translation and adaptation does not exist. It can be useful to see, if by translation we mean an adaptation, in how many ways it is possible to view the adaptation of a written text, what should be adapted to what, who should adapt to whom and why. In the previous part of the course, dedicated to understanding, reading, interpretation, the adaptive aspect of translation was premature, because an aware or unaware interpretation by the translator occurs anyway, independent of the model of reader that she has in the drafting stage.

Free translation

Free translation produces the matter without the manner, or the content without the form of the origi­nal. Usually it is a paraphrase much longer than the original. Also called 'intra lingual translation', often prolix and pretentious, and not translation at all.

Idiomatic translation

Idiomatic translation reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.

Communicative translation

Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the reader.

**DIFFERENT AREAS OF TRANSLATION**

We are living in an age of translation and the avenues for translators are constantly expanding. Some of these areas and vocations are indicated below:

Literal Translation

Literal translation is first stage of translation in which we simply transfer words from one language to another. We usually resort to this kind of translation when we want the reader in the target language to understand the overall meaning of the text in the source language. This is different from the higher lev­els of translation in which the interpretation of the source text varies from one person to another per­son as the style, linguistic expressions and undertones differ. Beginners are encouraged to start with literal translation but at the same time they should understand the differences between the structures of the source language and the target language.

Literary translation

Literary translation is one of the most popular types of translation because it makes the world literature available in the regional languages and takes the literature in the regional languages to the audience around the world. Many institutions at the local, national and international levels provide opportunities in literary translation.

Organization of literary festivals and book fairs all over the world speak volumes about the relevance and significance of literary translation in our time. We all know that our freedom struggle and later democratic struggles for social reformation had been greatly influenced by the translations of the works of Victor Hugo, Tolstoy, Rousseau, Gandhi, Tagore, Emile Zola, Maupassant, Gorky, etc.

Knowledge Translation

The National Translation Mission, launched by the National Knowledge Commission sponsors projects to translate textbooks and classical works in areas like Art, sociology, history, geography, geology, medi­cine, chemistry, physics, mathematics, linguistics and political science into the local languages so as to raise the standard of education in the respective local languages. Besides, it also democratizes education by enhancing the accessibility of these resources to the rural poor and the backward sections of society. Competent translators can get sample scope to make use of their knowledge and skills to translate the resources available in English into their own regional languages and thus enrich the repertoire of re­sources in the local language.

Media Translation

With the mushrooming of media industries in the print, electronic, visual and auditory media- newspa­pers, magazines, radio, television, cinema, internet enabled entertainment services, especially in the regional languages, the need of translators from one language into another has increased manifold. Publication of newspapers and journals and running TV channels in the local as well as national lan­guages have become an exciting and rewarding business and offers multiple avenues for employment and engagement. In the cinema industry, translators are also engaged to take the films to the masses in several languages through dubbing and sub-titling. There is no dearth of opportunities for people having good command over the source language and the target language and sound knowledge of the media where they wish to work.

Machine Translation

In view of the increasing demand for translation, the complexity involved in the process of translation and absence of competent translators, the scientists and linguists have collaborated to automate trans­lation or to aid the human translator in terms of specially designed soft-ware programs with an in-built mechanism for substituting the structures in the source language into a chosen language. Computer-Aided Translation (CAT) tools are increasingly being used by people across the world to meet the de­mands and the challenges of the global market. The invasion of the Internet in every walk of life has en­hanced the role of translation in modern life and has facilitated the use of machine translation in a big way. While taking decisions whether to use machine translation or a professional human translator, we should take into account some important factors like cost, timeliness, target audience, quality and legal implications of the text being translated and complexity of the subject matter. Sometimes, in human translations also intervention of machine translation has the potential to enhance the speed of transla­tion and deliver the products in time. A translator is also benefited if s/he is supplied with substitutes for technical jargon, specific terminology or keywords or a glossary to meet his/her requirement during the process of translation. However, it is almost impossible to think that machines can all together replace human translators.

CHAPTER six

THE TRANSLATION OF LITERATURICAL WORKS

**Introduction**

What is a literary text? It includes all forms of literature whether written in prose or verse. They are: the short story, the novel, the drama, the essay and the critical text. The latter might be objected to by some men of letters as bring a non-creative text. In reply to this objection, one can easily explain hat the substance nourishing a creative literary text is normally derived from natural and social surroundings. In other words, literary texts can be viewed as a sort of parasite. The same can be said of a critical text as it almost largely draws on a literary text in developing its body. In some way or another, directly or indirectly, the substance made us of by a literary text is also made use of by a critical text. Still, the latter might in its turn be a new substance for another fresh literary text.

