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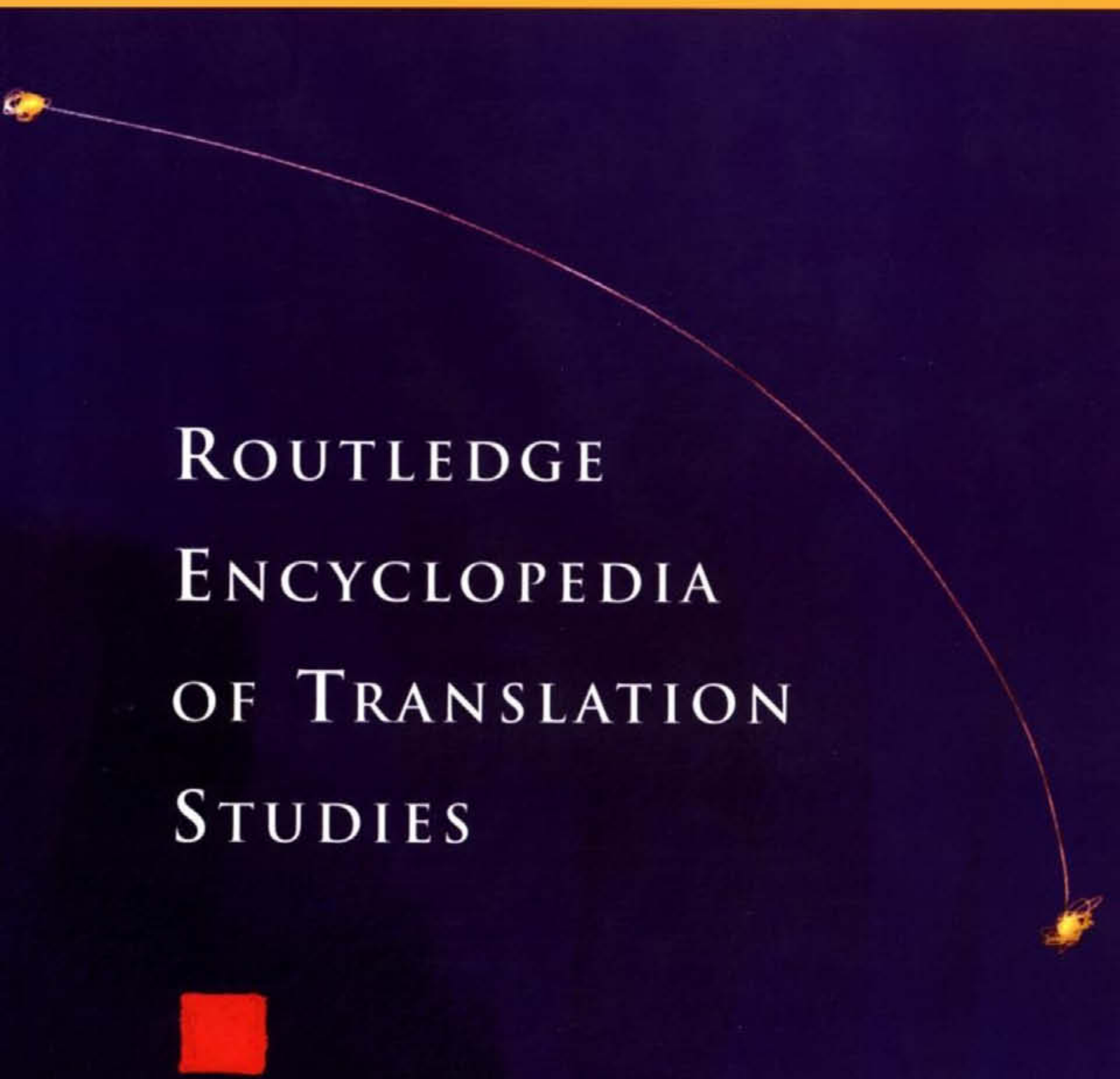

Edited by Mona Baker

ROUTLEDGE ENCYCLOPEDIA OF TRANSLATION STUDIES

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ROUTLEDGE ENCYCLOPEDIA OF TRANSLATION STUDIES

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É 1998, 2001 Mona Baker

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Introduction

In May 1991, I received a phone call from Simon Bell, former Language Reference Editor at Routledge, who wanted to know if I had any suggestions for a reference work on translation studies, possibly a dictionary. Simon, among many others, had begun to see translation studies as an exciting new discipline, perhaps *the* discipline of the 1990s. And indeed translation studies has not only fulfilled our expectations but greatly exceeded them. We need only think of one area in which translation studies has flourished beyond anyoneôs expectations, namely the academicization of translator and interpreter training, to appreciate the phenomenal speed with which the discipline as a whole has established itself in the 1990s. The entry on Translator-training institutions by Caminade and Pym (this volume) documents the dramatic rise in the number of university-level institutions which offer degrees in translation and/or interpreting: ófrom 49 in 1960 then 108 in 1980, the global number had risen to at least 250 in 1994ô.

New disciplines, disciplines óin the makingô as it were, are particularly exciting for the rich research potential they hold and the sheer intellectual energy they are capable of generating. This intellectual energy can attractð as it has done in the case of translation studiesð the interest of scholars working within more traditional disciplines, because it can revitalize a staid framework with new challenges, new avenues of enquiry, and new perspectives on pursuing such enquiry. Hence the current interest in translation across a variety of disciplines, from linguistics to ethnography and from cultural studies to *psychology*, to name only a few.

The vivacity and diversity that we find so attractive in new disciplines are a consequence of the fact that their potential is as yet unrealized, or is in the process of being realized. And this is precisely why the óstate of the artô of an emerging discipline such as translation studies is notoriously difficult to capture in a work of reference. All encyclopedias, this one included, are inevitably out of date before they hit the pressð such is the nature and speed of intellectual progress in any field of study. A pioneering work of reference which sets out to chart a territory that has hitherto not been charted, to capture the core concerns of a discipline in a state of flux, cannot hope to be totally comprehensive. But it can and should aim to offer a balanced, non-partisan view of the discipline.

Translation studies is at a stage of its development when the plurality of approaches that inform it or are capable of informing it can be overwhelming, and the temptation for many has been to promote one approach with which they feel particularly comfortable and dismiss the rest. Throughout the editing of this *Encyclopedia*, I have tried to keep an open mind on what constitutes a viable perspective on the study of translation and what might legitimately be seen as a relevant area of concern or method of research in translation studies. An encyclopedia of a scholarly subject has a duty to open up rather than unduly restrict the scope of the discipline it sets out to describe. Thus, in addition to traditional issues such as EQUIVALENCE, SHIFTS OF TRANSLATION and TRANSLATABILITY, the reader will also find substantial entries which discuss less traditional but increasingly popular issues, including translation as a metaphor for

relations which exist between objects outside language (METAPHOR OF TRANSLATION), the metaphorics of gender and sexuality in discussions of translation (GENDER METAPHORICS IN TRANSLATION), the application of model theory to the study of translation (MODELS OF TRANSLATION), the process by which books are chosen to be translated and published in other languages (PUBLISHING STRATEGIES), and the use of computerized corpora in studying universals of translation (CORPORA IN TRANSLATION STUDIES).

So much for Part I. Part II of this *Encyclopedia* offers a very brief overview of national histories of translation and interpreting in some thirty linguistic and cultural communities. These entries are inevitably restricted in terms of space and can only offer a glimpse of what a full-scale history of each tradition might have to offer. When the plan for the *Encyclopedia* was first drawn in 1991, no significant initiatives had been announced in terms of a general history of translation; nothing had then appeared on the FIT History of Translation (Delisle and Woodsworth 1995) nor on the forthcoming de Gruyter Encyclopedia, and I was not aware at that stage that these projects were being planned. The rationale for including a historical section and for covering as many traditions as possible, albeit very briefly, was to stimulate interest in what I then felt was a seriously neglected area of translation studies. Inevitably for a relatively short section of this type, not all traditions could be represented, and the divisions in terms of linguistic and/or geographical communities are inherently arbitrary to a large extent. Irrespective of possible methodological weaknesses and unavoidable brevity of treatment, a reading of these histories can lead to interesting insights on such issues as the overall profile of translators and interpreters during different historical periods, the role of the translator and/or interpreter as it has been conceived by different communities, the range of incentives that have led to periods of intensive translation activity across the ages, the amazing variety of activities that have been subsumed at different times under the general heading of ótranslationô, and the kinds of contexts in which translators and interpreters have sometimes had to operate. These óglobalô insights would be difficult if not impossible to draw from a small number of more detailed histories. A brief outline of a number of these global patterns may be useful at this point.

Profile of translators and interpreters

One of the most interesting and potentially productive areas of research to emerge from the historical section of this encyclopedia concerns the kind of social or ethnic groups that translators and interpreters have typically belonged to during various periods.

Translators and interpreters, on the whole, seem to have historically belonged to minority groups of one type or another. For example, many interpreters in the New World, during the early expeditions, were native indians, often servants and the like: a minority group not in terms of numbers at this stage but in terms of political and economic power. In fact, the first generation of interpreters in the New World were largely natives who were captured and trained as interpreters by explorers such as Jacques Cartier in Canada and Christopher Columbus in Latin America. In the United States, Squantoð a prominent indian interpreterð was initially captured by an English captain and taken to England. A similar pattern exists outside the New World, in both European and non-European countries. In Turkey during the fifteenth and sixteenth centuries, translators and interpreters were chosen from Greek, Italian, German, Hungarian and Polish converts to Islam. In Egypt in the early nineteenth century, the best-known literary translators were Christians, of one denomination or another (Protestant, Orthodox, Maronite), and often of Lebanese or Syrian origin. In the 1940s and 1950s in Czechoslovakia, simultaneous interpreting was provided by wartime ®migr®s (in the case of English), by Jewish survivors of concentration camps (in the case of German), and by second-generation Russian ®migr®s (in the case of Russian). These are all minority groups and migrants. It is quite possible that a similar profile exists for community and court interpreters today in countries such as Britain, Sweden, the US and Australia: the majority may well prove to be second-generation immigrants belonging to ethnic minority groups.

The pattern is not totally consistent of course, but then patterns never are. In Africa, for instance, in very early times, interpreting was a hereditary and highly revered profession, performed by ówise menô born to other ówise menô. In China, the most active and prominent translators in early times were mainly Buddhist monks. These groups cannot be thought of as minorities in the political or economic sense, nor in terms of power. And of course being members of minority groups does not necessarily mean that translators and interpreters did not achieve a high status. In Turkey, for instance, ódragomansô were held in high esteem and earned very high incomes between the fifteenth and nineteeth centuries; there was even a Translatorsô Mosque built in Istanbul in the sixteenth century, which is surely a sign of respect for the profession. Also, translators and interpreters who belonged to religious minorities enjoyed great privileges: they were exempt from the capitation tax levied on non-Muslims in the Islamic world in general and were allowed a wide range of privileges that could normally only be enjoyed by Muslims; for example a non-Muslim translator was allowed to grow a beard and ride a horse.

There are also patterns within patterns. As far as interpreters in the colonial context are concerned for instance, the profile is mixed: there are essentially two groups. One group consists of native interpreters and another consists of members of the colonial cultureð in Latin America, Canada and the United States, both are prominent. The role of native interpreters is of course socially and psychologically more complex and many were often branded as traitors by their people. *Malinchista* is a term of abuse in Mexico and among the Chicano community in America: it is used to refer to someone who sells out or betrays a cause, because Malinche (Do¶a Marina), who interpreted for Hern§n Cort®s in the early sixteenth century, was heavily implicated in his colonial schemes, acting as his informant and warning him of ambushes by her people. The status of native interpreters in these contexts was not particularly high, unlike their colonial counterparts, and we see in Africa for instance a distinct deterioration in status with the arrival of colonialism.

Women, an important minority group, were often not allowed to work as translators; for example, the profession of sworn translator in Brazil was regulated by Royal Decree in 1851, and women were explicitly barred from the profession.

Role and status of translators and interpreters

In the colonial context, we find translators and interpreters, but particularly interpreters, taking on an amazing range of responsibilities which go far beyond linguistic mediation. Interpreters in the colonial context acted as guides, explorers, brokers, diplomats, ambassadors and advisers on indian or local affairs; that is why they were sometimes branded as traitors, because they were indispensable to the colonial authorities. In other contexts, too, translators and interpreters were expected to perform a wide variety of tasks. Translators, or more specifically interpreters, in oral traditions such as the African tradition were expected to act as spokesmen for their communities, not just as linguistic mediators. In the eighteenth century in Turkey, the duty of the Naval Dragoman included the supervision of the collection of taxes from non-Muslim subjects, though later on the 1839 Tanzimat limited his responsibility to interpreting again, i.e. strictly linguistic mediation.

In terms of status, the highest status attained by translators and interpreters seems to have been linked to the profession being hereditary, as in the case of the ówise menô in the oral tradition of Africa, who passed on their skills to their sons. Other examples include the *tsujiis* in Japan, who exercised family monopolies on interpreting in this area from the seventeenth century until the end of Japanôs isolation in the second half of the nineteenth century. There are also the Greek Phanariots in Turkey in the seventeenth and eighteenth centuries, who similarly had sole control of the profession. All these groups were highly regarded by their communities and earned a very respectable living.

Working contexts

Another interesting area worth investigating

concerns the use of interpreters in contexts where we very rarely see them used today. The role of interpreters in educational contexts is of particular interest here. This seems to have been fairly common at various periods, though it is hardly ever discussed in the literature, except perhaps with reference to sign language interpreting for deaf children.

In the early Byzantine period the Greek *antikinsores* (professors of law) used to make Latin texts accessible to their students in class by first providing a detailed introduction in Greek to the particular Latin section of a given law. This was not a word-for-word translation but a general explanation of the law. Then the students would be asked to attempt a translation of the Latin text, and if they ran into difficulty the *antikinsores* would provide them with the translations of particular terms. This was known as interpreting *kata poda* (lit. óon footô).

In China in the early centuries AD, interpreters played an important role in Buddhist translation forums, which were both intensive seminars on Buddhist sutras and also meant to produce Buddhist texts in Chinese translation. Interpreters acted as intermediaries between a óChief Translatorô, who often knew no Chinese but who was a Buddhist monk and provided explanations of the Buddhist texts, and a Chinese óRecorderô, who was the person responsible for producing a translation on the basis of the monkôs explanation.

In Turkey, dragomans were used in institutions such as the School of Military Engineering in the eighteenth century to interpret for foreign instructors who did not speak Turkish. And the same happened in Egypt around the mid-nineteenth century, when the various schools set up by Muhammed Ali relied on foreign instructors who had to have interpreters in the classroom to communicate with their students.

Incentives for translation activity

The incentives which gave rise to periods of intensive translation activity in different parts of the world have varied a great deal over the centuries. One such incentive was the spread of Buddhism in China; the need to translate Buddhist sutras into Chinese, starting around the mid-second century, supported a massive translation movement, often sponsored by the government, lasting for some nine centuries. Other incentives include the massive campaigns to translate the Bible in most of Europe, as well as Greek classics and learning in general in the Islamic World and later in Europe. The QurðÜn, unlike the Bible, has never supported a serious translation movement anywhere in the world, because of the belief in its untranslatability (see QURðõ N (KORAN) TRANSLATION), but it has supported a tradition of commentary, which very often included long stretches of word-forword translation.

Most of us tend to take such incentives for granted, because they are often too close to home for us to realize that they are cultureand period-specific. So we might not think that there is anything special about saying that the Bible has provided the main impetus for translation activity in much of Europe since the birth of Christianity. It is only by comparison with what was happening in other parts of the world, and at different periods of time, that we can see what is specific about this pattern. For instance, when we come to look at the history of translation in Greece, we find that there is an almost total lack of interest in translation from the early days until fairly recent times, and this is precisely because the two main incentives to early thinking about translation in other countriesð namely, the translation of ancient Greek texts and of the New Testament ð were not present in Greece, since the original texts remained relatively accessible to Greek readers for a long time.

Another major incentive for massive translation activity, more typical of the nineteenth and twentieth centuries, is the establishment of official bilingualism in countries such as Canada, Finland and Belgium, which tends to support large-scale programmes of administrative and legal translation (rather than translation of religious or academic texts), and of course simultaneous interpreting in such contexts as parliamentary sessions. And linked to this type of incentive is the official recognition of the rights of linguistic and ethnic minorities to be provided with interpreters in courts and similar situations, as well as official documents in their own languages. Today, it would seem, the main impetus for translation is no longer specific religious movements or

interest in the classics but rather official policies which recognize and support linguistic heterogeneity, including official bilingualism, recognition of minority rights, the establishment of political and economic unions (such as the EU), and so on. Again, this kind of statement seems rather banal until one places it against the backdrop of other incentives during different historical periods.

Types of translation/interpreting

One of the most fascinating things about exploring the history of translation is that it reveals how narrow and restrictive we have been in defining our object of study, even with the most flexible of definitions. When we read about how African interpreters regularly translated African drum language into actual words, for instance, we begin to realize that the current literature on translation has hardly started to scratch the surface of this multifaceted and all-pervasive phenomenon. Similarly, intralingual translation is not such a minor issue as the existing literature on translation might suggest. Intralingual translation figures far more prominently in the Greek tradition than interlingual translation: the major preoccupation in Greece has been with translating ancient Greek texts into the modern idiom. I know of no research that looks specifically at the phenomena of intralingual or intersemiotic translation. We do have classifications such as Jakobsonôs, which alert us to the possibility of such things as intersemiotic and intralingual translation, but we do not make any genuine use of such classifications in our research.

An ingenious annotation system was used in Japan around the ninth century; this was known as *kambun kundoku*, or interpretive reading of Chinese. The system was used to enable the Japanese to read Chinese texts without ótranslationô. Special marks were placed alongside the characters of Chinese texts to indicate how they can be read in accordance with Japanese word order, and a system of grammatical indicators was used to show inflections. This directly converted the Chinese texts into understandable, if unnatural, Japanese. But was it translation? It seems to be something in between intralingual and inter lingual translation, and I do not believe we have any theories that can account for this type of practice either.

What the historical research done for the *Encyclopedia* seems to suggest is that we still know very little about the history of our own profession, that what we know of it indicates that its profile has varied tremendously from one era to another, andð equally importantð that the activities of translation and interpreting have taken such a wide variety of forms and have occurred in such a multitude of contexts over the years that we are obliged to look at the historical facts before we can even begin to develop theoretical accounts for this complex phenomenon.

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This *Encyclopedia* has been six years in the making, during which time a great many people have worked hard to ensure that the end result is as representative of the discipline and as error-free as is humanly possible. In addition to the ninety-four contributors who made it possible to put this substantial volume together in the first place and the seven consultant editors who patiently checked every entry after I edited it to weed out some of the remaining errors and infelicities, I must thank the staff at Routledge for their support over an extended period of time. Simon Bell and Louisa Semlyen in particular have been exceptionally patient and supportive. Helen Coward, Alison Foyle, Helen McCurdy, Claire Trocm®, Sarah Foulkes and Sarah Hall all helped at various stages of the project and have been a pleasure to work with.

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Even with so much good will and generous assistance from a large number of people, there are bound to be some errors and infelicities left in this volume, given the scope of the enterprise. For these I have to take full responsibility.

MONA BAKER APRIL 1997

Permissions acknowledgements

Extract on p. 243 from óA Knight Was with His Lady Fondly Lyingô, trans. Norman R. Shapiro, from the Modern Library collection *An Anthology of Medieval Lyrics*, ed. A.Flores, New York Random House, 1962.
É Norman R.Shapiro 1962.
Extract on p. 243 from Paul Blackburnôs translation of óUs cavaliers si jaziaô, from *Proensa: An Anthology of Troubadour Poetry*, ed. and trans. P.Blackburn, Berkeley and Los Angeles: University of California Press.
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PART I:GENERAL

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A

Action

(theory of ótranslatorial actionô)

The theory of ótranslatorial actionô *(translatorisches Handeln)*, which represents a function-oriented approach to the theory and practice of translation, was developed by Justa Holz-Mªnttªri (1984). Translation is here conceived primarily as a process of intercultural communication, whose end product is a text which is capable of functioning appropriately in specific situations and contexts of use. In this conception, neither source-and target-text comparison, nor linguistics, has any significant role to play, and translation is situated within the wider context of cooperative interaction between professionals (experts) and clients.

Holz-Mªnttªriôs aim is to provide a theoretical basis and conceptual framework from which guidelines for professional translators may be drawn; and in developing her approach, she draws on communication theory and on action theory. Communication theory enables her to highlight the components involved in a process of communication across cultural barriers, while action theory provides the basis for a delineation of the specific characteristics of translatorial action.

The primary purpose of translatorial action is to enable cooperative, functionally adequate communication to take place across cultural barriers. This involves a good deal more than what is traditionally conceived as the translation of texts, and in order to set her theory apart from more traditional approaches, HolzMªnttªri develops, in German, a distinctive and highly abstract terminology, at times eschewing even the term ótranslationô *(¦bersetzung)*, in order to avoid the connotations and expectations traditionally attached to that term. She argues that because the verb ótranslateô *(¿bersetzen)* requires a grammatical object, it tends to direct attention back towards the text that is to be translated, to the detriment of the text that is to be produced, an orientation which she finds particularly unhelpful (Holz-Mªnttªri 1986:355). In her model, source-text analysis is reduced to an óanalysis of construction and functionô (1984:139ff.), in which the actual part played by the source text is extremely limited. The source text is viewed as a mere tool for the realization of communicative functions; it is totally subordinate to its purpose, is afforded no intrinsic value, and may undergo radical modification in the interest of the target reader. The translator is unilaterally committed to the target situation because it is primarily the message and the commission, rather than the text itself, that have to be rendered for the client. It is mainly because the source text may be thus ódethronedô (Newmark 1991b:106) that Holz-Mªnttªriôs theory has met with objections or reservations, even by theorists who themselves apply a functional approach to translation (see for example Nord 1991a:28). Newmark also finds fault with the ómodernistic abstract jargon of contemporary Public Relationsô and the óbusinesslike manner of writingô which, he believes, obscure óthe real issues in translationô (1991b:106). However, in HolzMªnttªriôs model, translation and other forms of (foreign language) text production are conceived as part of, rather than constitutive of, translatorial action. One purpose of the translatorial text operations is to establish whether the content and form components of the source text are functionally suitable for the target text. In making this decision, the translator cannot be guided by the source text alone, but must research, in addition, the target cultureôs conception of the subject matter, of text

classes and of genres. The textual profile of the target text is determined by its function, and whether this is or is not similar to the textual profile of the source text can only be established through systematic translatorial analysis. The translator, as an expert communicator, is at the crucial centre of a long chain of communication from the original initiator to the ultimate receiver of a message, and is thus situated within the wider social context. The model takes account of the relationship between translator and client as well as the relationship between translator and original writer, and between translator and reader. The ethical responsibility of the translator is seen to derive from his or her status as an expert in the field of transcultural message transfer, because only translators with the requisite expertise can succeed in producing a functionally adequate text (professional profiles are discussed in Holz-Mª nttª ri 1986:363ff.). This has clear consequences for the training of translators.

Holz-Mª nttª riôs main aim is to specify the factors that guide translatorial action, conceived as professional text production. An action is determined by its function and purpose, and its outcome, too, must be judged by these criteria. The purpose of the translatorial action process is to produce a **message transmitter** *(Botschaftstrª ger)* that can be utilized in superordinate **configurations of actions** *(Handlungsgef¿ge)* whose function is to guide and coordinate communicative, cooperative action (Holz-Mª nttª ri 1984:17).

In the process of translatorial action, texts act as **message-transmitter compounds** *(Botschaftstrª ger im Verbund)* of content *(Tektonik),* structured according to function and represented by formal elements *(Textur).*

A source text is a text to which a translation **initiator,** a client, has assigned, primarily or secondarily, the function of serving as source material for translatorial action. A target text, to be used either by the translation initiator or by some other user, is the outcome of a translation expertôs translatorial action.

The notion of function is central in two respects. On the one hand, it forces the translator to embed the product of translatorial action in a complex situation of human needs. On the other hand, it forces the translator to embed translatorial action in the social order, i.e. in a society organized by a division of labour. The main roles in a translation process are played by one or more persons or institutions. The roles include the initiator, the commissioner, the text producer, the translator, the target-text óapplicatorô and the receptor, and each role is highly complex.