Thus the notion of being a parasite can equally be shared by both the literary text and the critical text as well. Although all these kinds of literary texts apparently differ in form and content, yet they all have shared universal characteristics which distinguish them from other manners of writing. They are as follows:

**Special Language**

A literary text, whether verse or prose, has its own special language which clearly differs from everyday one. This special language has been the outcome of using words, syntactic structures and sentence pattern sin a specific way that most likely creates emotional, mental, psychological, imaginary and even dream-like states which the ordinary language fails to achieve. Consequently, the special language is to form a sort of intuitive transmitting center that send out codes together with overt messages usually received by a recipient's private receptor. The transmitting center, in a way or another, resembles a real T.V. transmitting one. If the receptor is of the black and white type, the message then shown on its screen will also be black and white. But if the receptor is of the colored type, the message Translation and the Characteristics then will also be colored. In other words, the kind of message received is determined by the type of receiver the recipient has.

**Expressive function**

Inevitably, any poet or writer is influenced by his own whole surroundings. This surroundings, that ever it maybe, plays a dynamic role in formulating the writer's conceptions, attitudes and images. As a result it affects the method by which the attempts to produce the thoughts and impressions occurring to his mind, or to portray the sensations and feelings going on inside his soul. By a complicated process taking place inside the mind and heart, the writer will bring together all these elements, creating what might be described as “expressive function", mostly conditioned by the character the writer has been endowed with.

**Suggestive power**

Quite often it so happens that we may read a creative text and admire it. This admiration seems to be due to our interpretation and understanding of the text by virtue of its suggestive power. This power, of course, is due to the pattern of sounds, the adoption of words and their unique arrangement in larger structures and lastly the internal rhythm. All these as well as others will add quite a lot to the whole apparent surface meaning. It is more likely that these elements will constitute them a part of the text's original message.

**Form**

Generally speaking, the main purpose of a text is to excite the recipient whether emotionally or intellectually. This excitement may be partly due to the kind of style used be a writer in exploiting metaphors or inventing new images. A writer as such is regarded to be a creator. He attempts to make us see the world Translation and the Characteristics from a different angle. In order to realize this target, he tries to make the form a convenient vehicle for anticipating this new image.

**Timelessness and Placelessness**

It is an uncontroversial question that master pieces need not be restricted to either time or place. They quite often transcend them. The place referred to in them could be anywhere in the world, and the time referred to could be no less than immortality itself. They are timeless and placeless, because they are mainly concerned with essential values such as those people constantly take interest in at any time or place. Besides they particularly handle the human themes that always appeal to people wherever they live such as: love, death, suffering, happiness, torment and worry. Recognizing these characteristics in a literary text will enable the translator to beat least partly qualified to fulfill his task with much more accuracy. Moreover, the remaining rate of accuracy can only be achieved if the translator himself has had the fundamental literary qualifications. If so, he can transform to the target text nearly most of the syntactic, stylistic and aesthetic elements originally found in the source text, in a way which creates that desirable artistic correspondence, or rather the most acceptable equivalents. So it appears that the process of literary translation can never be just an automatic one narrowly restricted to merely finding words and sentences. In the target language that correspond to those in the source language. If this is true in the case of a non-literary text, it is untrue in the case of a literary one. The fact is that a literary text is more likely to bear an extra message usually concealed behind the apparent and surface linguistic structures. Quite often such a message takes shape by the interaction of certain words and syntactic structure with each other in part or in whole, rather than by these apart. Also it is worth remembering that translation is Translation and the Characteristics always concerned with the matter of co-existing cultures. Truly there are always distinctive differences between them in respect of folklore, mythology and symbolism of which the cleverest or the most qualified translator should be well informed. Once again, being only aware of them is insufficient.

**THE SHORT STORY/ NOVEL**

From a translator's point of view, the short story is, of literary forms, the second most difficult, but here he is released from the obvious constraints of poetry. Whilst the varieties of sound- effect are likely to play a minor role. Further, since the line is no longer a unit of meaning, he can spread himself and his version is likely to him somewhat longer than the origin although, always, the shorter the better. He can supply cultural glosses within the text - not, as in poetry or drama, delete or banish them to some note or glossary. Since form a land thematic concentration and unity may distinguish the short story from the novel, the translator has to be careful to preserve certain cohesive effects. As dialogue becomes more important in fiction, certain phrases become attached to characters and these have to be fore grounded. Translators have to assess their texts critically; they have to decide which lexical units are central, and have the more important function, and which are peripheral, so that the relative gains and losses. A translation may correspond to their assessment. There is no advantage in making generalizations about the translation of serious novels. The obvious problems; the relative importance of the SL culture and the author's moral purpose to the reader-it may be exemplified in the translation of proper names; of the SL conventions and the author's idiolect; the translation of dialect; the distinction between personal style, literary convention of period and / or movement; and the norms of the SL-these problems have to be settled for each text, The signal importance of the translation of some novels has been the introduction of a new vision injecting a different literary style in to another language culture, and when it is clear that the translators have often not been bold, which means not literal, enough: these are the million cases where a literal translation is aesthetically not inferior to a free translation, fashionably justified as subtext\ Formerly the 'spirit' or the 'genius' of the language or the author.

**POETRY**

Poetry is the most personal and concentrated of the four forms, no redundancy, no phatic language, where, as a unit, the word has greater importance than in any other Type of text. And again, if the word is the first unit of meaning, the second is not the sentence or the proposition, but usually the line, there by again demonstrating a unique double concentration of units. Original metaphor is the controlling element in all creative language, evoking through a visual image even abstract images such as justice or mercy become people or objects not only sight but the four other senses (e.g., food as taste, flowers as smell, bells or Birds as sound) as well as the concomitant human qualities, good or evil, pleasure or pain, that these images (sensory, sensuous, sensual, sensitive, perhaps even sensational, to liven up language) can produce. Poetry presents the thing in order to convey the feeling, in particular, and however concrete the language, each represents something else- a feeling, a behavior, a view of life as well as itself Original metaphors the translator has to reproduce scrupulously, even if they are likely to cause cultural shock. A cultural metaphor is not so important. The translator can boldly transfer the image of any metaphor where it is known in the TL culture.

All images have universal, cultural and personal sources. The translator of poetry cannot make any concession to the reader such as transferring the foreign culture to a native equivalent.

A translator can hardly achieve even a parallel effect in poetry – the two languages, since all their resources are being used here as in no other literary or non – literary medium, are, at their widest, poles apart. Syntax, lexis, sound, culture, but not image – clash with each other.

In most examples of poetry translation, the translator

* First decides to choose a TL poetic form as close as possible that of the SL, although the rhyming scheme is part of the form, its precise order may have to be dropped.
* Secondly, he will reproduce the figurative meaning, the concrete images of the poem.
* Lastly the setting, the thought words, often the various techniques of sound effect which produce the individual impact have mentioned have to be worked in at later stages during the re writing. Emotionally, different sounds create different meanings, based not on the sounds of nature, nor on the seductive noises in the streams and the forests, but on the common sounds of the human throat.

A successfully translated poem Is always another poem. Whether a translator gives priority to content or manner, and, within manner, what aspect - matter, rhyme, sound, structure is to have priority, must depend not only on the values of the particular poem, but also on the translator's theory of poetry. Therefore no general theory of poetic translation is possible and all a translation theorist can do is to draw attention to the variety of possibilities and point to successful practice, unless wants to incorporate his theory of translation in to his own theory of poetry. Deliberately or those of the target language.

Original poetry itself has no redundancy, no phatic language, but the translator usually needs a little extra space, here lies on redundancy in over - translating. But, original metaphors have to be translated accurately, even if in the target language culture the image is strange and these conveys may only be guessed.

**DRAMA/ THEATRE**

Drama, by definition, is the story of conflict. No conflict, no drama. In that respect, the practice of literary translation presupposes dramatic action, for translators may anticipate from the outset the conflict stemming from the widely held belief that they are traitors who invariably betray the source text. We can, of course, object to such a negative view by citing in numerable examples of fine translations that capture well the meaning and style of their source texts. In theatrical translation, however, some betrayal is a necessity. As Ortrun Zubersuccinctly observes, ‘a play is dependent on the immediacy of the impact on the audience’. Readers who are committed to learning more about another culture may have no problem with translated novels that offer explanations in foot notes or that inspire them to research unfamiliar references. Spectators in the theatre must grasp immediately the sense of the dialogue. Readers may delight in the recreation of antiquated language with in a narrative text, but, as Hamlet maintains, actors onstage must be able to speak the speech ‘trippingly on the tongue’. Clifford Landers correctly states: ‘Even style, which is by no means un important in dramatic translation, sometimes must yield to the reality that actors have to be able to deliver the lines in a convincing and natural manner’. To achieve speak able dialogue, theatrical translators can and do adapt.