The translator is the expert whose task it is to produce message transmitters for use in transcultural message transfer. To do this, the translator must, at a particular place and at a particular time, produce a particular product for a particular purpose. The translatorôs actions must be informed by suitable data, and must be carried out according to specifically negotiated conditions. Finally, the process must be completed by a deadline. Translatorial action therefore involves not only the translator as translation expert, but also the client/ commissioner with whom the translator must negotiate cooperatively.

So, translation is embedded in the purposeful configuration of actions which is translatorial action, and this, in turn, is embedded in a hierarchy of complex actions and subordinate to the global aim of transcultural communication. Therefore, a definition of translation cannot be based purely on a configuration of elements such as UNIT OF TRANSLATION, source text, or genre. Rather, a theoretically sound definition of translatorial action must take account of all the elements involved in human communicative action across cultures; in particular, it must take into consideration the clientôs culture, the process of text production in its widest sense, and the concept of expert action.

Because cultures may have different conventions, transcultural text production may require substitution of elements of the source text by elements judged more appropriate to the function the target text is to serve. This function is determined by the purpose of the communicative action in which the text is to play a part as a message transmitter.

Text production is the purpose of translatorial action, and the texts produced will be used by clients as message transmitters in combination with others for transcultural message transfer. The purpose of the message transfer is the coordination of action-oriented, communicative cooperation. The purpose of

the coordination is the direction of cooperation towards an overall aim. When communication is to take place transculturally, this aim can only be met if measures are taken to overcome cultural barriers. In other words, culture-specific circumstances predetermine to a great extent the text to be produced, and the measures taken to overcome cultural barriers constitute a significant part of expert action.

In establishing a **product specification** *(Produktspezifikation)*, that is, a description of the properties and features required of the target text, text-external factors pertaining to the commissioning of the target text influence to a great extent the framework within which all the textual operations involved in translatorial action are to take place. These factors include the aim of the action, the mode in which it is to be realized, the fee to be paid and the deadline for delivery, all of which are negotiated with the client who has commissioned the action. The roles of all actors involved, the overall aim of the action, the purposes of individual actions within the conf iguration of actions in which the text to be produced will be used, the circumstances in which these actions will take place, and the functions of message transmitters are all subjected to careful analysis and evaluation.

As experts in translational action, translators are responsible for carrying out a **commission** in such a way that a functionally appropriate text is produced. They are responsible for deciding whether, when and how a translation can be realized. Whether a commission can be realized depends on the circumstances of the target culture, and the translator must negotiate with the client in order to establish what kind of optimal translation can be guaranteed, given a specific set of circumstances. The translatorial text operations are based on analytical, synthetic, evaluative and creative actions that take account of the ultimate purpose of the text to be produced and of aspects of different cultures in order that the distances between them may be overcome.

Holz-Mª nttª riôs concept of translatorial action is considered relevant for all types of translation and the theory is held to provide guidelines for every decision to be taken by the translator. Translatorial action is initiated externally, and its conditions are, at least partly, determined by purposes and aims that are peculiar to each individual case of translation.

See also:

COMMUNICATIVE/FUNCTIONAL APPROACHES; *SKOPOS* THEORY.

Further reading

Holz-Mª nttª ri 1984, 1986, 1988, 1992; Newmark 1991b; Nord 1988, 1991a, 1997.

CHRISTINA SCH FFNER

Adaptation

Adaptation may be understood as a set of translative operations which result in a text that is not accepted as a translation but is nevertheless recognized as representing a source text of about the same length. As such, the term may embrace numerous vague notions such as imitation, rewriting, and so on. Strictly speaking, the concept of adaptation requires recognition of translation as non-adaptation, as a somehow more constrained mode of transfer. For this reason, the history of adaptation is parasitic on historical concepts of translation.

The initial divide between adaptation and translation might be dated from CICERO and Horace (see LATIN TRADITION), both of whom referred to the *interpres* (translator) as working word-for-word and distinguished this method from what they saw as freer but entirely legitimate results of transfer operations. The different interpretations given to the Horatian verse, *Nec verbum verbo curabis reddere fidus interpres* (ćand you will not render word-for-word [like a] faithful translatorđ irrespective of whether they were for or against the word-for-word preceptđ effectively reproduced the logic by which adaptations could be recognized.

The golden age of adaptation was in the seventeenth and eighteenth centuries, the epoch of the *belles infid¯les*, which started in France and then spread to the rest of the world (see FRENCH TRADITION). The very free translations carried out during this period were justified in terms of the need for foreign texts

to be adapted to the tastes and habits of the target culture, regardless of the damage done to the original. The nineteenth century witnessed a reaction to this ófidelityô (see GERMAN TRADITION), but adaptations continued to predominate in the theatre. In the twentieth century, the proliferation of technical, scientific and commercial documents has given rise to a preference for transparency in translation, with an emphasis on efficient communication; this could be seen as licensing a form of adaptation which involves rewriting a text for a new readership.
Generally speaking, historians and scholars of translation take a negative view of adaptation, dismissing the phenomenon as distortion, falsification or censorship, but it is rare to find clear definitions of the terminology used in discussing this controversial concept.

Main definitions

It is possible to classify definitions of adaptation under specific themes (translation technique, genre, metalanguage, faithfulness), though inevitably these definitions tend to overlap.
As **a translation technique,** adaptation can be defined in a technical and objective way. The best-known definition is that of Vinay and Darbelnet (1958), who list adaptation as their seventh translation procedure: adaptation is a procedure which can be used whenever the context referred to in the original text does not exist in the culture of the target text, thereby necessitating some form of re-creation. This widely accepted definition views adaptation as a procedure employed to achieve an equivalence of situations wherever cultural mismatches are encountered.
Adaptation is sometimes regarded as a form of translation which is characteristic of particular genres, most notably drama. Indeed, it is in relation to DRAMA TRANSLATION that adaptation has been most frequently studied. Brisset (1986:10) views adaptation as a óreterritorializationô of the original work and an óannexationô in the name of the audience of the new version. Santoyo (1989:104) similarly defines adaptation as a form of ónaturalizingô the play for a new milieu, the aim being to achieve the same effect that the work originally had, but with an audience from a different cultural background.
Adaptation is also associated with the genres of advertising and SUBTITLING. The emphasis here is on preserving the character and function of the original text, in preference to preserving the form or even the semantic meaning, especially where acoustic and/or visual factors have to be taken into account. Other genres, such as childrenôs literature, require the re-creation of the message according to the sociolinguistic needs of a different readership (Puurtinen 1995). The main features of this type of adaptation are the use of summarizing techniques, paraphrase and omission.
Adaptation is, perhaps, most easily justified when the original text is of a **metalinguistic** nature, that is, when the subject matter of the text is language itself. This is especially so with didactic works on language generally, or on specific languages. Newmark (1981) points out that in these cases the adaptation has to be based on the translatorôs judgement about his/ her readersô knowledge. Coseriu (1977) argues that this kind of adaptation gives precedence to the function over the form, with a view to producing the same effect as the original text. However, while such writers start from the principle that nothing is untranslatable, others like Berman (1985) claim that the adaptation of metalanguage is an unnecessary form of exoticism.
Definitions of adaptation reflect widely varying views about the concept *vis-¨-vis* the issue of remaining ófaithfulô to the original text. Some argue that adaptation is necessary precisely in order to keep the message intact (at least on the global level), while others see it as a betrayal of the original author. For the former, the refusal to adapt confines the reader to an artificial world of óforeignnessô; for the latter, adaptation is tantamount to the destruction and violation of the original text. Even those who recognize the need for adaptation in certain circumstances are obliged to admit that, if remaining faithful to the text is a *sine qua non* of translation, then there is a point at which adaptation ceases to be translation at all.

Modes, conditions and restrictions

By comparing adaptations with the texts on which they are based, it is possible to elaborate

a provisional list of the ways (or modes) in which adaptations are carried out, the motivations (or conditions) for the decision to adapt, and the limitations (or restrictions) on the work of the adapter.
In terms of **mode** of adaptation, the procedures used by the adapter can be classified as follows:

- *transcription of the original:* word-for-word reproduction of part of the text in the original language, usually accompanied by a literal translation
- *omission:* the elimination or reduction of part of the text
- *expansion:* making explicit information that is implicit in the original, either in the main body or in footnotes or a glossary
- *exoticism:* the substitution of stretches of slang, dialect, nonsense words, etc. in the original text by rough equivalents in the target language (sometimes marked by italics or underlining)
- *updating:* the replacement of outdated or obscure information by modern equivalents
- *situational equivalence:* the insertion of a more familiar context than the one used in the original
- *recreation:* a more global replacement of the original text with a text that preserves only the essential message/ideas/functions of the original.

The most common factors (i.e. **conditions**) which cause translators to resort to adaptation are:

- *cross-code breakdown:* where there are simply no lexical equivalents in the target language (especially common in the case of translating metalanguage)
- *situational inadequacy:* where the context referred to in the original text does not exist in the target culture
- *genre switching:* a change from one discourse type to another (e.g. from adult to childrenôs literature) often entails a global re-creation of the original text
- *disruption of the communication process:* the emergence of a new epoch or approach or the need to address a different type of readership often requires modifications in style, content or presentation.

These conditions (which in practice may exist simultaneously) can lead to two major types of adaptation: **local adaptation,** caused by problems arising from the original text itself and limited to certain parts of it (as in the first two conditions), and **global adaptation,** which is determined by factors outside the original text and which involves a more wide-ranging revision.
As a local procedure, adaptation may be applied to isolated parts of the text in order to deal with specific differences between the language or culture of the source text and that of the target text. In this case, the use of adaptation as a technique will have a limited effect on the text as a whole, provided the overall coherence of the source text is preserved. This type of adaptation is temporary and localized; it does not represent an all-embracing approach to the translation task. Local, or as Farghal (1993:257) calls it, óintrinsicô adaptation is essentially a translation procedure which is guided by principles of effectiveness and efficiency and seeks to achieve a balance between what is to be transformed and highlighted and what is to be left unchanged.
As a global procedure, adaptation may be applied to the text as a whole. The decision to carry out a global adaptation may be taken by the translator him/herself or may be imposed by external forces (for example, a publisherôs editorial policy). In either case, global adaptation constitutes a general strategy which aims to reconstruct the purpose, function or impact of the original text. The intervention of the translator is systematic and s/he may sacrifice formal elements and even semantic meaning in order to reproduce the function of the original.
As in the case of translation, adaptation is carried out under certain **restrictions,** the most obvious of which are:

- *the knowledge and expectations of the target reader:* the adapter has to evaluate the extent to which the content of the original text constitutes new or shared information for the potential audience
- *the target language:* the adapter must find an appropriate match in the target language for the discourse style of the original text and look for coherence of adapting modes

Dž*the meaning and purpose(s)* of the original and target texts

Theoretical boundaries between adaptation and translation

Some scholars prefer not to use the term ódaptationô at all, believing that the concept of translation can be stretched to cover all types of transformation as long as the main function of the activity is preserved. Others view the two concepts as representing essentially different practices. Michel Garneau, Quebec poet and translator, coined the term **tradaptation** to express the close relationship between the two activities (Delisle 1986). The very few scholars who have attempted a serious analysis of the phenomenon of adaptation and its relation to translation insist on the tenuous nature of the borderline which separates the two concepts.
The controversy surrounding the supposed opposition between adaptation and translation is often fuelled by ideological issues. This becomes evident when one considers the heated debates that have raged over the translation of the Bible ever since the first versions began to appear. It is this apparent lack of objectivity about the adaptation process that has prompted Gambier (1992:424) to warn against what he calls the ófetishizationô of the original text. After all, it is often argued that a successful translation is one that looks or sounds like an original piece of work, which would seem to imply that the translator is expected to intervene actively (i.e. adapt) to ensure that this ideal is achieved.
The study of adaptation encourages the theorist to look beyond purely linguistic issues and helps shed light on the role of the translator as mediator, as a creative participant in a process of verbal communication. Relevance, rather than accuracy, becomes the key word, and this entails a careful analysis of three major concepts in translation theory: meaning, purpose (or function, or *skopos:* see *SKOPOS* THEORY) and intention. We could say that translationð or what is traditionally understood by the term translationð stays basically at the level of meaning, adaptation seeks to transmit the purpose of the original text, and exegesis attempts to spell out the intentions of the author. This kind of analysis will inevitably lead translation studies to consider the inferential communication pattern (Sperber and Wilson 1986), rather than the traditional code model, as the most appropriate frame of reference for the discipline (see COMMUNICATIVE/ FUNCTIONAL APPROACHES).
Adaptation has always been defined in relation to something elseð a specific style, linguistic conventions or a communication model. The emergence of translation studies as an independent discipline now enables us to study adaptation in its own terms, as both a local and a global procedure. It is imperative that we acknowledge adaptation as a type of creative process which seeks to restore the balance of communication that is often disrupted by traditional forms of translation. Only by treating it as a legitimate strategy can we begin to understand the motivation for using it and to appreciate the relationship between it and other forms of conventional translation.

Further reading

Bastin 1996; Brisset 1990; Delisle 1986; Donaire et al. 1991; Farghal 1993; Foz 1988; Gailliard 1988; Gambier 1992; Merino 1992; Nord 1991a; Santoyo 1989.

GEORGES L.BASTIN

Translated from Spanish by Mark Gregson

Analytical philosophy and translation

The phenomenon of translation, and especially the notion of indeterminacy, have become important focal points for discussion in the philosophy of language during the second half of the twentieth century. Major participants in the debate include Willard van Orman Quine and Donald Davidson; a representative sample of work by other philosophers can be found in Guenthner and Guenthner-Reutter (1978). See also Haas (1962), Stich (1972) and Schick (1972).
Quineôs position was originally presented in the philosophical literature in Quine (1957ï 8),

but had, by the following year (Quine 1959), found its way into literature devoted to translation (Brower 1959). Here, it engendered such consternation among some scholars that it was found necessary to exclude logicians and ómetalinguistsô from at least one conference ófor the sake of good conversation and self-confidenceô (Arrowsmith and Shattuck 1961: Foreword). However, Quineôs suggestion that translation is radically indeterminate continues to excite some writers on translation, for instance Benjamin (1989), Hjort (1990), MalmkjÞr (1993) and George Steiner (1975/ 1992)ð not surprisingly, in view of its potential consequences for our enterprise.

According to Quine (1959:171), ót is only relative to an in large part arbitrary manual of translation that most foreign sentences may be said to share the meaning of English sentences, and then only in a very parochial sense of meaning, viz., use-in-Englishô. Since 1960, a great deal of writing on translation theory and practice has in fact concentrated on use, rather than meaning. Of course, this trend is partly inspired by the development of the discipline of PRAGMATICS. However, it is also influenced by the increasing despair felt by many translation scholars at the apparent inability of philosophers and linguists alike to provide anything approaching a satisfactory theory of meaning (see, for example, George Steiner 1975/1992:294). In fact, it is to highlight the problems involved in providing a theory of meaning that Quine avails himself of the example of translation.

Quineôs position is most fully elaborated in Chapter II of *Word and Object* (Quine 1960), where he explains that he is concerned with **radical translation:** ótranslation of the language of a hitherto untouched peopleô (ibid.: 28). This is clearly not the kind of translation which concerns most translators or interpreters in the course of their everyday activities; it resembles more closely the activities of field linguists. However, the example of radical translation is used because it is held to be the most extreme form of translation, the form in which the problems involved in any act of linguistic communication stand out most clearly. Moreover, as Davidson (1973/ 1984:125) puts it

> The problem of interpretation is domestic as well as foreign: it surfaces for speakers of the same language in the form of the question, how can it be determined that the language is the same? Speakers of the same language can go on the assumption that for them the same expressions are to be interpreted in the same way, but this does not indicate what justifies the assumption.

Philosophers of language are engaged in providing this justification, and they use the example of translation to highlight the difficulties involved in their task.

This is not to say that the philosophical debate on translation is of no relevance to translation scholars. For if, as the philosophersô treatment suggests, translation differs only in degree and not in kind from non-translational forms of linguistic interaction, then the results of the philosophical investigation of meaning will be equally relevant to both.

In fact, several philosophical perspectives on meaning have exerted influences on translation scholars. Most of the perspectives have, since around 1960, been ópragmaticô: they address questions of language use and function in context. But pragmatic theories, without exception, take for granted an underlying truth-conditional semantics in which the relationship between language and the world is explicated in terms of notions like truth and reference. It is in discussions in this paradigm that the example of translation is employed, and any disturbance it creates there is a disturbance of the very basis on which pragmatic theories are built.

What is at issue in truth-conditional semantics is not what many people refer to in a non-philosophical sense (Lyons 1977:176) as **connotative meaning:** the different associations and emotions which expressions may evoke in language users. What is at issue is, rather, the basic meaning of expressions on which we assume we can all rely in establishing agreement about basic facts such as whether or not a particular animal is a rabbit or a dog, or whether a particular substance is chalk or cheese. Without agreement at this basic level, we could not proceed to more emotively oriented discussions about the

relative merits of rabbits and dogs, or chalk and cheese, or about what we associate with them and feel about them.

A central difficulty in providing a theory of even such basic meaning is this. In the process of arriving at an understanding of a speakerôs utterance, a hearer inevitably attributes to the speaker highly complex sets of **beliefs** and **intentions**. To use Davidsonôs example (1973/ 1984:125), in the normal course of events (i.e. when a speaker is believed to be trying to communicate and not to be reciting, playacting, or insane), when Kurt utters *Es regnet*, we attribute to him at least the intention to say that it is raining, and normally also the intention to tell someone (even if it is only himself) that it is raining, together with the belief that it is raining. In attributing these mental states to Kurt on hearing his utterance, we clearly rely on our understanding of his utterance. But in the theory of meaning we are engaged in developing, we are trying to account for precisely that understanding; and since we rely on our understanding of the utterance in making inferences about Kurtôs mental states, we cannot also use our assumptions about Kurtôs mental states to account for our understanding of the utterance. To do so would make our argument circular.

So what other evidence might we rely on? According to Quine (1960:26), we might try sensory evidence. For ósurface irritations generate, through language, oneôs knowledge of the world. One is taught so to associate words with words and other stimulations that there emerges something recognizable as talk of things, and not to be distinguished from truth about the worldô. His project is to óconsider how much of language can be made sense of in terms of its stimulus conditions, and what scope this leaves for empirically unconditioned variation in oneôs conceptual schemeô (ibid.: 26). By óempirically unconditioned variationô, Quine means variation which cannot be explained with reference to variation in sensory evidence. The answer to the first question is ónot muchô, and to the second óvery muchô, as his comments on the situation described in the following anecdote make clear.

Imagine a linguist engaged in radical translation, i.e. translation of a language hitherto unknown. óA rabbit scurries by, the native says óGavagaiô, and the linguist notes down the sentence óRabbitô (or óLo, a rabbitô) as tentative translation, subject to testing in further casesô (ibid.: 29). Quineôs scepticism is directed at the notion that there can be any test which can show what sense the nativeôs utterance has. We can hear the utterance, we can establish the occasions on which the native will assent to and dissent from *Gavagai*, but we can never be sure how the native conceptualizes these occasions.

Quine considers all those occasions which would prompt the native to assent to *Gavagai* to be the positive stimulus meaning of the term, and all those occasions which would prompt the native to dissent from *Gavagai* to be the termôs negative stimulus meaning. The sum of the two is the termôs **stimulus meaning**. The linguist will test for stimulus meaning for *Gavagai* by asking *Gavagai* in ósituations designed perhaps to eliminate ñWhiteò and ñAnimalò as alternative translations, and will henceforth settle upon ñRabbitò as translationô, at least until faced with contrary evidence (ibid.: 40). There is no available test, however, for sameness of ontological commitment between the linguist and the informant:

> For, consider ógavagaiô. Who knows but what the objects to which this term applies are not rabbits after all, but mere stages, or brief temporal segments, of rabbits? In either event the stimulus situations that prompt assent to óGavagaiô would be the same as for óRabbitô. Or perhaps the objects to which ógavagaiô applies are all and sundry undetached parts of rabbits; again, the stimulus meaning would register no difference. When from the sameness of stimulus meanings of óGavagaiô and óRabbitô the linguist leaps to the conclusion that a gavagai is a whole enduring rabbit, he is just taking for granted that the native is enough like us to have a brief general term for rabbits and no brief general term for rabbit stages or parts.
>
> (ibid.: 51ï 2)

The stimulus meaning for óThere is a rabbitô is the same as for: (a) óAn undetached part of a

rabbit is over thereö; (b) ôRabbithood is instantiated over thereö; (c) ôA stage in the history of a rabbit is over thereö; (d) ôThat spot is one mile to the left of an area of space one mile to the right of a rabbitô (Hookway 1988:134). The potential speakers of these potential utterances would have different ontological commitments: to rabbit parts in the case of (a); to the universal rabbithood in (b); to stages in the history of rabbits in the case of (c), and to areas of space in the case of (d) (ibid.). And nothing in speakersô utterances could ever tell us what their ontological commitment is. From the fact that speakers only predicate *Rabbit* of their experience when rabbits are present, it does not follow that, for these speakers, the reference for *Rabbit* is the whole, enduring rabbit.

The indeterminacy of translation is thus grounded, not in the transition from one language to another, but in the link between expression and conceptualization. It is perfectly possible, on Quineös view, to argue that persistent observation of the linguistic behaviour of members of two speech communities justifies the claim that, of the two English words *chalk* and *cheese*, *cheese* is the better translation equivalent for the French word *fromage*. Such observations, however, can never justify the claim that any two expressions mean the same. The meanings of expressions derive partly from their relationship to their references: the non-linguistic phenomena, whether concrete or abstract, which they denote. However, meanings also derive in part from what Frege termed **sense,** ôwherein the mode of presentation is containedô (1892/1977:57). Understanding meaning, therefore, means both understanding what an expression is used to refer to on a particular occasion, and understanding the mode of presentation, or conceptualization of the referent, which it expresses. Frege took for granted that both sense and reference were made publicly available by linguistic expressions, and that ôthe same sense has different expressions in different languages or even in the same languageô (ibid.: 58). Quine posits the possibility that the same expression, or an expression and its translation equivalent, could give voice to radically different modes of presentation: radically different ways of conceptualizing a reference. Such radical indeterminacy of sense infects the commonality of reference on which we are forced to rely in establishing a theory of meaning. Our project, therefore, fails.

In his defence of the theory of meaning, Davidson (1974/1984) questions whether any sense can be made of the notion of radically different ontological commitments. He refrains, initially, from searching for meanings, since that traditional starting point has so far, paradoxically, failed to ôoil the wheels of the theory of meaningô (1967/1984:20). Instead, given the centrality in the theory of the notion of mental states, i.e. beliefs and intentions, he attempts to establish a mental state which we might be justified in attributing to a speaker independently of any assumptions about what the speakerös utterances mean. A likely candidate might be the mental state of holding any given utterance true at the time of uttering, for we ômay know that a person intends to express a truth in uttering a sentence without having any idea *what* truthô (1973/ 1984:135).

It is, however, argued on occasion that the possibility of different ontological commitments extends to the notion of holding true. For example, Lakoff and Johnson (1980:181) have suggested that ôpeople with very different conceptual systems than our owné may have different criteria for truth and realityô. If that is the case, then there is no more hope for the notion of truth in setting up a theory of meaning than for the notion of meaning itself. But it is, in fact, very difficult to ascribe to other speakers an attitude of holding true which is radically different from our own while retaining a grip on those speakers ôas rational, as having beliefs, or as saying anythingô (Davidson 1973/1984:137). This is because it is impossible to retain the bare notion of ôa speakerô without attributing to that speaker some set of beliefs. These determine what the speaker holds true, and we may refer to them as a conceptual scheme and associate the latter with the speakerös language. To argue that such a speakerös language might not be translatable into our own would, then, be to argue that the language was true, but not translatable. But, as Tarski (1956) shows, it is not possible to make sense of either of these notions

independently of the other (Davidson, 1974/ 1984:194ï 5):

> according to Tarskiôs Convention T, a satisfactory theory of truth for a language L must entail, for every sentence *s* of L, a theorem of the form ós is true if and only if *p*ô where ósô is replaced by a description of *s* and ó*p*ô by *s* itself if L is English, and by a translation of *s* into English if L is not English. This isnôt, of course, a definition of truth, and it doesnôt hint that there is a single definition or theory that applies to languages generally. Nevertheless, Convention T suggests, though it cannot state, an important feature common to all the specialized concepts of truth. It succeeds in doing this by making essential use of the notion of translation into a language we know. Since Convention T embodies our best intuition as to how the concept of truth is used, there does not seem to be much hope for a test that a conceptual scheme is radically different from ours if that test depends on the assumption that we can divorce the notion of truth from that of translation.