Theatrical translators, like play wrights, must know how writing for the theatre differs from literature and must be trained in the practice of theatre. Without such training the tendency will be to translate words and their meanings. This practice will never produce perform able translations, and that is, after all, the purpose of doing the job in the first place.

Theatrical translators must be come actors and listen to their works of that they may perceive ‘the problems of translating from spoken text to spoken text’ and ‘become more sensitive to the vocal idioms of both languages, of their inherent rhythms, patterns, and stress’. To be a theatre translator the requirements encompass linguistic competency, theatrical experience, and writing talent.

Poor translation is a serious matter if one is trying to get a play staged. Theatrical directors are not likely to go beyond the title and the opening pages if those lack ‘sparkle’.

Drama, as an art - form, is a constant process of translation: from original concept to script (when there is one), to producer/director’s interpretation, to contribution by designer and actor/actress, to visual and/or No Lack of Conflict aural images to audience response... there may be a number of subsidiary processes of translation at work.

The process of staging a play, particularly one that is not a contemporary work from the same country, is a process of translation that inevitably implies betrayal because it is impossible to take a literal approach to a ‘text that belongs to another period or another culture.

Translators, like play wrights, should write for actors. In an ideal arrangement, ‘the translator’s manuscript would first be tried out on the stage and discussed and changed in rehearsals, and only then published for future performances – or for readers’. Because the required transformation from page to stage is complex, most experienced theatrical translators wish to be involved in the dynamics of rehearsals, standing in as the author’s surrogate. But far too frequently, the translator is hunted a side. Even the role of Iago, the villain, is better than being written totally out of the script: of being forgotten not only in the process but also in program credits and play reviews.

The translator could be described as ‘the author’s double, an image of his own anxiety and rage’. In the history of translation studies, less has been written on problems of translating theatre texts than on translating any other text type. The generally accepted view on this absence of theoretical study is that the difficulty lies in the nature of the theatre text, which exists in a dialectical relationship with the performance of that same text and is therefore frequently read as something 'incomplete' or 'partially realized'. In the twentieth century, the notion of a spatial or gestural dimension that is seen as inherent in the language of a theatre text becomes an issue of considerable importance, and a whole series of theoreticians attempt to define the nature of the relationship between the verbal text on the page and the supposedly dimension that is somehow embedded in that text, waiting to be realized in performance. Translation is, and always has been, a question of power relationships, and the translator has all too often been placed in a position of economic, aesthetic and intellectual inferiority. In the theatre this is often seen at its most extreme; the contemporary British policy, as practiced by the National Theatre, for example, is a case in point, for translators are commissioned to produce what are termed 'literal' translations and the text is then handed over to a well known (and most often monolingual) playwright with an established reputations that larger audiences will be attracted in to the theatre. The translation is then credited to that playwright, who also receives the bulk of the income.

Finally a translator of drama in particular must translate in to the modern target language if he wants his characters to 'live', bearing in mind that the modern language covers a span of, say., 70 years, and that if one character speaks in a bookish or old fashioned way in the original, written 500 years ago, he must speak in an equally bookish and old fashioned way in the translation, but as he would today, therefore with a corresponding time – gap – differences of register, social class, education, temperament in particular must be preserved between one character and another. Thus the dialogue remains dramatic, and though the translator cannot forget the potential spectators, he does not make concessions to them. Given the emphasis on linguistic form, and the subtlety of the SL, his version is inevitably inferior but also simpler and a kind of one sided introduction to the original.

Whilst a great play may be translated for the reading public's enjoyment and for scholarly study as well as for performance on stage, the translator should always assume the latter as his main purpose - there should be no difference between an acting and a reading version - and he should took after readers and scholars only in his notes. Nevertheless, he should where possible amplify cultural metaphors, allusions, proper names, in the text itself, rather than replace the allusion with the sense. ('Hyperion to a satyr becomes' a sun god to a monster' in Chinese.) When a play is transferred from the SL to the TL culture it is usually no longer a translation, but an adaptation.