So, in granting our interlocutors a conceptual scheme (a set of beliefs, a set of truths), we grant them a translatable language. In providing the second term in his T-sentences, Tarski helped himself to their translations in order to clarify the notion of truth. Davidson helps himself to the notion of holding true in order to explain translation. This move can be justified by arguing that to consider a creatureôs behaviour to be symbolic or semiotic in any sense whatsoever involves the assumption that the behaviour expresses some mental state or other. To consider linguistic behaviour ostensive, that is, to consider that it displays the creatureôs intention to communicate (Sperber and Wilson 1986:49) is to assume that the creature holds true, or believes, something which it is trying to communicate. Adherents of cultural relativism might now offer us two possible scenarios.

According to the first, which appears to be the scenario Lakoff and Johnson (1980:181) imagine, we may grant that the creature holds something true in its own terms, but these terms might be absolutely different from ours. Holding true for the creature is nothing like holding true for us. But then, believing for the creature can be nothing like believing for us, and expressing belief, therefore, can be nothing like expressing belief for us. In which case ostensive behaviour for the creature can be nothing like ostensive behaviour for us. But in that circumstance, we would not recognize the creatureôs ostensive behaviour, and the question of translation would never arise.

According to a somewhat less extreme scenario, we might grant that the creature shares our notion of holding true, but grant also that the rest of the creatureôs conceptual system is so different from ours that what it holds true is incompatible with what we hold true. This requires two unacceptable separations. The first is the separation of truth and translation discussed above. The second is a ódualism of scheme and content, of organizing system and something waiting to be organizedô (Davidson, 1974/1984:189). This dualism cannot be sustained, because the idea of a conceptual scheme and its associated language organizing or fitting experience adds nothing to the concept of the scheme/language being held true. We are therefore faced, again, with the notion of a true but untranslatable language which requires the unacceptable separation of truth and translation.

We are now free to move from Kurtôs utterance *Es regnet*, via observation of other speakers, to postulate that ónEs regnetò is a True German sentence uttered by S at time t if, and only if, it is raining near S at tô (Hookway 1988:167; cf. Davidson 1973/1984:135). Or, Quineôs linguist is free to move from observation of informants to postulate that ónGavagaiò is a True alien sentence uttered by S at time t if, and only if, there is a rabbit near S at tô (Hookway 1988:168). It must be stressed at this point that both Quine and Davidson seek a theory which is holistic (Evnine 1991:121):

being able to interpret a sentence is not simply knowing the appropriate T-sentence; it is knowing that some sentence is true iff [if, and only if,] some condition obtains *and* that that sentence is composed out of parts which feature in

other sentences which are true iff other specified conditions obtain.
Use, in this account, can serve to supply information about meaning because, having disposed of the possibility of radically different ontological commitmentsð of extreme cultural relativismð speakersô use of sentences can serve as evidence for what they hold true, and the notion of holding true is all we need to set our theory in motion. According to the theory, to say that *Es regnet* means ót is rainingô is to say that within a theory which makes the best overall sense of the general behaviour of the members of a speech community, we have established that *Es regnet* is held true when uttered by S at time t if, and only if, it is raining near S at t.
Notice that this account does not separate pragmatics from semantics in the traditional manner. Features of the environment are built into the account, and truth is relativized to at least a time, a speaker and a place. Meaning is not conceived as some sort of property or characteristic which sentences óhaveô, but rather as the unique relationship which obtains momentarily between speakers and hearers, given a context (see further Davidson 1986). It cannot be replicated and, in that sense, it cannot be translated. However, the theory allows us to understand one another at some basic level. This is all we need to justify translation and discussions about the various merits of competing translations (Davidson 1973/1984:139):

> When all the evidence is in, there will remain, as Quine has emphasised, the trade-offs between the beliefs we attribute to a speaker and the interpretations we give his words. But the remaining indeterminacy cannot be so great but that any theory that passes the test will serve to yield interpretations.

See also:
TRANSLATABILITY.

Further reading

Benjamin 1989; Davidson 1973, 1974; Evnine 1991; Hookway 1988; MalmkjÞr 1993; Quine 1960; Ramberg 1989.

KIRSTEN MALMKJÎ R

Anthologies of translation

A translation anthology is a collection of trans lated texts, often literary. Translation anthologies are very common in many countries, and indispensable in the study of translation and literary culture, even in countries where they are less in evidence. In spite of this, translation anthologies were, until quite recently, part of a óshadow cultureô, overlooked, by and large, by cultural critics, literary historians, and translation scholars alike. Any attention they might have been afforded was desultory and rather unsophisticated.
In recent years, however, literary historians with an interest in cultural issues have begun to turn their attention to translations. One of the most enlightening and memorable ways of transmitting culture within a country, or of transferring it internationally, is by means of **configurated corpora,** that is, corpora whose constituent elements stand in some relation to each other either in space (in a book, or an exhibition hall for example) or in time (in a series of books or performances). The arrangement, the configuration, creates a meaning and value greater than the sum of meanings and values of the individual items taken in isolation, and translation anthologies are important manifestations of this phenomenon. For example, an anthology of world poetry embodies and projects the compilerôs image of the worldôs best poetry, or of the poetry most characteristic of each country represented in the anthology. And though the selection is partly determined by the availability of translations in the language of the anthology, it tends to stabilize, for a while, the sense among the receptor countryôs interested readers of what constitutes the relevant poetry of the world.
When assessing anthologistsô achievements, a distinction must be drawn between an editorôs anthology, where the range of selection is limited to translations that already exist, and a translatorôs anthology, where the range of selection is limited to translations the translator is or has been able to make. Although examples of the two types of anthology may look very similar, they may, in fact, serve

quite different purposes in the inter- or intraliterary dynamics. An editorôs anthology resembles an art exhibition, presenting as it does a configurated selection from the total reservoir of pertinent texts in a language, whether translated or not, whereas a translatorôs anthology is both an exhibition and a vehicle of transfer: it enlarges the store of extant translations, whether premier or repeat performances.

Anthologies make up a variegated corpus of variously titled collections that serve several purposes. One large group consists of thematic anthologies: poems about sailing, stories about cats, etc., intended for readers who enjoy literature about their favourite subject. General literary anthologies, on the other hand, tend to project a compact, coherent image of one or several foreign literatures or of parts thereof, such as genres or epochs. They do so precisely because they comply with the principle of configurated corpora: they have been compiled following principles of quality, representativeness, etc., and arranged for informative or aesthetic purposes, or both. Some also contain introductions, commentaries, and other front or back matter, but even anthologies devoid of such material offer attentive readers access to the evaluations or interpretations they embody. First, within an anthology, the component parts are re-contextualized, that is, brought into relationships in which they do not stand, or in which they stand less clearly, in their contexts of origin. Second, an anthology represents a sub-corpus selected from a wider corpus of works (the total potentially relevant corpus), and this sub-corpus stands in a synecdochic relationship to the wider corpus. The precise nature of this relationship, i.e. exactly which parts have been selected to stand for the whole, makes a very interesting object of study.

An anthology of óworld literatureôð the multilateral anthology with the widest possible rangeð obviously has no counterpart among anthologies of non-translated literature. But even a bilateral anthologyð one that contains translations from a single foreign literature -is clearly óbroaderô than any monoliterary anthology, in so far as it extends an invitation, at least to the informed reader who knows the foreign language, to make comparisons. In addition, the motives and criteria for anthologizing oneôs own literature usually differ from those for anthologizing a foreign literature, whether in translation or not. And the perceived relationship between literatures is, as a rule, more graphically represented in anthologies than in the continuous text of literary histories.

Whenever translation anthologies are in relatively wide circulation in a given country compared to its entire reservoir of translations, the cultural critic or translation historian has a particularly good opportunity to study an important aspect of the countryôs translation culture. By monitoring changes in the balance between the increasing total reservoir and each individual repertory, it is possible to assess the changing positions ascribed to individual literatures, authors and works, in relation to the literatures of the world. Such a comparison requires different approaches, depending on whether an anthology of óworld poetryô, for example, includes poetry in the target literature or not.

Anthologies can be analysed at the levels of: (a) country, language, or geographical region; (b) groups of authors, epochs or genres; (c) individual authors; and (d) single works. Translation anthologies include in addition the parallel levels: (c1) individual translators; and (d1) single translations. At each level, it is possible and meaningful to ask questions such as: What is the purpose underlying the compilation? Is it, for example, documentary or didactic? Is the compilation informed by a recognizable literary model? Are there signs of assumed familiarity, of a sense of cultural superiority, of a primarily imagological interest? Do these signs contradict each other, and if so, why? The analysis should also, wherever possible, be supplemented by an enquiry into the circumstances of the making of the anthology, since exclusions, for instance, sometimes testify not so much to the anthologistôs values or perceptions or to a translator-anthologistôs skills, but to conditions of copyright, available funds, interference from the publisher, or political censorship. But whether such inside information is available or notð and it is particularly hard to obtain in the field of older translation anthologiesð the researcher can always

delineate the image of one or several literatures, concentrating either on each literature in isolation, or on the relationships in which they stand to each other and to the target literature.

Anthologies, mostly of non-translated literature, are a mainstay of debate about the canon. Conclusions are normally drawn from the *pars pro toto* (ópart to wholeô) relationship between selected corpus and total relevant corpus, without regard to the relationship between the selected corpus and the remaining part. This relationship, however, may be of one of three types from which conclusions may also be drawn: the selected corpus is meant to supplant the remainderð *pars contra residuum* (óthe part against the restô); the selected part is meant to lead the reader to an enjoyment of the remainderð *pars ad residuum* (óthe part towards the restô); the relationship between the selected part and the remainder has not been fixed a priori. Attention to the latter three relationships helps to distinguish anthologizing from different though related activities as follows.

The ópart against the restôrelation characterizes the true canon. The criterion for inclusion is authentic inspiration of whatever kind. The distinction is not based on a sliding scale of better and best or less and more representative, but on a clearcut yes or no decision, in such fields as religion, textual criticism, and folklore: although the Holy Bible looks like an anthology of writings by several hands produced at various times, it is a canon of writings distinguished from those not included by the criterion of true inspiration. Although the biblical canon varies slightly in time and between denominations, there is no question that it contains all writings thought to be the authentic Word of God. By analogy, the authentic work of a secular author is called, for example, óthe Shakespeare canonôand typically includes a writerôs complete works. In a related sense, there is the ófolklore canonô, comprising all works considered to be of authentic folk inspiration. In this particular case, it is interesting to note that the early folklore anthologists, the Percys and Herders, for example, were clerics.

Different in formation but similar in result is the so-called Alexandrinian canon: the selection of óclassicalô works intended to train the readerôs taste and to delimit the field of legitimate literature. History has shown that it takes an efficient agencyð an academy or a state boardð to police the canon of literary rules. Such ópart against the restôrestrictions also apply, by and large, to (translation) anthologies under totalitarianism. In totalitarian regimes and under authoritarian educational systems, the restrictions are extended to collections of model translations and to anthologies for use in schools and colleges. Otherwise, educational anthologies form a pseudo canon due to the limited reading that is possible during a session, and the instructor is likely to use the anthology in ways which will whet the studentsôappetite for the works that do not form part of the selection, thus applying the principle of ópart towards the restô.

The latter principle has been explicitly subscribed to by some (translation) anthologists. The selected flowers, they say, are intended to lead the reader to the garden where they have been culled. Others seem to have adhered to it implicitly. Unless there is evidence to the contrary, researchers are wise to assume an open relationship between the selected corpus and the remainderð a relationship that may change from one edition to the next.

Findings from the domain which has so far been most thoroughly researched, multilateral anthologies of verse translations in German (1850ï 1915), further include the fact that the type and intensity of anthologizing depend on the quality and stability of international contacts, as well as on cross-cultural perceptions and expectations. Important factors include the recognition of the leading role of a country in literature and culture; its political and economic weight; shared perception of ethnic closeness or difference; political cooperation or rivalry; religious affinities or dislikes; and an anthologistôs linguistic and cultural competence. Compilers of anthologies include scholars, professional anthologists, translators and poets (mostly for bilateral anthologies), travellers, immigrants, speakers of German living abroad, mostly but not exclusively male.

The diversity of factors and individuals accounts for the fact that whereas long-range regularities (development, progress) do not

exist, it is possible to discern distinct tendencies, based, for the most part, on bilateral cultural patterns. For example, by 1850, the familiarity of German readers with British poetry was such as to permit anthologists to reflect, in their choices and arrangements, the poetsô individual careers, whereas anthologizing of Scandinavian and Hungarian poetry was prompted by different, imagological perceptions. Staunchly Protestant anthologists have been found to denounce poetry in Romance languages for its Catholic backwardness and to restrict selections to the minimum required by historical documentation. It is worth noting that such diverse motifs can co-occur in a single anthologyôs ódeep structureô, glossed over by an appearance of homogeneity of treatment created by a uniform table of contents.

In the corpus studied, a Eurocentric perspective predominates despite a marked interest in geographic, linguistic, and national diversity. The set of major literatures represented in anthologies of world poetry remains relatively stable. Literatures that may be considered minor from a European perspective are frequently included in ways which suggest an awareness of distinct types and degrees of otherness. But whether major or minor, national selections tend to be dominated by a single poet, a feature that is related to nineteenth-century hierarchical notions of princes or monarchs of poetry. Despite these and other broad tendencies, each anthology has its own distinctive profile; and yet it is possible to distinguish models of anthologies. The most striking model is that of J.Scherrôs *Bildersaal der Weltliteratur* (Picture Gallery of World Literature) of 1848 (3rd rev. edn, 1884ï 5); its geographical arrangement *ex oriente poesia* (ópoetry from the Eastô) was imitated by the numerous other anthologists who organized their selections by geographical principles.

Although these findings are based on a corpus of several hundred anthologies, some of them bilateral, they should not be generalized uncritically. They can, however, legitimately serve as a source of hypotheses for other domains.

Further Reading

Essmann 1992; Essmann and Frank 1990; Essmann and Schî ning 1996; Frank and Essmann 1990; Gº ske 1990; Gulya and Lossau 1994; Kittel 1995; Lefevere 1992a: 124ï 37.

ARMIN PAUL FRANK

Association internationale des interpr¯tes de conference (AIIC)

The huge proliferation of conferences, and hence interpreters, during the years immediately following World War Two prompted calls from practitioners for an organization to regulate the interpreting profession. Consequently, in 1953 AIIC (the Association internationale des interpr¯tes de conference, or International Association of Conference Interpreters) was founded in Paris; its headquarters have since moved to Geneva. The purpose of AIIC, as stated in its Statutes, is óto define and represent the profession of conference interpreter, to improve it, especially by encouraging training and research, to safeguard the interests of its members and to serve international cooperation by demanding high professional standards of themô. More than forty years on, AIIC remains the only worldwide body representing the interests of conference interpreters. Like professional associations of lawyers or doctors, it has sought over the years to uphold professional standards of behaviour and performance, and has provided services and a supporting framework for its members. This has included speaking for interpreters in negotiations with large employers, particularly international organizations, concerning pay and working conditions.

Members of AIIC are experienced conference interpreters whose applications to join the Association have been approved by an Admissions Committee following an assessment of their linguistic ability and professional competence. In 1996, membership figures stood at approximately 3000 interpreters in over 70

countries. Yet, for historical reasons, the Association has remained unmistakably Western European in focus: roughly half of its members are based in Brussels, Geneva, London and Paris; there are around six times as many in Paris alone as in the whole of Africa. About 70 per cent of members are female, which reflects fairly accurately the gender distribution in the profession as a whole. Membership statistics are also indicative of the fact that AIIC is perceived to be primarily of relevance to freelance interpreters, who at all events greatly outnumber their in-house colleagues: only about 7 per cent of members are staff interpreters. The working languages of individuals are classified into three categories, called óAô, óBô and óCô, the first two being languages of which the interpreter has native or near-native command and into which he or she works; the third a language of which the individual has a complete understanding and from which he or she works (see CONFERENCE AND SIMULTANEOUS INTERPRETING).

Structurally, the Associationôs supreme statutory body is the Assembly, which meets biennially and is open to all members. In between Assemblies, affairs are managed by the Council, which comprises the President, Treasurer and delegates from the 22 Regions. AIIC operates in a number of different sectors, such as the European Commission, the United Nations, and various non-governmental organizations; policy proposals are put forward by various specialist committees and working groups. In addition to an annual Directory of members, AIICôs publications comprise some for internal consumptionð such as a quarterly Bulletinð and others intended for the public.

AIICôs achievements during the first forty years of its existence were considerable. It obtained widespread recognition of conference interpreters as top-flight linguists providing a truly professional service and bound by a strict code of ethics. It worked closely with establishments training interpreters so as to ensure a flow of well-qualified entrants into the profession. It also helped improve working conditions, for instance by advising the ISO on the design of interpretersô booths, both fixed and mobile.

Inevitably, as an organization matures and grows in size the focus of its activities shifts. Although discussions are under way about the possibility of allowing AIICôs regional groups more autonomy, it is unlikely that any decisions taken will jeopardize the Associationôs international dimension. AIIC is now less involved than previously in negotiating rates of pay, but in recent years it has established links with other branches of the interpreting profession (for example with court interpreters and signed language interpreters) and with practitioners in central and Eastern Europe. Both of these developments indicate a broadening of AIICôs horizons. The challenge facing the Association will be how to serve the interests of interpreters who have extremely diverse geographical, social and linguistic backgrounds whilst continuing to appeal to its original constituency, namely conference interpreters primarily in the western world.

See also:

F£D£RATION INTERNATIONALE DES TRADUCTEURS (FIT).

JANET ALTMAN

Auto-translation

The terms **auto-translation** and **self-translation** refer to the act of translating oneôs own writings or the result of such an undertaking. A fairly common practice in scholarly publishing, auto-translation is frowned upon in literary studies. Translation scholars themselves have paid little attention to the phenomenon, perhaps because they thought it to be more akin to bilingualism than to translation proper. Indeed, historically speaking, auto-translators have often been writers who did not just master, but chose to create in more than one language. Their conscious awareness of this option cannot be overstated: contrary to practice during the Middle Ages, where language choice was first and foremost a matter of genre, romantic thinking has favoured selfexpression along linguistic and national lines. Elizabeth Klosty Beaujour rightly states that while óbilinguals frequently shift languages

without making a conscious decision to do so, polyglot and bilingual *writers* must deliberately decide which language to use in a given instanceô (1989:38). Self-translation involves an equally important decision, which is why it proves useful to consider, in addition to the actual use authors make of their languages, the attitudes and feelings they develop towards them.

Language use and attitude

As far as the distribution of the respective languages is concerned, a few questions may help to flesh out the portrait of a particular self-translator or group of self-translators. Is the practice systematic or limited to a single experience? Are the authors constant in their choice of source and target languages (as with óregionalô writers who translate their work in order to reach a larger audience), or do they freely switch directions? Is the native tongue used for translations, in compliance with international conventions for the training of translators (see DIRECTION OF TRANSLATION)? Or is it, rather, restricted to the writing of original texts (as required by romantic ideology)? Does there appear to be a division of labour between languages, one predominantly being used for óhigh literatureô, the other for popular genres? At which point in their careers do writers turn to the process of auto-translation? Are second versions produced (a long time) after the first versions have been published or are they on an equal footing from a chronological point of view, i.e. is their development more or less simultaneous?

Having determined *how* two or more languages relate to each other, the trickiest question remains to be tackled: *why* do some writers repeat in a second language what has already been said in their previous work? Dissatisfaction alone with existing translations hardly explains a choice that, to some at least, seems as absurd as óredoing a painting in a different shadeô (Devarrieux 1993:15). Apart from material conditions (exile, marriage, financial gain) there must be some ulterior motive that helps writers to overcome their initial reluctance. For neither Vladimir Nabokov nor Samuel Beckett looked forward to what the former described as ósorting through oneôs own innards, and then trying them on for size like a pair of glovesô (Beaujour 1989:90), the latter as the ówastes and wilds of self-translationô (Cohn 1961:617). Bilingual writers engaged in this process are dealing with more than abstract linguistic systems; often they are trying to juggle two traditions, which is precisely why they offer such a felicitous source for the discovery of literary norms. In Menakhem Perryôs words (Perry 1981:181; drawing on Toury 1978):

> Since the writer himself is the translator, he can allow himself bold shifts from the source text which, had it been done by another translator, probably would not have passed as an adequate translation. Such bold shifts, if they are systematic, serve as powerful indicators of the activity of norms.

Indeed, while it is hard to single out a particular factor, some pattern usually emerges from the consideration of a group of writers whose bilingualism can be related to sociocultural circumstances.

In sixteenth-century Europe, it was not uncommon for poets to translate their own Latin musings as finger exercises. Trained exclusively in Latin, they had reached a level of competence unequalled even in their native language, and needed óto form their poetic diction in the vernacularô (Forster 1970:30). The best-known Renaissance author to indulge in auto-translation was Joachim du Bellay (Demerson 1984), a founding member of the French Pl®ade school. Forster (1970:30ï 5) mentions the interesting case of Antwerp-born Jan van der Noot, whose *Olympia* (1579) appeared in a bilingual edition, with French and Dutch texts side by side, the latter a free rendering of what was already an óimitationô of Pierre de Ronsard. The fact that these poems were invariably translated into the mother tongue from models directly composed in an acquired language shows how much language attitudes have changed over the centuries. In more recent times, despite the paradigm shift caused by romanticism, Flemish writers have continued to belie many assumptions about the impossibility of translating and creating in a óforeignô language. A traditionally fertile ground for Dutchð French

language contact/conflict, Belgium has produced its share of bilingual authors, though they are rarely acknowledged as such in (needless to say, monolingual) literary histories. Now, in this particular example, the vogue of self-translation can be quite rigorously dated, since texts translated by the very authors of the originals appear between 1924 and 1969 (with an increase between 1935 and 1960). The phenomenon mainly involves five Flemish writers spanning two generations. Whereas the members of the elder group (Jean Ray/ John Flanders, Roger Avermaete, Camille Melloy) tend to publish a regionally marked Flemish Dutch text after having written its original in the acquired yet fully mastered French language, the younger self-translators (Marnix Gijsen, Johan Daisne) start out writing in standard Dutch and subsequently market a French version, sometimes years later. The switch in direction between source and target languages can be linked to major socio-political changes. In the 1930s, Flemings for the first time had access to a university education in their mother tongue, their linguistic rights having been enshrined in a new constitution recognizing regional unilingualism (Grutman 1991). From a descriptive perspective, one notices that these auto-translations not so much belong to a different system than the original versionsð they do not imply any real change in audienceð as highlight existing óintra-systemicô relations (Lambert 1985). It is thus possible to extrapolate from Beaujourôs (1989:51) view of self-translation as

> a rite of passage endured by almost all writers who ultimately work in a language other than the one in which they have first defined themselves as writers. Self-translation is the pivotal point in a trajectory shared by most bilingual writers.

Her corpus seems somewhat exceptional in that it consists of writers such as Elsa Triolet and Vladimir Nabokov, who changed territories, both having fled the Soviet Union around 1917, and felt obliged to adopt the language of their new country. For those bilinguals who can switch languages without necessarily óchanging placesô (in both a literal and a figurative sense), auto-translation need not be a point of no return.

Textual relations

How does a self-translation relate as a *text* to ónormalô translations? Can it be said to possess its own distinctive character? In an essay on James Joyceôs own Italianizing of two passages from his *Work in Progress (*the future *Finnegans Wake),* Jacqueline Risset answers in the affirmative. Unlike translations ón the usual sense of the wordô (1984:3), she argues, Joyceôs texts are óno pursuit of hypothetical equivalents of the original text (as given, definitive) but as a later elaboration representingé a kind of extension, a new stage, a more daring variation on the text in processô (1984:6). This allows her to oppose Joyceôs auto-translation to the ófidelity and uninventivenessô (1984:8) that characterized the French translation of the same passages, by a team that included no less than Philippe Soupault, Yvan Goll, Adrienne Monnier and Samuel Beckett. What is at stake here is the old notion of authority, of which original authors traditionally have lots and translators none. Since Joyce himself wrote these second versions in idiomatic and creative Italian, they are invested with an authority that not even an óapprovedô translation by diverse hands can match. The publicôs preference for an authorôs translation is less based on an extensive study of its intrinsic qualitiesð though Risset does conduct such an examinationð than on an appreciation of the process that gave birth to it. The reason for this state of affairs is quite obvious, as Brian Fitch points out: óthe writer-translator is no doubt felt to have been in a better position to recapture the intentions of the author of the original than any ordinary translatorô (1988:125). In terms of its production, an auto-translation also differs from a normal one, if only because it is more of a double writing process than a two-stage reading-writing activity. As a result, the originalôs precedence is no longer a matter of óstatus and standingô, of authority, but becomes ópurely temporal in characterô (Fitch 1988:131). The distinction between original and (self-)translation therefore collapses, giving place to a more flexible terminology in

which both texts are referred to as óvariantsô or óversionsô of equal status (Fitch 1988:132ï 3).
It should be remembered, however, that Fitchôs remarks were formulated in a booklength study of Samuel Beckettôs bilingual work. Though he probably is the single auto-translator that has received the most critical attention (Cohn 1961; Hanna 1972; Simpson 1978; Federman 1987; Beaujour 1989:162ï 76), Beckettôs case is not the rule. Having elaborated over the years twin works in two languages, he is more or less in a league of his own, even among self-translators. Clearly, Beckettôs cross-linguistic creation, where French and English versions follow each other in an increasing tempo, is not the only way of translating oneôs own writings. There appears to be a fundamental difference between what could be labelled **simultaneous auto-translations** (that are executed while the first version is still in process) and **delayed auto-translations** (published after completion or even publication of the original manuscript). As a matter of fact, Beckett himself resorted to both modes of self-translation at different stages in his career. He started out by translating, with the help of his friend Alfred P®ron, a finished work like *Murphy*, a novel that had been published in English before World War Two, but whose French equivalent was to appear only a decade later. In this case, the English text had already led an autonomous existence, thereby limiting the possibilities of innovation: óBy and large, the translation follows the original, of which, obviously, no one could have more intimate knowledge than its author-translatorô (Cohn 1961:616). Soon after, Beckett would initiate the (often English) rewriting while still working on the (mostly French) version: in the process of completing *Ping*, for instance, he does not ówork simply from the final version of *[Bing]*, but on occasion takes as his source the earlier drafts of the original manuscriptô (Fitch 1988:70). The latter practice can be most aptly described as a kind of bilingual creation that develops along parallel lines instead of merging into biblical confusion or language blending. It is note-worthy in this regard that Beckett, not unlike other bilingual writers (Beaujour 1989:56; Heinemann 1994:154), tends to avoid textual multilingualism (see MULTILINGUALISM AND TRANSLATION). Thus, though his individual texts are not bilingual, Beckettôs work taken as a whole definitively is, for each monolingual part calls for its counterpart in the other language; óOne might say that while the first version is no more than a rehearsal for what is yet to come, the second is but a repetition of what has gone before, the two concepts coming together in the one French word r®p®titionô (Fitch 1988:157).

Further reading

Brown 1992; Dadazhanova 1984; Fitch 1983, 1985; Green 1987; Grutman 1994; KureJensen 1993; Lamping 1992; McGuire 1990; Palacio 1975.

RAINIER GRUTMAN

B

Babel, tower of

The biblical story of the tower of Babel (Genesis 11:1ï 9) has long fascinated translators and students of translation. It contains the Old Testament story of the fall into linguistic diversity, which has often been read as a myth of the origin of translation:

> Now the whole earth had one language and few words. And as men migrated from the east, they found a plain in the land of Shinar and settled there. And they said to one another, ñCome, let us make bricks, and burn them thoroughly.ò And they had brick for stone, and bitumen for mortar. Then they said, ñCome, let us build ourselves a city, and a tower with its top in the heavens, and let us make a name for ourselves, lest we be scattered abroad upon the face of the whole earth.ò And the LORD said, ñBehold, they are one people, and they have all one language; and this is only the beginning of what they will do; and nothing that they propose to do will now be impossible for them. Come, let us go down, and there confuse their language, that they may not understand one anotherôs speech.ò So the LORD scattered them abroad from there over the face of all the earth, and they left off building the city. Therefore its name was called Babel [meaning óconfusionô], because there the LORD confused the language of all the earth; and from there the LORD scattered them abroad over the face of all the earth. (Revised Standard Version)

Exit the LORD, or that group of gods that the Old Testament calls the *Elohim* (ólet *us* go downôð not a royal or a divine ówe, but a group), exit also the people dwelling in the land of Shinarð and enter the translator, the only person capable of remedying, even slightly, the scattering of tongues at Babel. Hence the title of FITôs journal, *Babel;* hence the title of George Steinerôs book on translation, *After Babel* (1975); hence the title of Jacques Derridaôs deconstruction of Walter Benjamin, ódes Tours de Babelô (1980)ð and the list goes on and on.

But the story raises more questions than it answers, which is undoubtedly one of its attractions. What are we to do with the myth of one language? Some writers, notably the German Romantics from Herder and the Schlegel brothers through Humboldt and Goethe and various post-Romantics from Benjamin to Heidegger and George Steiner, have wanted to believe in a primordial language that was lost in the scattering of tongues at Babel, and that might be regained through perfect (or even, for Benjamin, imperfect) mystical translation. The translator thus, in this vision, becomes the World Saviour, restorer of the original linguistic unity that the gods smashed on the plains of Shinar.

A related myth, developed óscientificallyô in the mid-nineteenth century by August Schleicher (1821ï 68) under the inspiration of the German Romantics, is that of an original Indo-European people, who spoke a single pure primordial language or *Ursprache* called Proto-Indo-European. As Schleicher and all of his philological followers since recognize, there is no evidence that such a language ever existed, and the idea is rather far-fetched: that all of the modern languages from Europe to India developed from a single language; that things were once simple, pure, unified, but now are complex, mixed, diverse. Still, having admitted that the whole notion of an

Indo-European people and language is pure speculation, most historical linguists continue to find it fruitful to speculate on where these hypothetical people lived, what kind of economy they had, what gods they believed in, and so on. Etymologists still trace words back to hypothesized Indo-European roots. And, of course, in the 1930s the Nazis speculated that the Indo-Europeans or Aryans were blond Scandinavians, tall, fair, long-headed creatures who were the pure and original race of Europe, later contaminated by dark blood from elsewhere. The problem is that the myth of a pure original *Ursprache*, whether set on the plains of Shinar or somewhere in Europe or the Indian subcontinent, is inherently nostalgic and eschatologicalð implicitly biased toward a conception of language as having degenerated from a primeval purity and thus in need of restoration to that purity. The parallels among the Indian and European languages are objective facts, which might be explained any number of ways; the hypothesis of an original Indo-European language that was scattered across two continents is an explanatory myth, and only one such myth, and one with disturbing implications.

The story of the tower of Babel is also far from a divine mandate for translators. The gods do not say, ôLet us confuse their language, that there may be translation.ô They say ôLet usé confuse their language, that they may not understand one anotherôs speechô, which is quite a different matterð one that seems almost to ban translation, along with any other means of communicating across linguistic barriers (including, one supposes, foreign language learning) and thus of once again threatening the security of the gods on high. The story conceives linguistic unity, and thus human beingsô ability to communicate with each other everywhere in the world, as a potential threat to divine hegemony, and thus something to be smashed. In an ironic twist, this deep-seated biblical ideology also feeds the attack on linguistic diversity launched in the United States by the English Only Movement: the attempt to define English as the official language of the United States and thus to prevent bilingual education in the schools, the need for interpreters in the courts, and so on. There is a fear among many Anglophone Americans that Hispanics are taking over the country (demographically if in no other way), and that they are plotting that takeover *in Spanish*, a language which the Anglophone powers that be cannot understand. Hence the drive to ôscatterô or ôconfuseô their Spanish citizens by forcing them to learn English.

But the irony in this is only superficial, for ultimately the tower of Babel myth is itself an attack on linguistic diversity. In it linguistic unity is explicitly portrayed as the danger, but only from the godsô point of view, and the story tacitly encourages readers to identify with the people dwelling in the land of Shinar, the builders at Babel whose unitary language was scattered and confused. Everyone once spoke a single language, is the storyôs subtext, and everyone should speak a single language againð say, Esperanto, or English, or whatever the next lingua franca may be. Compared with this nostalgic longing, all translation efforts will seem pathetically inadequate: *traduttore traditore*, the translator is a traducer, because s/he fails to restore us to a pristine state before translation was necessary.

See also:
MULTILINGUALISM AND TRANSLATION; PURE LANGUAGE; SEMIOTIC APPROACHES; TRANSLATABILITY.

Further reading

Baron 1990; Burke 1976; Derrida 1980/1985b; Harris and Taylor 1989; George Steiner 1975.

DOUGLAS ROBINSON

Bible translation

The Bible is the holy book of Christianity. It consists of the following:

(a) *the Old Testament:* a collection of 39 books constituting the sacred scriptures of Judaism and written primarily in Hebrew, with a few portions in Aramaic.
(b) *the New Testament:* 27 books originally written in Greek between AD 50 and 100.
(c) *the Apocrypha:* 12 books taken over by the early Christian Church from the Greek

version of the Old Testament but not forming part of the Hebrew Bible and not accepted as canonical by orthodox Jews. The apocryphal books, known also as *deuterocanonical*, are accepted by Roman Catholics but rejected by Protestants as a basis for doctrines (see below).

In order to understand and appreciate the extent and complexity of Bible translating, arguably the greatest undertaking in interlingual communication in the history of the world, it is essential to view it from several perspectives: its past history and future prospects, the relevant linguistic and sociolinguistic factors, and the guiding principles and widely used procedures. The significance of Bible translating can be readily sensed when we consider that at least one book of the Scriptures has been translated and published in 2009 languages and dialects, spoken by a minimum of 97 per cent of the worldôs population.

History of Bible translation

The history of Bible translation may be divided into three principal periods: the Greco-Roman (200 BC to AD 700), the Reformation (sixteenth and seventeenth centuries), and the modern period which covers primarily the nineteenth and twentieth centuries, or what are often spoken of as ôthe missionary centuriesô.

The Greco-Roman period

The first translation was the Greek Septuagint Version of the Hebrew Bible, or Old Testament, made primarily in the second century BC. This translation had an enormous influence on matters of canon, translation principles, and vocabulary employed in Christian Scriptures. During the Greco-Roman period, some of the first translations of the New Testament books were also made into Latin. Translations of the Old or New Testament into other languages of the Middle East soon followed, for example Syriac, Coptic (two different dialects), and later Armenian, Georgian, Ethiopic, Arabic, Persian, and finally Gothic. The Old Latin versions of the New Testament were, however, unsatisfactory, and these were revised by St JEROME towards the end of the fourth century in the version now known as the Vulgate (see LATIN TRADITION). St Jerome then completed the translation of the Hebrew Bible and the major deuterocanonical books into Latin by 406 AD. His influence on translation theory was particularly important because he insisted that the sense should have priority over the form.

The Reformation

During the Reformation, translations of the Bible were made in almost all the principal languages of Europe, but the most important contribution to the principles of translation was made by Martin LUTHER (see GERMAN TRADITION). Lutherôs translation of the Bible into German and his small book defending his principles of translation introduced significant new views about translational equivalence in the Scriptures. In English, the major creative contribution was made by William TYNDALE (see BRITISH TRADITION), whose translation of the New Testament formed the primary basis for the later development of the King James Version, known as the óAuthorized Versionô, which had such a great influence on hundreds of translations in the missionary world.

The modern period

The modem period can be divided into two main phases. The first phase saw the production of revisions and new translations into a number of major European languages, primarily in response to new discoveries and insights coming from archaeology and the study of Bible manuscripts. During the second phase, numerous translations were made by missionaries into languages of the óthird worldô.

The most important contributions during the first phase were the English Revised Version (1885), American Standard Version (1901), Revised Standard Bible (1952), and New Revised Standard Bible (1989). The two other major undertakings for English were the New American Bible (1970), based on Greek and Hebrew texts rather than the Vulgate, and the New English Bible (1970). The principal influence behind these committee enterprises were the creative one-man translations by such scholars as James Moffatt, Richard Weymouth, and Edgar Goodspeed. Perhaps the most significant break with tradition in translating the Bible was the contribution of J.B.Phillips in his *Letters to Young Churches*

(1952), followed by *Todayôs English Version* (1966, 1976) and *The Living Bible* (1971), which was much appreciated for its style but severely criticized for its exegesis.
Translations for the ómissionary worldô can likewise be divided into two important phases. Phase one included Bible translations by early missionaries such as Adoniram Judson for Burmese, Robert Morrison for Chinese, William Carey and his colleagues for a number of languages in India, and Henry Martyn for Urdu, Persian, and Arabic. Phase two saw hundreds of translations into other languages made by missionaries sent out by denominational missions, by so-called óFaith Missionsô, and by societies specializing in sending out missionaries to translate the Scriptures into all languages not having existing translations. Examples of such societies include the Wycliffe Bible Translators, Lutheran Bible Translators, Evangel Bible Translators, and Pioneer Bible Translators. The Wycliffe Bible Translators, also known as the Summer Institute of Linguistics, is much the largest of all these societies, with more than 5000 members and with completed translations of the New Testament in 347 languages and additional current activity in more than 800 languages. The United Bible Societies, a cooperative effort of more than 100 national Bible Societies, work directly with churches all over the world to produce revisions and new translations in both major and minor languages of 90 per cent of the worldôs population. At present, the United Bible Societies are sponsoring and providing guidance to translators in more than 550 languages.

Linguistic issues in Bible translation

Unfortunately, many people still believe that translating into so-called primitive languages is simply impossible because such languages are said to have no alphabet, insufficient vocabulary, inadequate grammars, and no literature. But there are no such languages. All languages have the potential to communicate the relevant content of any message, although they may not be as efficient in doing so nor be able to readily match some of the subtle connotative meanings of figurative expressions and rhetorical devices. The fact that all languages are at least 90 per cent structurally similar guarantees the potential for effective interlingual communication.
Bible translators believe that even the so-called spiritual dimensions of a text can always be communicated, but this may require quite different types of expressions. For example, a Tzeltal Indian in southern Mexico can speak about ófaithô and ótrustô as óhanging onto God with the heartô, a phrase based on the manner in which massive vines cling to huge jungle trees. And a Karre tribesman in West Africa may speak of the Paraclete (the Holy Spirit as comforter or advocate) as óthe one who falls down beside usô, a title based on the action of a merciful traveller rescuing someone who has collapsed along a savannah trail.
Effective translations are rarely word-forword, because literal renderings are often seriously misleading. For example, the idiom *give glory to God* (John 6:24) really means óto swear to tell the truthô. Furthermore, even traditional terms may lose their religious significance. For English speakers, *grace* may refer to the ten days that a person can wait before paying a bill, a person by the name of *Grace,* an aesthetically pleasing form and/or movement, and possibly a short prayer or appropriate saying before eating. These meanings are a far cry from the meaning of unmerited goodness and kindness in the Greek *charis. Justification* creates even more difficulties for many people because to justify something so often means trying to make something appear right when it is really very wrong, a far cry from the biblical meaning in the epistles of Paul.

Sociolinguistic issues in Bible translation

While linguistics focuses on the structures of languages, sociolinguistics is concerned with the ways in which people use language to accomplish various purposes. The attitudes and values associated with these uses become critical because those for whom Bible translations are made are so emotionally involved in both the form and content of any Bible text. A number of matters that might seem uncontroversial in a secular context take on great sociolinguistic importance in a biblical context, especially in matters of canonicity,

textual reliability, dialect differences, levels of language, degrees of literalness, format, and supplementary material such as notes, introductions, and prefaces.

Canonicity

The issue of canonicity is particularly relevant in decisions about those books of the Scriptures that are to be translated and published for particular churches. Roman Catholics accept as part of the Old Testament a number of books they call *deuterocanonical*, for example the books of Tobit, Judith, Sirach, and Wisdom of Solomon. The Protestants call these same books *apocryphal* and generally reject them, especially when it comes to establishing doctrines. But all Protestants are not in full agreement on which of these books should be rejected or accepted for limited purposes. The Orthodox Churches, for example the Russian, Greek, Armenian, Georgian, and Ethiopic churches, also differ somewhat in their views about these books. And even within a series of acceptable books there is usually a canon within the canon. For example, Ecclesiastes is a largely neglected book because it seems to be so sceptical about life. Similarly, many people are embarrassed by the erotic expressions in the Song of Songs.

Canonicity not only applies to the choice of books to be included in the Bible, but also to the status of certain translations. For Roman Catholics, the text of the Vulgate, prepared by St JEROME and later revised by others, was viewed for more than 1000 years as the canonical translation, forming the basis for interpretation and for any further translations. For English-speaking Protestants, the King James Version acquired almost the same status, and for German-speaking Protestants the Luther Version enjoyed similar prestige. But this factor of canonicity also applies to some translations in the Third World, which sometimes acquire canonical status very quickly. After completing the translation of the Bible in one of the major trade languages of West Africa, the translator returned home on leave of absence and decided to take some courses in linguistics. He soon realized how many mistakes he had made in his early work, and upon returning to the field he asked the responsible committee to let him revise his translation. But he was told that he had no right to ócha nge the word of the Lordô!

Textual reliability

Textual reliability is a major issue in the choice of the best readings in Hebrew or Greek texts to serve as the basis for translations into other languages. For example, in Mark 1:4 the best Greek manuscripts read ócas it says in Isaiahô, but the next words come from Malachi and only the second part of the quotation is from Isaiah. Certain scribes no doubt noted the inaccuracy and changed the text to read ócas it says in the prophetsô. Most scholars insist that a translator should follow the best textual evidence, based not on counting manuscripts but on weighing their relevance.

Dialect differences

Differences of dialect are of three major types: horizontal (i.e. geographical), vertical (relating to socioeconomic classes), and socio-religious. Decisions about geographical dialects are often complicated by a tendency to exaggerate differences, either by local people who insist on the uniqueness of their dialect for political status or by missionaries who do not speak any one dialect well and hence regard other dialects as less mutually comprehensible than they actually are. Bible translators have tried to resolve such problems by two principal means. First, they make a thorough linguistic study of the sounds, vocabulary, grammar, and literature (oral and/ or written), as well as the cultural influence of each dialect, so as to determine which dialect is likely to be more readily understood and socially acceptable by speakers of other related dialects. Second, they attempt to produce a so-called ócomposite versionô, which is an amalgam of different dialects, by selecting vocabulary and grammar forms on the basis of their distribution in the different dialects. This method, however, runs the risk of producing a text that is different from the way anyone actually speaks. Accordingly, such a text is likely to be rejected by almost everyone.

Vertical dialects are generally of three types: traditional and literary, common, and substandard. The traditional ð literary dialect is normally the language of schools, better books, and the more educated people. The

common-language dialect is essentially the overlap language between the literary and colloquial levels. It is the type of dialect employed by a boss talking to employees and by a matron talking with a maid. This relatively narrow band is the basis for translations of the Scriptures into more than 100 languages in various parts of the world, and the number of such translations is growing rapidly. But translations of parts of the Bible into substandard dialects have almost always been rejected by the very persons who normally use such a dialect. They refuse to accept the well-meaning efforts of those producing such texts, because they regard this type of publication as a paternalizing insult.

Socioreligious dialects represent typical ways in which religious constituencies employ in-group language. In English some people much prefer the *thou/thee* terminology, especially in prayers and biblical poetry, and they may even preserve these distinctions in social relations among church members. Some of the same types of distinctions occur with second person singular pronouns in German, French and Spanish. Bible translations made in so-called gender-neutral language also constitute a kind of socioreligious dialect with very heavy theological implications, because those who insist on such language tend to be theologically liberal. The use of certain key theological terminology is also a crucial element in socioreligious dialects, for example *eucharist* vs. *Lordôs Supper, priest* vs. *pastor, adherents* vs. *members, ecumenical* vs. *interdenominational,* and *sacrament* vs. *sacred rite.*

Levels of language

Within any language or dialect there are always differences of level or register. The register used on any given occasion reflects the kind of language speakers regard as appropriate for the type of social encounter in which they are engaged. There is a general tendency for translators to raise the rhetorical level of language in a translation because a high literary level seems to fit the sublime character of the divine revelation. At the same time, this normally results in the different levels in the Greek and Hebrew texts being reduced to a single level. Accordingly, the simple, straight forward language of the Gospel of Mark is raised to the level of the language in the Epistle to the Hebrews, and much of the distinctiveness of the author and the audience is lost. If the level of language is too low, it is generally rejected because it seems demeaning or too ephemeral, but if the level is too high, it may be beyond the ready comprehension of an intended audience. This is certainly true of some portions of the New English Bible, where words such as *effulgence, ministrant, purgation,* and *requite* are used.

Degrees of literalness

The most serious sociolinguistic issue in Bible translating is probably the controversy over the degrees of literalness and freedom that a translator can have in rendering the biblical text. Those who favour literalness often argue that the more literal the translation the closer it is to the original. Some even justify the awkwardness and obscurities of literal renderings by insisting that the capacity to comprehend such a text can be a measure of the spiritual insight granted to readers by God.

Since the relevance of a message is not in the formal features of a text but in its semantic content, some measure of freedom is required if the target audience is to understand the biblical text. The heavy weight of tradition, however, often stifles a translatorôs creativity and obstructs a readerôs comprehension. For example, most English-speakers have no idea what *Hallowed be thy name* (the first petition of the Lordôs Prayer, Matthew 6:9) really means. The Greek text can be translated literally as ósanctified be thy nameô, in which ónameô is a Semitic way of avoiding a direct reference to God, and ósanctifiedô must refer not to the character of God, but to the manner in which He is recognized by people as being truly God. Accordingly, it is more relevantly rendered as *May all people realize that you are God* or *Help us to honour you as God* or even as *Help us to honour your name,*

Differences in format

It seems almost incredible that differences of format in the publication of the Bible could become crucial sociolinguistic issues, but distinctions of this type are the orthographic equivalent of such paralinguistic oral features

as intonation, pause, loudness and voice quality. For some people, the printing of a text as prose or poetry is one of the most subtle and controversial aspects of format. One translator of a popular Bible into English paid careful attention to the poetic character of the Psalms, Job, and the books of the prophets, but he nevertheless had the text printed in prose, because, as he said, he wanted people to realize that what was written was true. In fact, many people assume that poetry is not to be taken seriously, and they do not realize that the printing of biblical poetry with indentation to mark primary and secondary lines is a great asset in understanding the meaning of the text and also helps in the public reading of the text in unison.

The use of separate paragraphs for marking exchanges in conversation and dialogue is extremely helpful for most readers, but some readers are shocked to see the Bible printed like a novel. They much prefer to have each verse printed as a separate unit because this seems to highlight and to justify their kind of theology, based on isolated texts.

One of the most anomalous elements in format is the use of different colours and typefaces to mark special themes and sources. For example, some people insist on red-letter Bibles so that the reader may distinguish between the words of Jesus and those of others. The difficulty, however, is that in some cases there is no general agreement on precisely which are the words of Jesus and which are not. Also, if the words of Jesus are to be in red ink, why not the words of God?

Some readers would like to see a variety of colours to mark such themes as fulfilled prophecy, the Holy Spirit, and salvation, while others insist that important verses should be in larger black type. But all such methods of highlighting sources and types of content actually call into question the doctrine of plenary inspiration, a factor generally over-looked by those wanting such distinctions in format.

Supplementary features

Most Bible readers welcome such supplementary features as a preface stating the textual basis of the translation as well as the principles and procedures used in the preparation of the text. And they are also pleased to have a dictionary for unusual words, an index and maps, but they often object strongly to notes and introductions. Such additions to the text seem to rob it of its self-sufficiency and appear to suggest that the Holy Spirit did not know best what people should receive. For most people, however, notes about the various individuals called *Herod* are indispensable, and for cultures having quite different customs and idioms such notes are crucial for correct under-standing. For example, in West Africa one way to insult a chief is to place branches in his path. In order to honour an important person the path is swept clean in front of him. What is to be done, therefore, with the story of Jesusô triumphant entry into Jerusalem? Is a translator to change the story and have Jesusô followers go ahead of him sweeping the path? Of course not! In the text a translator must adhere to the historical event, but in a footnote the meaning of what took place can be explained to readers in West Africa.

Introductions to biblical books and groups of such books are particularly helpful for most readers because they can provide the historical and cultural information that is so essential for correct comprehension. Why, for example, would the Jews have to go to their enemies, the Philistines, in order to have their ploughs and sickles sharpened? Readers need to know that the Philistinesô culture was in many respects superior to that of the Israelites, who were still in the Bronze Age, while the Philistines had already acquired Iron-Age technology.

Principles and procedures of translation

All Bible translators, whether they are working alone or in a committee, follow a series of implicit or explicit principles governing matters of text, exegesis, figurative language, direct vs. indirect discourse, paragraphing, sentence length, and so on. Increasingly, translators tend to agree on the following major principles:

(a) the use of scholarly Greek and Hebrew texts
(b) interpretations based on the best scholarly judgement

(c) renderings that will be aurally intelligible and acceptable for the intended audience and the presumed uses of the text
(d) the incorporation of background information into notes, introductions, and word lists rather than leaving out such information or putting it into the text.

Practically all Bible translating into major languages is done by teams of three to five people with complementary knowledge and skills and with responsibility for working fulltime on translating. Such translators must also have verbal facility and creativity, and a sincere respect for the viewpoints of other people.
Teams of translators normally divide responsibilities for different books of the Bible, carefully review the scholarly literature on these books, prepare tentative drafts that are then revised by other members of the team, discuss the draft translations together and decide on differences of interpretation and wording, and test the results with reviewers and representatives of the intended audience.
Translations into languages only recently acquiring a written form are generally carried out by a translator with at least some training in linguistics, cultural anthropology and biblical studies, who serves primarily as a resource person with a team of local individuals. It is particularly important that the text of the translation be written down by a local committee member so that it will be regarded as being the work of the local people and not the product of a foreign missionary.
See also:
QURâ¯N (KORAN) TRANSLATION; TORAH TRANSLATION.

Further reading

Beekman and Callow 1974; Bruce 1979; Callow 1974; Knox 1949; Larson 1984; Nida 1964; Nida and Taber 1969; de Waard and Nida 1986.

EUGENE A.NIDA

C

Communicative/ functional approaches

The terms **communicative** and **functional** group together a variety of approaches to translation. Sometimes loosely used and not always defined, they broadly represent a view which refuses to divorce the act of translating from its context, insisting upon the real-world situational factors which are prime determinants of meaning and interpretation of meaning.
We may distinguish three main strands of thinking which have influenced this perspective on translation:

(a) the functionalist views of the British tradition in linguistics, stemming from J.R.Firth and continuing in the work of J.Catford, Michael Gregory, Michael Halliday and others
(b) the notion of communicative competence developed originally by Dell Hymes in response to the Chomskyan view of language competence
(c) within translation studies, a tradition stemming from Karl B¿hler, which sees judgements about the communicative purpose/*skopos* (Reiss and Vermeer) or set of functions (Nord) of the act of translating as lying at the root of translatorsô decisions (see *SKOPOS* THEORY).

The functionalist tradition

Whereas it would be true to say that linguistics and translation studies have, until comparatively recently at least, undergone separate development and even denied any mutual relevance, it remains the case that agendas set by various schools and strands within linguistics have, sooner or later, found their way into thinking and writing about translation. Thus, structuralism, functionalism, transformational-generativism, sociolinguistic and psycholinguistic issues have all influenced the debate. In general, those ideas have been most influential which place meaning and communication at the centre of linguistic analysis. Thus, Firth, building on Malinowskiôs notion of ócontext of situationô, saw meaning in terms of function in context and rejected those approaches to the study of language which sought to exclude the study of meaning. Crucially, he was critical of the restrictive view of language as code which had been prominent in early communications theory. This view reduced natural language to transmission of information, as in communications engineering:

> The telephone people are only concerned with the electrical transmission of the message, so that adequate information is accepted or put in at source and transmitted to the receiving end. What the people at each end are thinking, intending, doing or not doing is completely irrelevant.
>
> (Firth 1968:86)

In the functionalist perspective, on the other hand, the context of situation is crucial and must include the participants in speech events, the action taking place and other relevant features. Following Firth, many linguists, such as Halliday (1978), have undertaken the description of communicative events and the analysis of variety in language, while others (Catford 1965; Gregory 1967, 1980) have applied such notions to the study of translation. Catford (1965:88) advocated a óframework of

categories for the classification of sublanguages or varieties within a total languageô. Thus, **register analysis** (see TEXT LINGUISTICS AND TRANSLATION) came to be seen as a powerful tool in the classification and analysis of texts and, therefore, in translation. Indeed, for Gregory (1980:466), the establishment of register equivalence is the major factor in the process of translation. According to this view, a given language utterance is seen as appropriate to a certain use within a certain cultural context; in a different linguistic and cultural setting, adjustments have to be made.

Ideas such as these have been particularly influential in the assessment of QUALITY in translation (House 1997). For House, a textual profile of the source text, involving register analysis and enhanced by pragmatic theories of language use, ósé the norm against which the quality of the translation text is to be measuredô (1997:50). From this, it follows that óthe degree to whiché the [TT] textual profile does not match the STôs profile is the degree to which that TT is inadequate in qualityô (ibid.). The addition of the pragmatic dimension here is important; as House points out, the breaking down of a text into constituent elements, without consideration of the dynamics of text, is at best atomistic. This point is central to Hatim and Mason (1990), who add pragmatic and semiotic dimensions to their characterization of the communicative domain of context. Likewise, Gutt (1991:17ï 18) criticizes the descriptive-classificatory approach to translation studies, with its óproliferation of classificatory frameworksô. But the communicative perspective remains a constant in these and other recent works (for example Nord 1991; 1993): all share a view of translation as communication and therefore base their view of the translating process on an underlying theory of communication.

The communicative event

Early views of the process of communication involved the notions of encoding and decoding a message, which was seen to consist of bits of information. The translator was treated as a decoder and re-encoder of messages, who sought to relay them intact after making adjustments for informativity, depending on the relative (un) predictability of items in the source and target languages. This general view of communication is applied to translation by Nida (1964:120ff.), who suggests that since, according to communication theory, informativity is equivalent to unpredictability (for example, items in a message which are totally predictable are not informative; those which are unpredictable are highly informative), part of the translatorôs job is to compensate for the lower level of predictability when a message is transferred across linguistic boundaries. The reasons for this lower level of predictability may be linguistic (for example unfamiliar word order, use of words with lower frequency of occurrence, unfamiliar collocations) or cultural, including unfamiliarity with the setting of the source text. COMPENSATION is effected by building redundancy into the target text in order to avoid what Nida calls communication óoverloadô. Generally speaking, this involves lengthening the message to spread the information load. The notion of ócultural redundancyô hinted at in this view is a useful one, up to a point. The problem with this model of communication is that it allows the social circumstances of text production and reception to be overlooked and, at the same time, implicitly views meaning as a quantifiable entity to be relayed intact from source to target language. Both of these weaknesses are rectified in studies which view language as social behaviour.

Social communication

One early contribution towards restoring the study of communication to its social frame-work is the formula devised by H.D.Lasswell in 1948 for defining the relevant characteristics of a speech event: õWho says what in which channel to whom with what effect?ô (quoted in Nord 1991:36). Later refinements to the formula include the addition of *when? where? why? how?* to encompass the full range of factors affecting language in use. Reiss (1984) and Nord (1991) are among those who situate the event of translating in this communicative framework. The approach insures against treating the text as an entity in itself, divorced from the circumstances of its production and reception, a tendency which is still apparent in some uses of translation in

language teaching. The similarity of the Lass-well formula to the use and user variables of register analysis is evident. A salient difference of emphasis, however, lies in the specific orientation towards the purposes of the enduser *(why? to what effect?)*. Concern with the communicative function of translation is a constant in recent work on translation in Germany, including H° nig and Kussmaul (1982), Holz-M ª ntt ª ri (1984), Reiss and Vermeer (1984), and Nord (1991, 1993).

A related approach is that which sees the translator as a social being and considers his/ her competence as a receiver and producer of texts. The notion of communicative competence is originally attributable to Dell Hymes (1971), who introduced it to counteract the competence/performance dichotomy of Chomskyan linguistics. In place of the óideal speaker-listeneré unaffected by such grammatically irrelevant conditions as memory limitations, distractions, shifts of attention and interest, and errorsô (Chomsky 1965:3), Hymes was interested in naturally occurring cultural behaviour and in what is possible, feasible and appropriate in given social circumstances. For the purposes of studying the translatorôs communicative competence, we may adapt the four-part classification proposed by Canale (1983) to account for the óunderlying systems of knowledge and skill required for communicationô as follows:

(a) *Grammatical competence:* in the translatorôs case, this entails passive command of one and active command of another language system, in the sense of possessing the knowledge and skill required to understand and express accurately the literal meaning of utterances
(b) *Sociolinguistic competence:* the translatorôs ability to judge the appropriateness of utterances to a context, in terms of such factors as the status of participants, purposes of the interaction and norms and conventions of interaction
(c) *Discourse competence:* the translatorôs ability to perceive and produce cohesive and coherent text in different genres and discourses (Hatim and Mason 1990)
(d) *Strategic competence:* the translatorôs ability to repair potential breakdowns in communication and to enhance the effectiveness of communication between source-text producer and target-text receiver (Bell 1991:41ï 4).

The following text is part of a European Union directive concerning the distribution of pharmaceutical products:

Article 2

> Les Etats membres prennent toute mesure utile pour que ne soient distribu® s sur leur territoire que des m®dicaments pour lesquels une autorisation de mise sur le march®conforme au droit communautaire a ®t® d®livr®e.

Given the task of producing an English text which is to have the status of a legally binding document in the target language community, the translator of this passage might relate text to context by

(a) selecting from the lexical and syntactic potential of the target language whatever items are thought to relay the propositional meaning of the passage most closely, making any obligatory changes to such things as word order, for example *member states* for *Etats membres*
(b) taking into consideration the status of the text as a directive, with binding force on its users, and using this as a criterion for rendering, for example, the present tense of *prennent* as *shall take*
(c) attempting to reflect the authoritative status of the document (powerful discourse) by adopting the conventions of the appropriate legal genre in English to produce an instance of the text type óinstruction-without-optionô
(d) given the communicative setting, the genre and the discourse as specified in (b) and (c), seeking above all, from a strategic point of view, to resolve any potential ambiguity, ensure communication is explicit and admits of no legal loopholes.

Each of these sets of skills and knowledge is deployed by the translator in order to reflect the intentions of the source text producer; but it is here that a significant problem arises.

What is intended meaning and how can it be identified?

Meaning and communication

Translators are constantly confronted with the fact that they cannot know what their source text producer knows or intends with any certainty. As receivers of texts, they have no direct access to the communicative intentions of producers of texts. What participants in communication, including translators, can do is to build a mental model of intended meaning on the basis of the textual record and all relevant contextual information available, which is then matched against their knowledge of language and of the world at large. In this sense, the receiver interprets, rather than understands, a text.

So, participants in communication (including translators) proceed on the basis not of knowledge but rather of assumptionsð about each otherôs assumptions and about the cognitive environment which producers and receivers share. This is similar to the model of communication upon which Gutt (1991), following Sperber and Wilson (1986), bases his órelevance-theoreticô account of translation as **interpretive use** (see PRAGMATICS AND TRANSLATION). In communication, there is always an expectation of optimal **relevance,** defined as adequate contextual effects at minimal processing cost. According to Gutt, this is how hearers infer what the intended interpretation or meaning of an utterance is: ót is the interpretation that is most consistent with the principle of relevance, and there is never more than one interpretation that fulfils this conditionô (ibid.: 31). The translator, then, is engaged in óinterlingual interpretive useô, linking his/her communicative intention to the intended interpretation of the source text and ensuring that the target text resembles it interpretively.

Language function, text function, translation function

There have been many attempts to classify the functions of language. Among the most influential formulations are those of B¿hler (1934), Jakobson (1960) and Halliday (1973). B¿hlerôs *Darstellungsfunktion, Ausdruckfunktion* and *Appelfunktion* refer, respectively, to the representation of objects and phenomena, the attitude of the text producer towards such phenomena, and the appeal to the text receiver. These three functions correspond broadly to Jakobsonôs Referential, Expressive and Conative functions, although the latter additionally distinguishes Phatic (the use of language to create and maintain social contact), Metalingual and Poetic functions. Halliday distinguishes three macrofunctions: the ideational (representation of experience), the interpersonal (the speakerôs intervention in the use of language and the expression of attitude) and the textual (the speakerôs potential for constructing coherent text). There is, then, a degree of consensus among these alternative formulations. It is on the basis of B¿hlerôs typology that Reiss (e.g. 1976) distinguishes between the informative text, the expressive text and the operative text, each calling for particular sets of skills and strategies on the part of the translator. There can be no doubt that language functions impinge significantly on the translatorôs task of relaying values from source text to target text. As Roberts (1992) points out, however, it is important to distinguish between language function and text function. No actual text will exhibit only one language function. In fact, all texts are multifunctional, even if one overall rhetorical purpose will generally tend to predominate and function as the ultimate determinant of text structure (Hatim and Mason 1990).

It is further necessary to consider the function not just of language and (source) text but also of the translated text; the reasons for commissioning or otherwise initiating a translation are independent of the reasons for the creation of any particular source text. It is in this sense that the *SKOPOS* THEORY of Reiss and Vermeer (1984) is to be understood. The function of the translated text, including the institutional factors surrounding the initiation of the translation, is a crucial determinant of translatorsô decisions. In this functional view of translation, any notion of equivalence between a source text and a target text is subordinate to the *skopos*, or purpose which the target text is intended to fulfil. Adequacy with regard to *skopos* then replaces EQUIVALENCE as the standard for judging translations. In a

similar vein, Holz-Mª nttª ri (1984) views translation as intercultural ACTION in which the goals of the action are both the recipient of the translation and the specific function the translation is to fulfil. Nord (1993:9) introduces the further distinction that it is not the text in itself which has a function; rather, a text acquires its function in the situation in which it is received.

In terms of the European Union directive cited above, a functional view would distinguish at least two possible purposes for the translation. The text may be translated for information, in order to give an accurate representation of the provisions of the particular directive in question, or it may be translated in order to stand as a legally binding text in a target-language community. The latter purpose is, of course, more heavily constraining than the formerô such real-world purposes are paramount and complete the translatorôs chain of communication. Thus, the communicative/ functional perspective can be seen as an approach which relates the circumstances of the production of the source text as a communicative event to the social circumstances of the act of translating and the goals which it aims to achieve.

Further reading

Gutt 1991; Hatim and Mason 1990; HolzMª nttª ri 1984; House 1997; Nord 1991, 1993; Reiss 1976, 1984; Reiss and Vermeer 1984; Roberts 1992.

IAN MASON

Community interpreting

Community interpreting refers to the type of interpreting which takes place in the public service sphere to facilitate communication between officials and lay people: at police departments, immigration departments, social welfare centres, medical and mental health offices, schools and similar institutions. It is sometimes referred to as **dialogue interpreting or public service interpreting.**

Community interpreting is typically bidirectional and, as a rule, carried out consecutively. It covers both interpreting in face-to-face situations and interpreting provided over the telephone and is probably the most common type of interpreting in the world. At one time performed only by volunteers, untrained bilinguals, friends and relatives (sometimes including even children), community interpreting has gradually developed as a profession over the past few decades, in response to international migration and the consequent linguistic heterogeneity of most nations. Increasingly, it seems to be developing into a number of distinct areas of professional expertise, such as ómedical interpretingô, ómental health interpretingô, óeducational interpretingô and ólegal interpretingô, the latter including COURT INTERPRETING. Yet to a large extent community interpreting is still being performed by untrained, and often unpaid individuals, what Harris (1977) calls ónatural translatorsô.

The first international conference devoted entirely to issues of community interpreting took place in Toronto, Canada in 1995 (see Carr et al., 1997).

Community interpreting vs. other types of interpreting

The role of the community interpreter is as vital to successful communication as that of any other type of interpreter. In addition, involvement in face-to-face interaction emphasizes the community interpreterôs role as both a language and social mediator. While the textual material for conference interpreting largely consists of prepared (often written) monologues in the source language, community interpreters have to handle real-time dialogue: more or less spontaneous and unpredictable exchange of talk between individuals speaking different languages, and they also have to interpret in both directions. This is often the case also in face-to-face interpreting undertaken in business and diplomatic settings. However, professional community interpreting differs from most other types of face-to-face interpreting in that it is often understood and/ or required to involve a high level of neutrality and detachment; the community interpreter is

generally expected not to side with either party.
The principle of neutrality and detachment, which is perhaps taken for granted in COURT INTERPRETING, has been a major issue of debate among professional community interpreters and those who train them. Attempts to define the appropriate level of involvement vs. detachment on the part of the community interpreter are fraught with difficulties. In practice, a community interpreter often has to suffer the dilemma of being simultaneously seen as the immigrantôs advocate and the officialôs ótoolô and helping hand. This also means that community interpreters can, from two opposing points of view, be regarded as potential renegades. Their dilemma as mediators is further exacerbated by the prevalence of social antagonism, ethnic tensions and racial prejudice in most countries. Most community interpreters are themselves members of minority groups in the host country, but compared to other members of these groups they are relatively assimilated into the host society and familiar with its institutions. Compared to conference, court, business and similar types of interpreting, community interpreting remains a low-status profession which does not attract high levels of remuneration. This is indirectly reflected even in the level of training made available: where courses are specifically designed for community interpreters, they tend to be run mostly by colleges rather than universities.

Professional training programmes: an overview

Professional training for community interpreters is relatively well established in countries where the need for reliable interpreting is recognized by the society at large rather than just by members of the linguistic minorities. In some countries, training is supported at national level. This has long been the case in the Nordic countries, Australia, New Zealand, and in the Canadian Northwest territories (for English *vis¨-vis* aboriginal languages). Elsewhere, for instance the United States (see Frishberg 1986), public recognition of and support for SIGNED LANGUAGE INTERPRETING is relatively strong, while community interpreting remains largely dependent on untrained and uncertified volunteers. Generally speaking, the level of public support in most countries tends to fluctuate in response to the general political climate, which determines the level of funding available for training programmes and for payment of community interpretersô fees.
In Australia, Deakin University and Macquarie University have been providing professional training for interpreters, including community interpreters, since the late 1980s. Accreditation of community interpreters has existed in Australia since 1977. It is provided by the National Accreditation Authority for Translators and Interpreters, NAATI, in at least 20 different language combinations. Another important institution is the Australian Institute of Interpreters and Translators (AUSIT 1992). These and other organizations have made considerable efforts through the years to educate not only the interpreters but also the users of interpreting services. For instance, the National Centre for Community Languages in the Professions at Monash University has been running courses for professionals in the area of law, medicine, social work, librarianship and business since the late 1980s.
The Auckland Institute of Technology in Wellington, New Zealand, has offered courses in community interpreting between English and some six Asian and Pacific languages since 1990. In 1994, it organized the first professional training programme for Maori interpreters. Accreditation has been available for community interpreters in Englishð Maori since 1987. These interpreters are licensed by the Maori Language Commission after passing language exams only. For other languages, interpreters can receive accreditation through the Australian NAATI, generally accepted as providing a *de facto* standard.
In Canada, community interpreter education differs from province to province. For instance, the Arctic College in the Northwest Territories has trained interpreters between English and different aboriginal languages since the 1970s. Students are recruited entirely from minority populations and training aims at refining their English and developing some skills considered necessary for interpreters/ translators in general. The Alberta Vocational

College trains interpreters in Eastern European, Latin American, South East Asian and African languages. Many end up working for the Centralized Interpreter Service (CIS), located at the Family Center of Edmonton. Like Calgary, this is a city where many immigrants and refugees have settled in the last decade. A certificate programme for court interpreters has also been available since 1979 at Vancouver Community College, in British Columbia. Graduates work not only in courts but also in jails, mental and health care institutions, immigration and business settings.

Similarly in the United States, different states have different policies with regard to interpreter education. The University of Arizona has run a variety of courses in court interpreting (English-Spanish) since the 1980s; students often end up working in nonlegal as well as legal settings. Short-term training in English-Spanish interpreting has for some years also been provided by the William Paterson College in Wayne, New Jersey, the University of California at Los Angeles, the Monterey Institute of International Studies, and the University of Delaware. Despite the large increase in the number of immigrants and refugees from Asian, Pacific, Middle Eastern and East European countries during the 1980s, there have been few training programmes in community interpreting involving these languages (Downing and Helms Tillery 1992; Schweda-Nicholson 1994).

By and large, European countries (with the exception of the Nordic countries) have made very little effort so far to formalize education and testing for public-service interpreting. As in other parts of the world, legal interpreting is relatively better regulated and more institutionalized compared to social service, health and mental health interpreting. For instance, the German professional association for interpreters and translators, BD¦ *(Bund der Dolmetscher und ¦ bersetzer),* organizes short-term training in court interpreting but has done little so far to provide training for interpreters in other institutional settings. The *Ethno-Medizinische Zentrum* in Hanover is an exception: it has been a largescale coordinator of community interpreting services in the Niedersachsen region since 1991 and continues to organize workshops, conferences and seminars, sometimes in collaboration with large medical institutions, to teach public service providers how to work with community interpreters. In the United Kingdom, training has been available on a small scale since 1983, initially provided by The Institute of Linguists, supported through a series of grants from the Nuffield Foundation, and later through various institutions such as the University of Westminster. The Nuffield Interpreter Project brochure (1994ï 5) lists 19 different colleges which run short-term courses designed to prepare students to sit the exam for the Diploma in Public Service Interpreting. Interpreters can specialize in either Local Government, Health or Law. A National Register of Public Service Interpreters was set up by the Nuffield Foundation in 1994. The London Interpreting Project (LIP) also offers a variety of short-term courses for community interpreters (Sanders 1992).

More advanced training is available in many parts of Scandinavia. Sweden was among the first to organize professional training for community interpreters, starting as early as 1968, at a time when a large number of immigrant workers were recruited from abroad by Swedish companies. National accreditation for community interpreters has also been available since 1976. Training, largely offered at colleges and similar institutions in the form of short-term courses, is available in some 26 different languages. Longer and more advanced courses are also offered at Swedish universities in various language combinations. Since 1986, the Institute for Interpretation and Translation Studies (T¥ I) at Stockholm University has been the main provider of advanced training for translators and interpreters. Elsewhere in Scandinavia, a similar pattern exists. For instance, the University of Oslo in Norway has been running courses in community interpreting since 1985. During the 1990s, the university also developed specialized courses for interpreting in the context of health care and mental health care. In the Arctic Kautokeino, the statefunded Lapp high school runs part-time interpreting courses in Lappish.

Content and aims of training programmes

Training programmes for community interpreters vary in both scope and aims. A general

goal is of course to ensure a high level of accuracy by improving studentsô command of their working languages. In addition to knowledge of linguistic structures, this covers training in the use of specialized terminology and familiarizing students with the subject areas and administrative procedures of the particular domains in which they wish to specialize, for example health services, local government, social services and legal services. Most programmes are also designed to develop awareness of potential cultural differences between participants in the interpreting act. It is not uncommon for community interpreters to have to intervene to smooth cultural differences by, for instance, explaining or adjusting conventions concerning the degree of formality in addressing the other party. Differences in conventions concerning when and where it is appropriate to bring up what to one or both parties might be taboo topics, such as money, sex, drinking or religion, may also require deliberate intervention on the part of the interpreter to avoid communication breakdown. Of course, such intervention by the community interpreter could mean preventing the parties concerned from getting familiar with each otherôs conventions of politeness and correctness. Opinions therefore vary among trainers concerning the role of the community interpreter and the notion of efficiency in the interpreting context. Ultimately, efficiency can only be measured against a particular goal, and goals of course may differ, coincide, and be negotiated in a face-to-face interaction.

Some scholars consider it the community interpreterôs professional duty to inform each (or one) of the parties about what is considered appropriate, normal, rational, and acceptable by the other party. Shackman writes about the (UK) community interpreter that óshe is responsible for enabling the professional and client, with very different backgrounds and perceptions and in an unequal relationship of power and knowledge, to communicate to their mutual satisfactionô (1984:18). Sanders (1992:45) also suggests that it is the interpreterôs duty óto bridge a power gap as well as a language and culture gapô. Empirical research (Linell et al. 1992; Wadensjº 1992, 1995) has shown that interpreters are inclined to follow this principle in practice, irrespective of the fact that official codes of ethics make no mention of ómutual satisfactionô or óequalityô, but rather emphasize the interpreterôs role as a neutral device for transferring messages. Empirical research has also proved that interpreters tend to give higher priority to their role as co-ordinators, rather than translators, in the sense that they devote much effort to sustaining interaction, sometimes at the cost of accuracy in rendering interlocutorsô utterances. This situation does have its dangers: in assuming the position of the óexpertô on language and culture, and hence taking control of the interaction, the community interpreter runs the risk of depriving the monolingual parties of power (and responsibility), following a patronizing model, more or less deciding for them what they optimally want to achieve in and by their encounter. This becomes evident when one takes into consideration that the monolingual parties in institutional settings may occasionally lack the interest and motivation to actually talk to one another. For instance, a suspect meeting a police officer or a child meeting a doctor may prefer to remain silent. Professional training can be designed to raise awareness of these and other issues specific to the community interpreterôs work. As a rule, most training aims to ensure the interpreterôs commitment to a professional code of ethics and guide to good practice, that is to support existing standards concerning how the monolingual partiesô needs and expectations should be met.

Most programmes provide training in consecutive and simultaneous interpreting. They pay varying degrees of attention to note-taking techniques and developing the relevant skills for sight translation, as well as for written translation. They generally also include a component on interpreting theory, in addition to practical exercises and linguistic and terminology training in the languages in question. Practical exercises involve language laboratory work, analysis of oneôs own and other studentsô recordings, and role-play.

Guidelines instructing public service officials and others on how to communicate through community interpreters are provided by various institutions, such as NAATI in Australia, the Ethnic Affairs Service in New

Zealand, the Institute of Linguists in the UK and T¥ I at Stockholm University in Sweden. These guidelines include, for instance, advising officials to speak directly to the other party, rather than saying to the community interpreter ótell him toé ô etc. Such guidelines are both influenced by and reflected in existing training programmes, where community interpreters are instructed to speak in the first-person. Users of community interpreting services are also advised to pause frequently so as not to tax the interpreterôs memory, to plan ahead for interviews in which the assistance of an interpreter is required, to avoid discussing issues directly with the interpreter in order not to exclude the other party, and of course to hire accredited community interpreters wherever possible.

Community interpreters in society

The professionalization of community interpreting (including setting up training programmes, systems of certification and professional associations) reflects an official concern for the legal and social welfare of minority, immigrant and refugee populations. Community interpreting enables those who lack fluency in and knowledge of the majority language(s) and culture(s) to receive full and equal access to public-service facilities. Support for the professionalization of community interpreting can also be seen as reflecting the authoritiesô concern for ensuring their own ability to carry out their duties when dealing with people who are unable or unwilling to communicate in the official language. For instance, a doctor can only provide adequate health care if the patients are able to discuss their problems clearly and frankly; confidentiality must therefore be guaranteed. Professional community interpreters are obliged to ensure that the conf identiality of any interaction in which they are involved is always maintained. In this sense, community interpreters form an integral part of the social service system of a modern society and are instrumental in ensuring that all parties have equal access to and control over those systems. Civil rights and civil responsibilities are two sides of the same coin. Professional training may focus on avoiding errors and omissions that might be costly to the public purse, but seen from a wider perspective, community interpreting is not just about enabling efficient communication to take place: it also plays a crucial role in processes like segregation and integration in society. It is therefore important to ensure continued support for the professionalization of community interpreting and to distinguish clearly between professional community interpreters and those who have been described as ógood but unskilful Samaritans, self-appointed experts and unscrupulous fixers who, often for a fat fee, ñhelpedò [or continue to ñhelpò] their less linguistically gifted compatriotsô (Niska 1991:8).

See also:

CONFERENCE AND SIMULTANEOUS INTERPRETING; COURT INTERPRETING; SIGNED LANGUAGE INTERPRETING.

Further reading

AUSIT 1992; Barsky 1995; Bowen and Bowen 1990; Downing and Helms Tillary 1992; Downing and Swabey 1992; Frishberg 1986; Gentile et al. 1996; Linell et al. 1992; Niska 1991; Sanders 1992; Shackman 1984; Schweda-Nicholson 1994; Tebble 1992; Wadensjº 1992, 1995.

CECILIA WADENSJ¥

Compensation

Compensation is a technique which involves making up for the loss of a source text effect by recreating a similar effect in the target text through means that are specific to the target language and/or text. Examples cited in the literature often involve the translation of puns. For instance, in a discussion of the translations of the French comic strip *Ast®rix* (Goscinny and Uderzo 1972), Hatim and Mason conclude that ó The translators abandon the attempt to relay the puns as such and, instead, compensate by inserting English puns of their own which are not part of the source text. But equivalence of intention has been maintainedô (1990:202). Here, the same linguistic device is employed in both source and target texts to achieve a similar humorous effect.

Most writers on the subject note that compensation requires careful, strategic application. Given that the transfer of meanings from one language to another continually involves some degree of loss, the translator must decide if and when compensation is warranted. Newmark (1991:144) suggests that ópuns, alliteration, rhyme, slang, metaphor, pregnant wordsô all these can be compensated, if the game is worth the candleô sometimes it isnôtô. In a similar vein, Hervey and Higgins (1992:40) assert that ówhile compensation exercises the translatorôs ingenuity, the effort it requires should not be wasted on textually unimportant featuresô.

Defining compensation

Throughout the 1960s and 1970s, *compensation, compensatory* and *compensate for* were used loosely as semi-technical terms in the literature. Nida and Taber (1969), for example, advocate the introduction of idioms into a target text as an *ad hoc* response to translation loss. In a footnote, they suggest that ówhat one must give up to communicate effectively can, however, be compensated for, at least in part, by the introduction of fitting idiomsô (ibid.: 106). They make no attempt, however, to relate a specific instance of loss with an opportunity for compensation, nor to consider the modalities of such a technique. Wilss uses the term sporadically to refer to techniques for dealing with óstructural divergences on the intra- and extralinguistic levelô (1982:39). The latter include the kind of cultural untranslatability which occurs ówhen sociocultural factors cover a different range of experienceô in the source and target languages (ibid.: 50). Later, he mentions instances where óa lexical by-pass strategy such as paraphrasing or explanatory translationô is óthe only compensatory way out open to the translatorô (ibid.: 104). Few writers today would include paraphrasing or explanatory translation as compensatory techniques. They would also be less likely to include mismatches between source and target cultures within the range of translation problems that compensation is able to deal with.

Since the late 1980s, translation scholars have attempted to define compensation more rigorously. Notable among these are Hervey and Higgins (1992) and Harvey (1995). Hervey and Higgins (1992:34ï 40) distinguish four categories: **compensation in kind,** where different linguistic devices are employed in the target text in order to re-create an effect in the source text; **compensation in place,** where the effect in the target text is at a different place from that in the source; **compensation by merging,** where source text features are condensed in the target text; **compensation by splitting,** where the meaning of a source text word has to be expanded into a longer stretch of the target text. Hervey and Higgins suggest that these four types of compensation can cooccur. It must be noted, however, that the last two would appear to be mutually exclusive by definition. Harvey (1995) questions the status of the last two categories as examples of compensation at all, objecting to those examples of merging and splitting that concern the mismatch of lexical meaning between source and target languages. For example, Hervey and Higgins (ibid.: 39) discuss the splitting of French *papillons* into *butterflies and moths* in the English title of an article on lepidoptera. In Harveyôs view, this is simply the consequence of a systemic feature of the distinct lexical universes of French and English and not the sort of stylistic, text-specific feature that he wishes to reserve for compensation.

Linguistic devices

It was noted with the example of puns that compensation can involve employing the same linguistic devices as the source text to achieve a similar effect in the target text. Hervey and Higgins give another example of this where sound is exploited for rhetorical effect in the source text: óVoil¨ ce que veulent dire les viriles acclamations de nos villes et de nos villages, purges enfin de lôennemiô (1992:38). The target text compensates for the loss of this effect by exploiting a different sequence of sounds: óThis is what the cheering means, resounding through our towns and villages cleansed at last of the enemyô (ibid.).

However, compensation can involve the use of different linguistic devices in the target text if they are judged to reproduce a similar effect to that achieved in the source text. This

corresponds to Hervey and Higginsô second descriptive category, compensation in kind. To illustrate this, they discuss a French narrative that achieves a strong stylistic effect through the interplay of simple and past composed tenses. An account of the life of a school-teacher in the French Resistance makes strategic use of the completed tense to convey shock and immediacy over the manner of her death (ibid.: 35):

> Quelques jours apr¯s la Lib®ration, on retrouva son corps dans un charnier. Elle a ®t® fusill®e le 8 juillet 1944 ¨ lô©ge de 23 ans.
> Elle fut une militante exemplaire.

The English tense system cannot reproduce the effects achieved by this interplay of tenses. Consequently, for the last two sentences Hervey and Higgins suggest the following target text (ibid.: 36):

> This girl was shot on 8 July 1944, at the age of 23. She was an exemplary *r®sistante*.

Here, the demonstrative *This*, the use of the noun *girl* rather than the pronoun (*Elle* in the source text), the strategic placing of the rhetorical comma after *1944*, and the cultural borrowing of *r®sistante* are all intended to contribute to compensating for the loss of effect obtained by the interplay of tenses in the source text.

Location

Differences of opinion are apparent among scholars when it comes to locating an instance of compensation in relation to a corresponding loss. Hatim and Masonôs view is that ólt matters less where exactly the impression is conveyed than that it is conveyed to an equivalent extentô (1990:202). Newmarkôs definition is more specific and suggests that compensation occurs near the point of loss: óThis [compensation] is said to occur when loss of meaning, sound-effect, metaphor or pragmatic effect in one part of a sentence is compensated in another part, or in a contiguous sentenceô (1988:90). Baker, on the other hand, gives compensation a distinctly displaced character when she states: óthis [compensation] means that one may either omit or play down a feature such as idiomaticity at the point where it occurs in the source text and introduce it elsewhere in the target textô (1992:78).

Harvey (1995) attempts to bring together these various emphases, putting forward a descriptive framework which identifies three points on a spectrum of possibilities. Thus compensation can be **parallel, contiguous** or **displaced** in relation to a given instance of loss. It is noted, however, that instances of the ódisplacedô category are not always easy to distinguish from a more ógeneralizedô type of compensation. Here, stylistic features are used in the target text in an attempt to ónaturalize the text for the target readeré without these [features] being tied to any specific instances of source text lossô (Harvey 1995:84).

The question of equivalent effect

The notion of equivalent effect which underlies the definition of compensation is not, of course, unproblematic. Gutt (1991) raises this issue in the discussion of a target text that failed to reproduce the effect of flattery of its readersô cultural knowledge, an effect clearly triggered by the source text. Suggesting that the translator should apply the technique of compensation and strive to obtain the effect of flattery by other means, Gutt (ibid.: 48) immediately recognizes the difficulties inherent in this solution:

> Does he [the translator] do so by checking whether his translation flatters the receptor language audience in corresponding parts of the texts, or by making sure that the number of instances of flattery that occur is equal between original and translation, or by some comparison of the cumulative flattering effect of the whole text?

In other words, Gutt asks whether there is any empirical basis for the equivalent effect argument other than the translatorôs own reactions to the texts s/he is reading (source) and writing (target). Later in the same passage, he wonders what scope is left for compensation at all if it is deemed that the pragmatic effects of the source text óare not socially acceptable in the target culture?ô (ibid).

Compensation and the unit of translation

Gutt also touches in the same passage on the important implications that the notion of compensation has for establishing the UNIT OF TRANSLATION. Given that compensation for a lost source text effect can be dispersed or displaced to a different part of the target text, compensation shifts emphasis away from establishing correspondence between words and sentences to the consideration of larger stretches of text. This text-holistic conception of the translation unit informs Knowlsonôs remark on the role of compensation in Beckettôs AUTO-TRANSLATIONs, i.e. Beckettôs translations of his own works (1978:120):

> The notion of compensation seems valid enough in approaching Beckettôs bilingual texts and it is worth stressing that, although in picking up a particular theme, the correspondences can never be exact and the balance within sections of the text may be altered, looked at in terms of an entire act or even the whole play, the balance of humour and pathos, for example, will be more or less evenly restored.

It must be noted, however, that it becomes increasingly difficult to identify occurrences of compensation for particular losses in such a text-holistic approach. The problems are compounded if the displaced nature of compensation combines with the use of different linguistic devices in the source and target texts in order to approximate a similar effect.
In conclusion, it can be observed that compensation demonstrates a dual character. It retains a source-text orientation by virtue of a dependence on the notion of loss. At the same time, the emphasis on effect situates the notion of compensation in the tradition of dynamic, target-reader oriented equivalence (Nida 1964). Further, the demands it makes on the translatorôs own creativity help to undermine the traditional, ideological hierarchy of source and target texts, authorizing the latter to develop its own economy of meanings and effects.
See also:
ADAPTATION.

Further reading

Crisafulli 1996; Gutt 1991; Harvey 1995; Hatim and Mason 1990; Hervey and Higgins 1992; Newmark 1988, 1991.

KEITH HARVEY

Conference and simultaneous interpreting

Interpreting is the oral translation of oral discourse, as opposed to the oral translation of written texts. The latter is known as **sight translation** or **translation-at-sight.**
Interpreting as an official or professional function seems to have been in existence since very early times; some studies have indicated its use in Ancient Egypt (Kurz 1985). Interpreters have played important roles in history, *inter alia*, during exploration and invasion campaigns: for instance when the Spaniards arrived in Central and South America (Kurz 1991). Recent interest in the field is associated with the emergence of specialized forms of professional interpreting, such as business interpreting, conference interpreting, COURT INTERPRETING, COMMUNITY INTERPRETING and SIGNED LANGUAGE INTERPRETING. This entry makes particular reference to conference and simultaneous interpreting.

Types and modes of interpreting

Conference interpreting was born during World War One. Until then, important international meetings were held in French, the international language at the time. During World War One, some high-ranking American and British negotiators did not speak French, which made it necessary to resort to interpreters (Herbert 1978). With the advent of simultaneous interpreting, and especially after the Nuremberg trials (1945ï 6) and Tokyo trials (1946ï 8), conference interpreting became more widespread. It is now used widely, not only at international conferences but also in radio and TV programmes, various

courses and lectures, and during State visits, which makes the term ócconference interpretingôa misnomer. What now distinguishes conference interpreting from other forms of interpreting are its modes (consecutive and simultaneous), and its high performance level.
Most conference interpreters only have two or three working languages, divided as follows:

- *A language(s):* the native tongue(s) of the interpreter or language(s) of which s/he has native or near-native command. Interpreters work *into* as well as *out of* their A language(s)
- *B language(s):* non-native language(s) of which the interpreter has sufficient command but not to the same level as an A language. Interpreters work *into* as well as *out of* their B language(s).
- *C language(s):* these are passive languages. Interpreters work *from* a C language *into* their A or B language, but they do not interpret *into* a C language.

In **consecutive interpreting,** the interpreter listens to a speech segment for a few minutes or so, takes notes, and then delivers the whole segment in the target language; then the speaker resumes for a few minutes, the interpreter delivers the next segment, and the process continues until the end of the speech. The ósentence-by-sentenceôinterpreting often found in liaison and community interpreting is not regarded by conference interpreters as ótrue consecutiveô.
In **simultaneous interpreting,** the interpreter sits in an interpreting booth, listens to the speaker through a headset and interprets into a microphone while listening. Delegates in the conference room listen to the target-language version through a headset.
Simultaneous interpreting is also done by signed language interpreters (or interpreters for the deaf) from a spoken into a signed language and vice versa. Signed language interpreters do not sit in the booth; they stand in the conference room where they can see the speaker and be seen by the other participants.
Whispered interpreting (or chuchotage) is a form of simultaneous interpreting in which the interpreter does not sit in a booth but in the conference room, next to the delegate who needs the interpreting, and whispers the target-language version of the speech in the delegateôs ears.
None of these modes of interpreting is restricted to the conference setting. Simultaneous interpreting, for instance, has been used in large multilingual trials, and whispered interpreting may be used in a business meeting.

Differences between translation and interpreting

While most scholars stress that translation and interpreting essentially fulfil the same function, manyð especially interpretersð consider that the two are very different, even incompatible professions. This assertion, as well as alleged personality differences between translators and interpreters (Henderson 1987), have not been clearly documented in the literature. However, as regards actual translation and interpreting practice, some differences are not controversial. The most obvious of these arise from the fact that translators deal with written language and have time to polish their work, while interpreters deal with oral language and have no time to refine their output. The implications are:

- translators need to be familiar with the rules of written language and be competent writers in the target language; interpreters need to master the features of oral language and be good speakers, which includes using their voice effectively and developing a ómicrophone personalityô
- any supplementary knowledge, for example terminological or world knowledge, can be acquired *during* written translation but has to be acquired *prior to* interpreting
- interpreters have to make decisions much faster than translators.

A subtler level of analysis of the skills required in translation and interpreting must await advances in psycholinguistics and cognitive psychology. Unlike translation, interpreting requires attention sharing and involves severe time constraints. Many recurrent interpreting errors may well prove to be the result of either saturation in or improper management of the interpreterôs processing capacity (see below). A detailed discussion of differences and

similarities between translation and interpreting and of their implications for training can be found in Gile (1995b). See also PSYCHOLINGUISTIC/COGNITIVE APPROACHES.

History of research in conference interpreting

Historically, research in conference interpreting can be broken down into four periods (Gile 1994): early writings, the experimental period, the practitionerôs period and the renewal period.

The early writings period covers the 1950s and early 1960s. During this period, some interpreters and interpreting teachers in Geneva (Herbert 1952, Rozan 1956, Ilg 1959) and Brussels (van Hoof 1962) started thinking and writing about their profession. These were intuitive and personal publications with practical didactic and professional aims, but they did identify most of the fundamental issues that are still debated today. The first academic study on interpreting, an introspective MA thesis by Eva Paneth, was defended at the University of London in 1957.

During the experimental period (in the 1960s and early 1970s), a few psychologists and psycholinguists such as Treisman, Ol®ron and Nanpon, Goldman-Eisler, Gerver, and Barik (see Gerver 1976) became interested in interpreting. They undertook a number of experimental studies on specific psychological and psycholinguistic aspects of simultaneous interpreting and studied the effect on performance of variables such as source language, speed of delivery, ear-voice span (i.e. the interval between the moment a piece of information is perceived and the moment it is reformulated in the TL), noise, pauses in speech delivery, etc. Practitioners rejected both the methods and the results of such studies.

During the practitionerôs period, which started in the late 1960s and continued into the 1970s and early 1980s, interpreters, and especially interpreting teachers, began to develop an interest in interpreting research and theory. The first Ph.D dissertation on interpreting by an interpreter was defended in Vienna by Ingrid Pinter (now Ingrid Kurz) in 1969. Numerous papers, as well as more than 20 MA theses and dissertations, were subsequently written by practising interpreters. The main thrust came from Paris, but there was also much activity in West Germany, East Germany, Switzerland and other European countries, as well as in the Soviet Union, Czechoslovakia and Japan. Most of the research was speculative or theoretical rather than empirical, and most Western authors, except for a group at ESIT (£cole Sup®rieure dôInterpr¯tes et de Traducteurs) in Paris, worked in relative isolation. In particular, relations with the scientific community of linguists, psycholinguists and cognitive psychologists were virtually non-existent, possibly more because of the interpretersô defensive attitude than because of a lack of interest from non-interpreters (Gile 1995a, Gerver and Sinaiko 1978).

This period also saw the so-called **th®orie du sens** (see INTERPRETIVE APPROACH) become dominant. This ótheory of senseô was not new (Pº chhacker 1992:22), but it was adopted in Paris and strongly promoted by ESIT during the 1970s and 1980s. Its basic tenet is that translation and interpreting are based on meaning *(le sens)* as opposed to language, that they proceed by óextractingô the meaning from the source text or utterance, deliberately getting rid of the linguistic form of the original, and eventually reproducing a target text or utterance on the basis of the ódeverbalized messageô. Proponents of this theory assert that translation and interpreting are language-independent in that text comprehension and production are spontaneous and automatic, whatever the languages involved, provided the translator/interpreter has the necessary command of the source and target languages and the relevant world knowledge.

The renewal period began in the mid-1980s and is still in evidence today. Towards the mid-1980s, a new generation of practitioners began to question the idealized view of interpreting postulated by the *th®orie du sens* and to call for a more scientific study of interpreting, giving rise to an interdisciplinary approach to the subject. During a seminar on the teaching of translation and interpreting 0held by the University of Trieste (Italy) in November 1986 (Gran and Dodds 1989), the prevailing dogma was challenged in favour of

the new paradigm (Moser-Mercer 1991). This new paradigm has since continued to gain ground. Research is still largely undertaken by practising interpreters, but they increasingly draw on findings and ideas from other disciplines, in particular neurolinguistics (see Lambert and Moser-Mercer 1994). There are more and more empirical studies being conducted, although their proportion remains very low if compared to the total number of publications on interpreting. And finally, communication between researchers is improving, in particular through the *The Interpreterôs Newsletter* (published by the Scuola Superiore di Lingue Moderne per Interpreti e Traduttori at the University of Trieste) and the Bulletin of IRTIN, the international Interpreting Research and Theory Information Network, based at ISIT (Institut Supérieur dôInterprétation et de Traduction) in Paris. These trends have also materialized in a conference held in Turku, Finland, in August 1994, organized by the University of Turku, the SSLMIT of Trieste, and ISIT in Paris.

Theoretical issues

Most studies on interpreting have so far focused on the central processes of simultaneous interpreting. An important question for early investigators was whether simultaneous interpreters actually translated simultaneously, that is whether they actually listened and spoke at the same time. Some contended that this only occurred rarely, and that most of the interpreterôs speech production was done during the speakerôs pauses. Various empirical studies, however, have shown that this is not the case (Gerver 1976).
The next important question pertained to the nature of the mental activities which take place during simultaneous interpreting. While all researchers agree that speech perception and production are part of the process, little work has been done on other activities which are assumed or known to take place, and little is known about the similarities and differences between speech production and speech comprehension in interpreting vs. other contexts. For proponents of the *théorie du sens*, in particular Seleskovitch and Lederer of ESIT, there are no such differences. Gerverôs (1976) and Moserôs (1978) models of simultaneous interpreting are also based on psycholinguistic models of ordinary comprehension and production. Dillinger (1989) similarly contends that comprehension in interpreting is basically the same as comprehension in everyday life. However, many practitioners and teachers of interpreting point to a number of phenomena which suggest otherwise. For instance, as regards production, they stress that because of the risk of loss involved when lagging too far behind the speaker, interpreters often have to start formulating their TL sentences before having a full picture of the idea to be expressed. Some, especially Ilg (1978), advocate counter-strategies which involve selecting óneutralô sentence beginnings that allow the interpreter to steer the sentence more easily towards the speakerôs conclusion, once that conclusion has been grasped. Others stress that interpreters have to resist constant linguistic interference from the source-language, sometimes by avoiding TL words and structures that are too similar to those used in the source-language speech. With respect to speech comprehension, many point out that the interpreterôs knowledge of the subject and the situation is inferior to that of the other participants, and that s/he still has to achieve comprehension beyond the level generally expected from listeners not conversant with the subject (Gile 1989). Other potential differences are thought to exist but have not been investigated systematically. Another important aspect of the interpreterôs mental activity concerns crisis management, that is coping tactics that are selected and implemented when interpreters face comprehension, production and other difficulties (Gile 1989, 1994, 1995a, 1995b). In consecutive mode, an important part of the interpreterôs mental activity is related to note-taking, that is selecting the information to be noted, and the mode of notation, as well as the way the notes are used during the reformulation phase.

Processing capacity and the óEffortô models

Over the past few years, researchers have been focusing on the interpreterôs processing capacity and its role in interpreting. Cognitive

psychologists have known for some time that while some operations are óautomaticô, in the sense that they require no processing capacity, others are ónon-automaticô and take up processing capacity, which is available in a finite amount. In the **Effort models** of interpreting, developed in an attempt to explain the recurrent and very frequent errors and omissions found in the performance of beginners and seasoned interpreters alike, Gile (1989) argues that the main components of the interpreting process are non-automatic. Simultaneous interpreting is divided into three sets of óEffortsô:

(a) the Listening and Analysis Effort, which aims at comprehension of the SL speech
(b) the Production Effort, which aims at production of the TL speech
(c) a Short-term Memory Effort, which handles information between perception and production in the TL.

As far as consecutive interpreting is concerned, this is divided into a listening phase, during which the interpreter listens to the speaker and takes notes, and a reformulation phase, during which the interpreter reformulates the speech in the TL. During the listening phase, the Efforts are the Listening and Analysis Effort, the Note Production Effort, and the Short-term Memory Effort for the management of information between the time it is received and the time it is taken down. During the reformulation phase, there is a Note-reading Effort, a Long-term Memory Effort to remember the speech, and a speech Production Effort. Gile argues that in competent interpreters only the first phase is critical, since the second is not paced by the speaker and does not involve much attention-sharing.

For interpreting to proceed smoothly, two conditions have to be met in simultaneous and in the (critical) listening phase in consecutive mode: first, the sum of the individual Effortsô processing capacity requirements should not exceed the total available capacity; second, at each point in time, the capacity available for each Effort should cover the requirements associated with the task the Effort is engaged in. If either condition fails to be met, the quality of interpreting deteriorates, resulting in errors, omissions, clumsy reformulation of the speech, and so on.

According to the Effort models, **triggerers** of interpreting difficulties fall into two categories. The first includes those which increase processing capacity requirements either because they require more processing per unit time (for example dense or fast speeches and enumerations) or because their signal is noisy or distorted (for example heavily accented speeches, speeches with unusual grammar or logic, noisy physical environment and inadequate acoustic equipment). The second category includes speech segments which raise difficulties for the Listening Effort because of their brevity and lack of redundance (for example numbers, short words and names).

The Effort models also explain errors in the interpreting of seemingly easy speech segments by attributing them to saturation or processing-capacity deficit involving earlier, more difficult segments and leading to the transfer of processing capacity and to a chain reaction in which the failure occurs at some distance from the actual triggerers (Gile 1989).

The concept of processing capacity is also linked to the type of mastery of working languages required from interpreters. Because of time constraints and limited processing capacity, the interpreter not only has to know the words and linguistic rules in his/her working languages, but their active use in comprehension or production must be fast and take up little processing capacity; in other words, the interpreterôs linguistic knowledge must be highly óavailableô. This requirement is critical in interpreters, as opposed to translators, who do not have to share attention and who can devote minutes, hours or more to the comprehension of text segments or to the retrieval of words or linguistic rules for use in their target text.

The concept of óprocessing capacityô can shed some light on the much debated issue of the desirability of working from an A into a B language or vice versa. Many West European interpreters claim that the only language mastered well enough to produce acceptable target language utterances is an A language, and that interpreters should therefore only work *into* their A language. On the other hand, many interpreters from the former Eastern block suggest the opposite, namely that an interpreter

should work *from* an A language, because this is the only one that s/he understands well enough to react to rapidly. The question of whether or when interpreters do achieve the required level of competence in their A and B languages is by no means an easy one to resolve, as no precise and reliable tools for measuring such competence are yet available. That aside, however, the issue of the DIRECTION OF TRANSLATION can be addressed in terms of time and processing capacity requirements in the Listening Effort and in the Production Effort. If it can be shown that the Listening Effort takes up much more processing capacity, the *A into B* argument becomes more convincing. If, on the other hand, it turns out that it is the Production Effort which takes up much more processing capacity, the *B into A* argument becomes more plausible. If no major difference is found to exist between the two, both arguments would have to be assessed by reference to other factors, such as the individual interpreterôs command of the languages involved, his/her flexibility in adapting the structure of the output to accommodate the incoming input despite anticipation difficulties, and any lexical or grammatical peculiarities of the source or target languages which might influence ease or difficulty of comprehension (for example the level of redundancy).

The issue of source/target language ópeculiaritiesô raises the question of whether interpreting is language-specific, that is whether interpreting between two specific languages is more difficult or involves different processes and/or strategies from those used in other language combinations. Proponents of the *th®orie du sens* assert that this is not the case, but other scholars have pointed to a number of specific linguistic features that do or may influence the level of difficulty in interpreting. For instance, production may be more or less difficult depending on the lexical richness and syntactic flexibility of the TL. Ease and reliability of reception may be influenced by internal grammatical and lexical redundancy (short or long words, grammatical indicators). In languages such as Japanese and Chinese, homophony may also increase the amount of processing capacity and/or time required for decoding. Syntactic differences between source and target languages may also increase the level of difficulty, mainly due to the mandatory storage of a larger amount of information between comprehension and production: information needed to proceed with formulating the TL sentence may only be given in the SL sentence after other information, which would typically be reformulated at a later stage in the TL. These hypotheses, however, await empirical testing by means of linguistic and psycholinguistic studies in the future.

See also:
COMMUNITY INTERPRETING; COURT INTERPRETING; PSYCHOLINGUISTIC/COGNITIVE APPROACHES; SIGNED LANGUAGE INTERPRETING.

Further reading

Dillinger 1989; Gile 1994, 1995a, 1995b; Gran and Dodds 1989; Lambert and Moser-Mercer 1994; Pº chhacker 1994; *Target* 7(1) 1995; Tommola 1995.

DANIEL GILF

Contrastive analysis and translation

The study of two languages in contrast, here called contrastive analysis, has been referred to by a variety of names, not all of which mean the same to all writers. One can find the following terms used: contrastive studies, contrastive language studies, contrastive linguistics, applied contrastive studies, contrastive description and others. The term **contrastive** is also used with studies of particular levels and functional areas of the linguistic system, such as contrastive generative grammar and contrastive lexicon, as well as contrastive pragmalinguistics, contrastive discourse analysis, contrastive sociolinguistics, contrastive rhetoric and many more. Because of this variety of names, and variety of interpretations of what constitutes the proper subject matter and/or approach to the various related areas, any attempt to bring order to what is known as **CA** is very much a simplification and also a compromise.

Overview/historical background

At its most straightforward, contrastive analysis is a linguistic study of two languages, aiming to identify differences between them in general or in selected areas. There is a certain kind of contradiction inherent in this, in that the two languages must have some common measure by which they can be compared, called a ***tertium comparationis,*** otherwise the contrastive task is not possible.
Contrastive analysis is a relatively modern discipline, emerging as a major linguistic tool during and after World War Two, particularly in the United States in the context of second and foreign language teaching, but it has antecedents (see LANGUAGE TEACHING, USE OF TRANSLATION IN). Krzeszowski (1985) identified an approach to the teaching of Latin in England, going back nearly a thousand years, called **sign theory,** which involved reconciling the grammatical descriptions of English and Latin. Di Pietro (1971) focuses on a more recent relative, late nineteenth-century comparative philology, which sought to link languages historically, developmentally and structurally within ófamilyô relationships.
Contrastive analysis at its strongest, however, began to develop in the 1930s, and the American linguist Benjamin Lee Whorf (1941:240) foresaw its place as a successor to the comparative study of languages:

> Much progress has been made in classifying the languages of the earth into genetic families, each having descent from a single precursor, and in tracing such developments through time. The result is called ñcomparative linguistics.ò Of even greater importance for the future technology of thought is what might be called ñcontrastive linguistics.ò This plots the outstanding differences among tonguesð in grammar, logic, and general analysis of experience.

A major influence on the development of the contrastive analysis approach has been the interest shown in it by language teachers and learners, and much CA has been undertaken with language teaching rather than translation in mind. A key early figure in this was Charles C. Fries whose *Teaching and Learning English as a Foreign Language* was published in 1945. His view was that the learner was likely to transfer rules about language internalized from the learning of his/her L1 to the second language, and that mistakes in the second language were due to this inappropriate transference.
One could therefore prevent development of errors through a prior contrastive analysis and error analysis, leading to the development of appropriate teaching materials to reinforce correct language learning. When it became apparent during the late 1960s in the United States that this approach did not adequately explain or prevent problems of language learning, CA lost it popularity. In Europe, however, it retained its appeal through the 1970s, and several large contrastive projects were set up, contrasting English with, for example, Polish and Finnish among others.
As a theoretical and descriptive study there is still an interest in contrastive analysis, with Krzeszowski (1990) covering in depth a wide variety of areas and contentious issues.
One area related to contrastive analysis, which has developed somewhat separately, is that of **contrastive rhetoric,** a term first used by Kaplan (1966) and developed by him and his followers widely over a number of years. Again with an emphasis on teaching, Kaplan put forward the hypothesis that cultural as well as linguistic influences from the first language may be carried over into the second language, resulting in linguistic behaviour, particularly in writing, that may be inappropriate or unacceptable for cultural reasons rather than being linguistically incorrect. The relevance of this to translation is obvious (see below).
Much of the work done within this frame-work can be related to the modified version of the Sapir-Whorf hypothesis which recognizes the influence of language and culture on thought. Bloom (1981), for example, attempts to show how the absence of a counterfactual in the Chinese language, coupled with a cultural discouragement of the use of hypothetical speculation, cause difficulties for the Chinese speaker in learning both the form and use of the counterfactual in English.

The relevance of CA to translation

The emphasis of much of the work on CA on teaching and language learning raises

questions about its relevance to translators. At a practical level, it is probably most useful in pointing out areas where direct translation of a term or phrase will not convey accurately in the second language the intended meaning of the first. At a global level, it leads the translator to look at broader issues such as whether the structure of the discourse for a given text-type is the same in both languages (see DISCOURSE ANALYSIS AND TRANSLATION; LINGUISTIC APPROACHES; TEXT LINGUISTICS AND TRANSLATION).

Furthermore, although CA is widely practised, there are a number of theoretical and practical problems in its application, all of which must affect judgements as to its usefulness in preparing or evaluating translations. There is some overlap between these problems, but they can nevertheless be related to specific difficulties of identifying a common ground for comparison, comparing descriptions of different languages, taking account of psycholinguistic and sociocultural factors, and taking account of extratextual and intertextual factors.

Identifying a common ground for comparison

All comparisons require that there be a common ground against which variation may be noted, a constant that underlies and makes possible the variables that are identified; this is known as the ***tertium comparationis*** (TC). In CA and translation, this *tertium comparationis* is not readily identifiable.

Formal similarity is unreliable for several reasons. In the first place, a particular grammatical structure in one language may be a requirement while in another it may be one choice amongst several; in the second place, the choice represented by a grammatical structure in one language may have a different significance in that language from the choice represented by an apparently equivalent structure in another language (see next section, below); in the third place, in one language a particular structure may be unmarked while in another it may be marked. Similar objections can be levelled against the use of semantic and/or pragmatic equivalence as *tertium comparationis.* A pair of sentences might be semantically and/or pragmatically equivalent but have widely varying likelihoods of occurrence in the languages from which they are drawn.

A simple example of all these points is that of the Portuguese expression *muito obrigado/a* and the English expression *much obliged.* These are syntactically and semantically comparable but have a different likelihood of occurrence, *muito obrigado/a* being the normal way of thanking in Portuguese and *much obliged* being a rare and more restricted usage than *thanks a lot* (and other related expressions) in English. Krzeszowski (1990:20) recommends ótheunderlying meaning of the closest approximations to well-formed word-for-word translationsôas a *tertium comparationis,* but his concern is with the use of specific pieces of translated text as data for CA (cf., for example, Gleason 1968, James 1980) rather than with the use of CA as a way of explaining difficulties in translation or a translatorôs strategies for overcoming these difficulties (cf., for example, Nida 1964; Beekman and Callow 1974; Yebra 1982; Enkvist 1978; Baker 1992).

Comparing descriptions of different languages

Apart from the real but unavoidable problems arising out of comparisons of descriptions that utilize different linguistic models, there are problems that arise even between descriptions that utilize the same categories and theoretical framework.

Pike (1967, also Pike and Pike 1977) makes a distinction between **etic** and **emic** descriptions of languages. An **etic** description is one that makes use of predetermined categories found to have been of use in accounting for other languages; it is by its nature imposed upon the data. An **emic** description on the other hand makes use of categories that are formulated in response to the needs of the language under study; they can only be provided by someone intimately familiar with the language. The categories of an emic description may draw upon familiar terminology (e.g. noun, passive, instrument) but the definition and significance of any category is always dependent upon those of all the other categories in that language (and no other). By their nature, emic descriptions are not comparable and yet no etic description can be considered

satisfactory other than as a preliminary step towards a proper emic one. Emic and etic descriptions are on a cline. No description is perfectly emic and few are totally etic.

At one stage, the Transformational Generative tradition promised a way out of the etic/ emic impasse with its hope of a universal deep structure which could serve as the basis of any comparison, but that hope has proved to be at least premature, and in any case the idealization of data associated with this tradition leads to the exclusion of too much that is relevant to translation, a point discussed separately below. James (1980) notes that one way out of the etic/emic dilemma is to describe both languages with the intended comparison in mind. While such descriptions would be neither parsimonious nor as delicate as they would be if they were undertaken in independence of each other, and although they would not be fully emic, comparison would be enabled between the descriptions. Such a solution, however, places a heavy demand on the analyst, if s/he has to redescribe a language each time a new comparison is to be made.

Pyscholinguistic and sociocultural factors

CA deals with systems rather than users of systems. Consequently it tends to be relevant to translations as products rather than to the process of translatingð which many current translation specialists (e.g. Hatim and Mason 1990; Bell 1991) see as central to an adequate theory of translation (see PSYCHOLINGUISTIC/ COGNITIVE APPROACHES). In so far as describing the process of translating involves taking account of psycholinguistic and sociocultural factors, it is undeniable that CA, as currently practised, can provide only partial and questionably relevant input. However, those who advocate a process-oriented approach to translation still avail themselves of CA on occasion. Hatim and Mason (ibid.), for example, contrast co-reference strategies in French and English and text-signalling strategies in Arabic and English in order to account for translatorsô decisions.

Significantly, it would appear to be in the area of contrastive text-linguistics and contrastive rhetoric that the conflict between CA and a process orientation is least felt. Kaplan (1988:289) comments that ówhile contrastive rhetoric is focused on the finished textð *the* productð or on some product along the way between idea and finished text, it does not, can not, ignore the process of composingô. While, however, contrastive rhetoric can shed light on composition strategies in different languages, its attention to matters of global organization makes relevance to translation contentious, since many translators would readily reorder words or even clauses in an attempt to produce a natural target text but seem to baulk at reordering larger units of text to accommodate the rhetorical needs of the target audience. Where on the other hand reordering is resisted, the original may attract criticism instead. Clyne (1987:79ï 80) describes the different expectations that scholars bring to academic prose, drawing attention to the fact that issues of organization and issues of register/style are interdependent.

> While Anglo-Saxon academics may miss linearity and relevance in German discourse, and characterize German academic register as heavy, longwinded or even incoherent, German academics may seek in vain for lexical and syntactic markers of a general academic register in the publications of most English speaking scholars. Such a register conveys the image of being learned and saying something scientifically significant.

While many translators, though, would think it legitimate to modify the syntax in order to bring it into line with target audience expectations, and some would accept the insertion of lexical markers for the same reason, few would be so brave (or foolhardy) as to undertake a radical reordering of the original to meet the cultural needs of the audience. Where such reordering has taken place, it has sometimes attracted criticism (e.g. Kuhiwczak 1990). In so far as it is concerned with the global organization of texts, contrastive rhetoric is probably therefore best regarded as a guide to potential reader difficulty rather than as an incentive to undertake reorganization of the target text.

Extratextual and intertextual factors

Texts both perpetuate and are shaped by cultural and ideological considerations; they

also form relationships with other texts. In translating from SL to TL, a translator is encouraged to take account of the target readershipôs different culture, ideology and textual experience. CA, narrowly defined, may distract attention from the extratextual and intertextual factors. To return to the comparison of *muito obrigado/a* with *much obliged*, one of the respects in which these expressions differ is that the English equivalent would normally be used by a nonworking-class speaker in conversation with someone with whom s/he was not familiar, social restrictions on its use not operative for the Portuguese equivalent.
However, one branch of CA does focus in part on cultural comparison; early examples are Lado (1957) and Weinreich (1953). Contrastive pragmatic analysis and contrastive rhetoric also both incorporate cultural and ideological elements within them. The intertextual relationships texts form are, though, beyond the scope of CA.

The relationship between contrastive analysis and translation

The relationship between CA and translation is bidirectional. On the one hand, the translation of specific pieces of text may provide the data for CA, as in Gleason (1965), Krzeszowski (1990) and James (1980). On the other, CA may provide explanations of difficulties encountered in translation (e.g. Nida 1964; Beekman and Callow 1974; Yebra 1982, Enkvist 1978; Baker 1992).
Translation as a source of data for CA is strictly unavoidable. The crucial factors here are what size of language sample has been chosen for translation, whether it is naturally occurring or fabricated for the purpose, and whether the translation is the analystôs own. Though the focus of CA may continue to shift towards pragmatics and discourse analysis, its use in translation is not inevitable. It is however unlikely that it can be dispensed with completely either in the training of translators or in the assessment of translations, even in its more traditional lexico-grammatical manifestations; Halliday (1985: xvii) notes that óa discourse analysis that is not based on grammar is not an analysis at all, but simply a running commentary on a textô. He adds that ó[although] a text is a semantic unit, not a grammatical one, meanings are realized through wordings; and without a theory of wordingð that is, a grammarð there is no way of making explicit oneôs interpretation of the meaning of the textô (ibid.). Baker (1992) cites the latter comment with approval in a book that is itself an indication of the continued vitality of CA as an aid to translation.
In one respect, however, Hallidayôs association of wordings with grammar is too narrow. An important future function of CA is likely to be in the area of collocation, where parallel concordancing based on comparable corpora (see CORPORA IN TRANSLATION STUDIES) permits the possibility of contrastive analysis of the collocational properties of semantically related lexis from the source and target languages. For example, translations in six languages (English, French, German, Italian, Danish and Greek) are the data for a six-way collocational and grammatical comparison making use of parallel concordancing which is currently being undertaken with Lingua funding by a number of European Universities led by the University of Nancy II. As noted above, much CA has arisen as a result of the needs of the language teaching profession and this project is no exception in that one of its major objectives is to provide teachers with assistance in the use of parallel concordancing in the classroom. However, the use as data of a diverse range of translations (from Hergéôs *Tintin* to *Scientific American*) means that the project is certain to provide valuable evidence for translators on the transferability of certain collocations and colligations from one language to another. The future of CAôs use in translation may well lie in projects such as this, which are capable of providing with equal facility explanations of past translating decisions and guidance as to prospective ones.

Further reading

Baker 1992; Beekman and Callow 1974; Bell 1991; Clyne 1987; Enkvist 1978; Hatim and Mason 1990; Yebra 1982.

MICHAEL HOEY AND DIANE HOUGHTON

Corpora in translation studies

Corpus linguistics is the branch of linguistics that studies language on the basis of corpora, i.e., ódbodies of texts assembled in a principled wayô (Johansson 1995:19). A **text,** in turn, can be defined as ón instance of language in use, either spoken or written: a piece of language behaviour which has occurred naturally, without the intervention of the linguistô (Stubbs 1996:4). Corpus linguists thus take an empirical approach to the description of language: they insist upon the primacy of authentic, attested instances of use, an approach which has been mirrored in recent years by developments in descriptive translation studies. For example, scholars such as Holmes (1988:101) have expressed dissatisfaction with the use of introspection by translation theorists, and Toury (1980a: 79ï 81) has decried approaches that view translations as idealized, speculative entities, rather than observable facts. Toury (1980a: 81) concedes that isolated attempts have been made to describe and explain actual translations but calls for a whole methodological apparatus that would make individual studies transparent and repeatable. In this regard he shares the same concerns as corpus linguists such as Atkins et al. (1992), Engwall (1994), Sinclair (1991) and Stubbs (1993, 1995, 1996), who have variously addressed issues like corpus composition and bias, the complementary roles of intuition and observation in linguistic research, and the limitations of the computational and statistical tools currently in use in the processing of corpora. And although Toury (1980a: 61) bemoaned the lack of óstrict statistical methods for dealing with translational norms, or even to supply sampling rules for actual researchô in the mid-1970s, much has been achieved in corpus linguistics since then, and theorists such as Baker (1993, 1995, 1997) have been instrumental not only in incorporating the methods and tools of corpus linguistics into descriptive translation studies, but also in highlighting the particular challenges that translation poses for corpus studies. Before moving on to the specific details of corpus-based translation studies, however, it is worth mentioning some issues of interest to both translation-oriented and general corpus studies.

Corpus design and basic processing

Within corpus linguistics generally, the term **corpus** is usually used to mean ón*y* collection of running textsé held in electronic form and analysable automatically or semi-automatically (rather than manually)ô (Baker 1995:226). The fact that corpora are held electronically, that is in a form accessible to computers, means that huge quantities of text can be stored: contemporary monolingual corpora such as the British National Corpus (BNC) and the Cobuild Bank of English, for instance, run to 100 million and 200 million words respectively (British National Corpus 1995; Stubbs 1996: xviii). Corpora differ from other large collections of machine-readable text (for example, archives or electronic text libraries), in that they are built ón*a*ccording to explicit design criteria for a specific purposeô (Atkins et al. 1992:1). Design criteria crucially depend on the envisaged use of the corpus and centre on the idea that corpora should be somehow órepresentativeô of a particular type of language production and/or reception. Design criteria typically involve decisions such as whether spoken and written language are to be included, what text types should be accounted for, what period of text production is to be covered, and whether text samples or full texts are to be included (Atkins et al. 1992; Baker 1995:229ï 30; Sinclair 1991). Once a suitable breakdown of text types, author profiles, etc., has been decided upon, the actual texts chosen for inclusion in a corpus can be selected randomly. Alternatively, a corpus-builder can intervene more deliberately in the selection of actual texts, choosing texts according to increasingly specific criteria. The two approaches are exemplified by the British National Corpus (1995) and Engwall (1994). Finally, corpus-builders must secure permission from copyright-holders in order to store texts in electronic form and to use them in subsequent research. Baker (1995:234) and Atkins et al. (1992:4) discuss the often thorny issue of copyright.

Once texts have been selected for inclusion in a corpus, a decision has to be made as to

how they should be represented in electronic form. Basic mark-up may involve indicating the main divisions in a text, for instance, or the addition of descriptive headers to individual texts. Johansson and Hofland (1994) and Johansson et al. (1996) describe how a bilingual corpus of Norwegian and English texts is marked up using a scheme compatible with that of the Text Encoding Initiative (see Sperberg-McQueen and Burnard 1994). Higher level mark-up may include part-of-speech tagging for every word in the corpus, or even syntactic or semantic annotation (Leech 1991).

The level of mark-up that a corpus is subjected to will have implications for the kind of electronic processing the corpus can undergo. Raw corpora, i.e., untagged, unparsed corpora, can be treated as sequences of characters in running text that are delimited by spaces, in other words, sequences of orthographic words. Such running words or tokens can be counted and the number of times a single form or type appears can be calculated. The frequency of occurrence of single types can thus be worked out for the whole corpus. The number of different types compared to the total number of tokens in the corpus yields the **type-token** ratio for that corpus. Type-token ratios tell us something about the variety of the vocabulary used in a corpus (see Baker 1995:236). Another measure, that of **lexical density,** indicates what percentage of running words is made up of lexical (vocabulary) words, and hence what percentage is occupied by grammatical words. In simplistic terms, a low lexical density would mean high redundancy and hence predictability in a text (see Stubbs 1996:73). A further type of processing outputs a KWIC (key word in context) concordance for an input word, revealing the contexts in which the input word actually occurs in the corpus. Recurring patterns may be discerned across contexts, pointing to the existence of statistically significant collocates of the input word. Concordancing and basic statistical processing of raw corpora are discussed in detail in Sinclair (1991). In order to discover regularities in the co-occurence of, say, certain parts of speech or sentence constituents, however, a tagged or parsed corpus would be necessary.

Corpora in translation studies

Most of the corpora mentioned so far are monolingual and serve the needs of linguists in general. Translation scholars, however, may have different needs, for example for corpora that contain data from more than one language, although this is not necessarily the case: familiar monolingual corpora, especially those containing specialized texts, can be used in translation pedagogy, to reinforce studentsô knowledge of normal target language patterns, or in terminology extraction (Pearson, forthcoming; Sager 1990:130).

Baker (1995) describes various types of electronic corpora that are of specific interest to translation scholars. In Bakerôs terminology, a **parallel corpus** consists of texts originally written in a language A alongside their translations into a language B.Parallel corpora have already been compiled for several language pairs, including English-French (Salkie 1995; and see also Church and Gale 1991, who use the Canadian Hansard corpus of parliamentary proceedings), English-Italian (Marinai et al. 1992), Englishð Norwegian (Johansson and Hofland 1994; Johansson et al. 1996), and English-German (Schmied and Schª ffler 1994; 1996). Alignment techniques may be used to provide explicit links between source sentences and target sentences, or source words and target words. Johansson and Hofland (1994) provide a useful summary of alignment procedures based on comparisons of source and target-sentence length and the use of predefined lexical correspondences between source and target languages. Parallel corpora can be used to provide information on language-pair specific translational behaviour, to posit certain equivalence relationships between lexical items or structures in source and target languages (Kenny, forthcoming; Marinai et al. 1992), or to study the phenomenon of translationese (Schmied and Schª ffler 1996). Typical applications of parallel corpora include translator training, bilingual lexicography and machine translation. MalmkjÞr (1993) has also suggested that parallel corpora that include appropriate information about translatorsô backgrounds could supply useful data for psycholinguists investigating the differences between first and second language acquisition.

Baker (1995:232) uses the term **multilingual corpus** to refer to ósets of two or more monolingual corpora in different languages, built up in either the same or different institutions on the basis of similar design criteriaô. A multilingual corpus therefore consists of texts that have not been translated; rather they are all originals in their respective languages. As an example of a multilingual corpus Baker gives the corpus compiled by the Council of Europe Multilingual Lexicography Project. A multilingual corpus can be used for contrastive linguistic work (Aijmer and Altenberg 1996), including bilingual lexicography. Baker (1995:233), however, has expressed reservations about the usefulness of multilingual corpora in theoretical translation studies, claiming that work using multilingual corpora is based on the erroneous assumption that óthere is a natural way of saying anything in any language, and that all we need to do is to find out how to say something naturally in language A and language Bô. Even in contrastive linguistics, multilingual corpora can present practical problems if the texts in the different languages are not well matched in terms of genre and situational factors (Aijmer and Altenberg 1996:14).

Bakerôs **comparable corpus** consists of a collection of texts originally written in a language, say English, alongside a collection of texts translated (from one or more languages) into English. Of the three types of corpus she identifies, it is the comparable corpus that Baker suggests will reveal most about the specific features of translated text, i.e., those features that occur exclusively, or with unusually low or high frequency, in translated text as opposed to other types of text production, and that cannot be traced back to the influence of any one particular source text or language. If such features were to be discovered in a comparable corpus of, say, English, and were subsequently confirmed by studies involving comparable corpora of other languages, they could then be considered candidates for translation UNIVERSALS. Drawing on research conducted by Shlesinger (1991), Toury (1991a) and Vanderauwera (1985), Baker (1993:243ï 5) outlines the following hypotheses whose universal status could be investigated using comparable corpora: translated texts tend to be more explicit, unambiguous, and grammatically conventional than their source texts or other texts produced in the target language; they also tend to avoid repetitions that occur in the source text and to exaggerate features of the target language. Baker (1997) also suggests that translation may involve some kind of ódevelling outô by gravitating towards the centre of continua, such as that between orality and literacy (Shlesinger 1989b).

Some of these hypotheses have already been investigated on a limited scale by researchers such as Shamaôa (in Baker 1995), Toury (1980a: 129ff.) and Puurtinen (1995), although these analyses were done manually. Corpus linguistic techniques allow much more powerful generalizations to be made about translation, however. If, for example, translations were to display a high type-token ratio, low lexical density and low sentence length (which can all be calculated automatically using software like Scottôs 1996 WordSmith Tools) *vis-¨-vis* other texts in the same language, then this would support the ósimplification hypothesisô, for example. This is the line pursued by Laviosa-Braithwaite (1996) in her research using an English comparable corpus. Likewise, increased text length and a disproportionate number of explanatory vocabulary words and conjunctions could support the óEXPLICITATION hypothesisô (Baker 1997:180ï 1). The attested frequency of certain vocabulary items may point towards greater standardization in translated texts than in original texts, a finding suggested by Gellerstamôs (1986) research using a Swedish comparable corpus. The idea that translations are more conventional than their source texts or other target language texts (cf. Toury 1980a: 136) can also be tested by investigating collocational patterns. Corpus linguistics provides interesting techniques for spotting statistically significant and even unconventional collocational patterns in vast quantities of text (Clear 1993; Louw 1993) and such techniques are being extended to bilingual corpora (Peters and Picchi 1996).

Corpora and the software for processing them undoubtedly provide translation scholars with powerful tools for studying the very nature of translation. Some translation theorists

have, however, sounded a note of caution: Malmkjær (forthcoming) warns that the bulk of statistical evidence provided by corpora may lead scholars to ótreat as marginal, if not exactly ignore, problematic casesô. Malmkjær also argues that the selection of translated texts for inclusion in a parallel corpus can affect what the observer notices to an undesirable degree, and that óa parallel corpus still only provides, for each instance, the result of one individualôs introspection, albeit contextually and cotextually informedô (ibid.), thus making a case for corpora that contain several translations of a single source text. Finally, Malmkjær stresses that ón order to be able to provide any kinds of explanation of the data provided by the corpus, rather than mere statistics, analysts really need substantially more context than computers tend to search and displayô (ibid.).
Comparable corpora too have their problems: it is in the very nature of translation that new genres are introduced from one literature to another, and there may be nothing ócomparableô in the host literature to a text introduced to it through translation from another textual tradition. This difficulty is similar to one faced by scholars working with lesser-used languages: the only exemplars of many (non-literary) text types in Irish Gaelic, for instance, are translations, mainly from English; there are no ónativeô texts with which to compare translations. The effects of the economy of translation have also been felt by Johansson and Hofland (1994:26), whose choice of texts for selection in their English-Norwegian bidirectional, parallel corpus has been limited by the fact that óa large number and a wide range of texts have been translated into Norwegian, but far less in the other directionô.
Perhaps the greatest challenge that faces corpus-based research into translation stems from the fact that corpus linguistics has always been data driven: it has proceeded from the bottom up, using concrete facts to make generalizations about particular languages (Baker 1997:185). Much current translation scholarship, however, proceeds top down: theorists are interested in finding evidence to support abstract hypotheses. Translation studies thus makes very particular demands on corpora, and ongoing research in translation studies may lead to new ways of looking at corpora, just as corpora are already leading to new ways of looking at translation.
See also:
UNIVERSALS OF TRANSLATION

Further reading

Atkins et al. 1992; Baker 1993, 1995, 1997; Leech 1991; Sinclair 1991; Stubbs 1996.

DOROTHY KENNY

Court interpreting

The term ócourt interpretingô is widely used to refer to any kind of legal interpreting, but the courtroom is in fact only one of several contexts in which legal interpreting may take place. Non-courtroom contexts include interviews in police departments, customs offices, immigration authorities and barristerôs chambers. Courtroom interpreting, however, has come to occupy a higher position than other types of legal interpreting. The history of official court interpreting, as we know it today, is fairly short. Although it started with the famous war trials which took place in Nuremberg between November 1945 and October 1946 and in Tokyo between June 1946 and November 1948, the experience of these trials gave rise not to court interpreting as such but to simultaneous interpreting (de Jongh 1992), which is only one of the techniques that may be used in court under certain circumstances. Irrespective of the range of techniques it uses, what most distinguishes court interpreting from other types of interpreting is its close attention to ethical issues which arise from the function of the courtroom. In terms of interpreting strategies, this tends to be reflected in an insistence on fidelity, impartiality and confidentiality. In theory, the evidence given by a witness has to be preserved in its entirety, not only through a close rendering of the sentences and words but also the ófersô and óumsô uttered by the witness. The argument here is that what is at issue is a human beingôs life and liberty, and the court judges the credibility and veracity of an individual by his/her demeanour to a large extent.

For instance, Gonz§lez et al. (1991) and OõTool (1994a) have observed that prosodic elements and paralinguistic features are frequently left uninterpreted, and that a witnessôs testimony suffers accordingly. Shlesinger (1991) similarly reports a general tendency on the part of court interpreters to ógrammaticizeô ungrammatical utterances and observes that óthe overriding tendency of the interpreter to delete a false start may in fact lead to the omission of a self-correction which, it would seem, was expressly intentionalô (ibid.: 150).

Modern court interpreting has made limited progress in its brief history. This is primarily due to the complex nature of legal interpreting and the judiciaryôs ambivalent attitude to interpreters in the courtroom. On the one hand, the law is reluctant to accept interpreters as professionals capable of rendering linguistic messages efficiently (OõTool 1994b) and therefore as officers of the law (Morris 1995). On the other hand, it insists on treating the product of court interpreting as a legally valid equivalent of the original utterance. Morris (ibid.: 29) reports that in the English-speaking world, ő Tape recordings of non-English utterances produced in the courtroom hardly ever exist; written transcripts are almost never providedô.

The provision of court interpreting as a legal right

For justice to be done, the legal system administering it has to be seen to be fair. One of the essential tenets of a fair trial is the legal presence of the accused during the trial. The concept of ólegal presenceô includes ólinguistic presenceô (Gonz§lez 1994). This means that the accused must be able to hear and understand what other witnesses are saying and has to be able to follow the legal proceedings. Consequently, a person in a foreign country (be it a tourist or a worker), an immigrant who does not have adequate command of the offi cial language of the court, the aboriginal populations in countries such as Australia and the United States, members of minority groups in multi-racial societies such as Malaysia and Singapore, not to mention the speech or hearing-impaired population (see SIGNED LANGUAGE INTERPRETING), should all be legally entitled to an interpreter.

The right to an interpreter in a court setting is a legal issue which has received much attention but little legislation. At an international level, the right to an interpreter is provided for in the International Covenant on Civil and Political Rights, in the European Convention on Human Rights, and in the American Convention on Human Rights; it was also expressed in procedure at the Nuremberg and Tokyo war trials. At the national level, very few legal systems have formalized this right. In Australia, for instance, only the state of South Australia has protected this right by a statute. In other states with a large population of immigrants, for example Victoria and New South Wales, the provision of an interpreter is made or withheld at the discretion of the trial judge. Common practice in both states indicates that interpreters are provided as a matter of course, but this does remain a question of common practice rather than legal right (*Access to Interpreters* 1991).

A witness who is only partly fluent in the language of the trial may be denied an interpreter on the premise that limited knowledge should not be the passport to an unfair advantage before the court. However, a witness might sound fluent in a language and be disastrously ignorant of the linguistic subtleties and cultural traits of that language. A report by the New South Wales Commission in Australia acknowledges that ő The notion of advantage deriving from the use of an interpreter arises out of a fundamental misunderstanding of the nature of interpretingô and that óthere is no evidence thaté any advantage is actually securedô (*Multiculturalism and the Law* 1991).

The judiciary has long failed to recognize the complexity of legal interpreting and has consequently expected the court interpreter to act as a conduit, transmitting messages between the accused, witnesses and members of the court without any intervention and irrespective of linguistic and cultural differences among participants (Altano 1990; Softic 1993; Morris 1995). This situation has been further exacerbated by a lack of adequate training in the techniques of court interpreting and a general lack of definition of the court interpreterôs role, leading to deficient interpreting in many cases.

> As Roberts-Smith (1989:71) has observed, Untrained interpreters, far from facilitating communication, can cause many problems. Their language skills may be deficient, they may not have the necessary appreciation of relevant cross-cultural differences, they may not have interpreting skills (as opposed to conversational abilities); their choice of words may be imprecise and consequently misleading and they may have a tendency to flavour the interpretation with their own views and perception of the facts.

Incompetent interpreting has therefore contributed to the fact that interpreted evidence is rarely perceived as truthful or reliable (Carroll 1994). Consequently, rather than benefiting from the availability of an interpreter, and in addition to the difficulty of understanding the procedures of the court, a linguistically-handicapped individual may be faced with the added dilemma of whether to use an interpreter and risk being labelled as evasive, unresponsive and untrustworthy.

The mechanics and logistics of court interpreting

Broadly speaking, court interpreting is concerned with enabling the client (whether the accused, witness, or other participant) to understand what is going on in the courtroom. Different forms of interpreting, and translation, may be used to achieve this end. An interpreter might be asked to carry out consecutive interpreting when a witness is in the dock, simultaneous interpreting if the witness or accused is listening to another testimony or following other events in the courtroom (from depositions to sentencing), liaison interpreting outside the courtroom with council, and even chuchotage (i.e. whispered interpreting) in some cases. For instance, Shlesinger (1989) reports that chuchotage interpreting was used in The State of Israel vs. Ivan John Demjanjuk trial (1987ï 8) to render the entire proceedings into Ukrainian for the defendant. Court work also includes sight translation of documents produced in court. Moreover, it is not uncommon for the bench to ask the interpreter, over a short recess, to produce a written translation of an exhibit, a transcript of a telephone conversation or subtitles for a video recording.

The various methods of interpreting used in the courtroom all have their shortcomings. For instance, OõToole (1994b) observes that consecutive interpreting leads to lack of spontaneity and naturalness of communication, and Morris (1995) reports the unease created in the courtroom by acoustic interference from whispered interpreting. Such shortcomings suggest that interpreting, while allowing communication to take place in the courtroom, often slows down the court procedures, especially in cases where inexperienced interpreters are used (Roberts-Smith 1989).

To enable communication to proceed smoothly in the courtroom, all interlocutors are generally instructed to speak in the first person, which entails ignoring the physical presence of the interpreter. The place where the interpreter is seated therefore plays a significant role in aiding or hindering the communication process. Seating the interpreter too far creates acoustic difficulties for the court and the interpreter alike. Conversely, seating him/her too close to one party can give the impression that the interpreter is not impartial. Impartiality, which is the *raison dô°tre* of court interpreting, places a special constraint on the court interpreter, who has to distance him/herself from witnesses and their immediate families, even when they themselves are in need of the interpreterõs services. The task is made more difficult by the fact that judicial concern for guaranteeing the impartiality of the interpreter has given rise to the principle of excluding the interpreter from pretrial conferences and the viewing of relevant documents prior to the commencement of a trial (Gonz§lez et al. 1991:177, 291). The judicial view that prior knowledge of the case could affect the interpreterõs impartiality is, to some extent, understandable. However, it seems unrealistic to expect an interpreter to walk into a courtroom without any knowledge of the topic, terminology or chronology of the case and still be able to perform efficiently, especially given the fact that backtracking and requests for clarification on the part of the

interpreter are generally discouraged and seen as interrupting court procedures (Morris 1995).
Like other professionals such as lawyers, court interpreters are bound by professional ethics, and there should therefore be no need to exclude them from certain procedures in order to ensure their impartiality. Like conference interpreters, they too need to be briefed about the material they have to deal with, the likely topics to be raised and the documents to be sight-translated. Prior access to information in court interpreting is currently among the most hotly debated issues between the court interpreting profession and the judiciary.
In addition to all these difficulties, courtroom interpreters also have to contend with extra-linguistic pressures such as speed, interrupted delivery, stress and mental fatigue, and the extreme variety of topics raised and issues discussed. These, and the wide range of interpreting modes that have to be mastered and used skilfully (consecutive, simultaneous, chuchotage and at-sight translation), all contribute to the complexity of court interpreting and highlight the importance of specialized training for court interpreters.

The training of court interpreters

A few countries, such as the United States and Australia, have made some effort to ensure the availability of formal training, examinations, and certification systems for court interpreters. In the United States, the Court Interpreter Act of 1978 and its amendment in 1988 sought to regulate the profession. COMMUNITY INTERPRETING in Australia tends to involve a great deal of legal interpreting, and this has led to professional ethics becoming an integral part of the induction process for newly accredited interpreters. Australia has also pioneered the provision of leaflets on ôHow to work with Interpretersô; these aim to educate the public to make the best use of interpreters.
There are virtually no academic institutions that provide training in court interpreting specifically. However, some colleges, particularly in the United States and Canada, offer short courses specifically designed for court interpreters. With the emergence of translation studies as a fully-fledged academic discipline, more attention is now being paid to the need to provide full academic training in court interpreting (Laster and Taylor 1994). In an attempt to bridge the gap between ôgeneralistô academic training in interpreting and the specific standards and skills required in the professional world, serious steps have also been taken in Australia, the United States and elsewhere to provide certification of court interpreters.
See also:
COMMUNITY INTERPRETING; CONFERENCE AND SIMULTANEOUS INTERPRETING; SIGNED LANGUAGE INTERPRETING.

Further reading

Altano 1990; Berk-Seligson 1990; Brown 1993; Colin and Morris 1996; de Jongh 1992; Edwards 1995; Gonz§lez et al. 1991; Laster and Taylor 1994; Morris 1995; Robinson 1994; Shlesinger 1991.

MUHAMMAD GAMAL

D

Decision making in translation

Any discussion of decision making is clearly based on the assumption that human beings behave rationally. There is, however, ample proof that (primarily in their day-to-day activities, less so in their scientific undertakings) they also engage in irrational behaviour. This raises the question of how one should define rational behaviour or, for that matter, decision making. There is a widespread consensus that any type of rational behaviour must satisfy four requirements: verifiability, plausibility, situational adequacy and value-orientedness (Wallsten 1980). Beyond that, opinions vary considerably.

Decision making: an overview

A decision problem occurs when one is faced with an issue which demands some form of choice. Any non-trivial choice contains an element of risk, because most decision problems cannot be reduced to hard and fast rules involving ôif/thenô relations: if one handles a problem X this way, the result will be Y1; if one handles it that way, the outcome will be Y2. Comparing the solutions Y1 and Y2, one can often, but not always, state that one of the two solutions is more efficient than the other. Note, however, that in assessing a decisionmaking situation individual differences may play an important role and, as a consequence, different decision-making strategies may be employed.

Decision-making processes are inextricably connected with problem-solving activities. In order to solve a problem, a human being must basically possess two types of knowledge, declarative and procedural (Ryle 1949). **Declarative knowledge** (knowing what) means that a person has available in his/her memory some pool of stored knowledge and experience. Hardly any problem-solving activity begins with a *tabula rasa;* it has to draw on stored knowledge. **Procedural knowledge** (knowing how) means that human beings have access to strategic knowledge: they know (or ought to know) in which situations they must apply which operative moves to attain the desired goal.

In translation, the decision-making issue is particularly complex, because translation is essentially a derived activity. ôDerivedô is understood here to mean that the purpose of a translation is not the creation of an original text but the transformation of a primary text into a secondary text. The task of the translator, it can be argued, is to reproduce a source text for a target-language readership, taking account of its semantic, functional, pragmatic, and stylistic dimension, in addition to the needs and expectations of the target-text readership. In view of the fact that professional translators have to handle semantically and stylistically difficult texts, they unquestionably engage in a great deal of problem-solving and decision-making activities. It is therefore surprising that in translation studies little has been said so far about problem solving in the sense of a systematic descriptive method, and the same is true, perhaps to an even larger extent, of decision making. Hardly any subject index of the current literature on translation contains a problem-solving or a decisionmaking entry. One important exception is an early attempt by LevÎ (1967) to apply GAME THEORY to decision making in translation; LevÎ states that every move ôis influenced by the knowledge of previous decisions and by the situation which resulted from themô (1967:

1172). Similar arguments can be found in Gorl® (1986) and Cronin (1995).

Macrocontext and microcontext indecision making

In discussing problem solving or decision making in translation (for a distinction between the two concepts see Wilss 1988), it is important to distinguish between macrocontext and microcontext. In order to effect decisions at the level of macrocontext, a translator needs a strategy that is related to the totality of the text to be translated, thereby avoiding inconsistency in the use of strategies at the lower levels. Here, a rough orientation usually suffices, for which the Lasswell formula with its various determinants may be helpful: *who* says *what* to *whom,* with what *communicative intention,* in what *spatiotemporal setting,* with what *linguistic means.* Naturally, domain-specific texts such as technical reports or academic articles raise only minor problems at the level of macrocontext. It is rarely the case that texts of this type are assigned divergent perspectives by the participants in a translation event, namely the sender of the source text, the translator, and the recipient of the target text.

By contrast, handling microcontextual problems, particularly in literary texts, often necessitates time-consuming formulation and reformulation efforts, with frequent jumping back and forth between the source text and the emerging target text. Complicating factors include singular (episodic) phenomena of the source text, such as semantic vagueness, complex syntax, intricate rhetorical strategies, theme/rheme distribution, central vs. peripheral information, metaphors, wordplay, allusions, irony, lack of coherence, morphological idiosyncrasies or neologisms, adjective/noun collocations (Baker 1992), prepositional phrases, string compounds, cultural lacunae, and so on.

Because of their lack of specificity, general problem-solving strategies of the type proposed by Miller et al. (1960) in their TOTE model (TOTE = test-operate-test-exit) are of limited help to translators when they encounter a concrete situation of conflict and start searching for optimal or near-optimal solutions. The reason is obvious: unlike grammatical rules for instance, microcontextual problems, and their solutions, can be generalized only to a very limited extent. The more unique a translation problem the less practicable the general problem-solving procedures and the less like a game of chess or an algorithmically organized flowchart the whole activity becomes.

Models of decision making and their applicability to translation

In its early stages, the study of decision making concentrated on the development of formal models currently used in operations research. A good example of a formalist approach to decision making is presented in an article by Rachlin et al. (1986) who compare a cognitive model and a behavioural model of decision making and come to the conclusion that both approaches are ójust two competing descriptions of a single fundamental processô (1986:33). Their argument suggests, at least implicitly, that formalist models of decision making are not applicable to translator performance; this is, incidentally, the same explanation given for the failure of fully automatic high-quality translation in Bar-Hillelôs sense (see MACHINE TRANSLATION, HISTORY). Apart from very simple syntactic patterns such as Subject-Predicate-Object *(he has read the book* vs. *Er hat das Buch gelesen),* conventional expressions *(in so doing* vs. *dabei)* or otherwise highly standardized text configurations which exclude decision-making procedures anyway, translation, like any form of language use, is conditioned by a variety of messy factors, including memory limitations, knowledge and attentional gaps, vagueness, attitudinal factors, interference effects, and so on. The crux of the matter, both for the human translator and to a much higher degree for machine translation, is that language use simply cannot be treated in terms of binary oppositions, at least not exhaustively. Source text and target text normally stand in a one-to-many relation, i.e. translation is not a formal procedure of substitution on the basis of simple one-to-one correspondence. And this confirms the relevance of problem-solving and decision-making procedures in translator performance.

Wallsten, whose collection of articles on the nature of decision making has much to offer to translation studies, has shown that the outcomes and contingencies associated with a particular choice can be referred to a decision óframeô and that it is often possible to frame a given decision problem in more than one way (1980). The final decision depends on a host of factors, such as adequate knowledge bases, a sufficiently detailed characterization of the problem requiring decision-making strategies, and the individualôs own preferences or value system. At the same time, Wallsten has, no doubt inadvertently, confirmed that choice behaviour in translator performance is not a well-integrated field of research in translation studies. So far, the decision-making aspect of translation has, except for a few isolated contributions, been relegated to the fringes of the discipline; concepts related to the process of decision making have rarely been invoked to support the findings and arguments of theorists, teachers, or practitioners with a view to explaining or guiding translator performance in a systematic way.

To make things worse, there is considerable uncertainty in translation studies as to whether the translator is in fact engaged in genuine decision-making procedures at all and, if so, to what extent decision making can be considered a recognizable and legitimate feature of translator behaviour. The clarification of this issue may become easier if we focus our attention on pre-choice behaviour, i.e. the factors that inhibit or promote choices, rather than on the choices themselves. Obviously, there is always a range of barriers that must be overcome prior to decision making, and it is arguably this clearing away of barriers which must be dealt with in future theoretical, empirical, and applied translation studies. We must ódevote more attention to experimental situations in which the choice alternatives are not well defined, in which memory for information can be assessed, and in which individual differences can be systematically exploredô (Wallsten 1980, xiii). What we need is information not only on how translators perform in general but also on how they perform in a specific translation situation with all its inherent array of complex factors.

In order to come to terms with this issue, THINK-ALOUD PROTOCOLS have been employed, particularly with students of translation, and may well prove useful in due course. They have become rather popular in recent years (Krings 1986; Lº rscher 1991; Tirkkonen-Condit 1993) because they offer a means of identifying the alternatives a student takes into consideration in executing a translation task and how s/he approaches a final solution. An important factor in decision making is trial and error: students randomly choose an option and observe the outcome (or should in the course of their education be made to observe and weigh the outcome of their performance). The process by which trial-and-error behaviour gradually leads to the development of internalized and internalizable decision-making strategies is at present only poorly understood. It is, however, reasonable to assume that the process of learning decision-making strategies is essentially inductive in nature: a student experiences individual problems and tries to develop decision-making heuristics with the aim of gradually establishing some general strategies for dealing with problems in a routine fashion. Whether this procedure justifies the assumption of decision-making rules (Einhorn 1990) is doubtful, because the concept of decision making and the notion of rule-governed behaviour are mutually exclusive. Of course, if decision-making procedures are learned through induction, it is necessary to group translation problems, as far as possible, on the basis of perceived similarity (Vinay and Darbelnet 1958; Malblanc 1961); otherwise there would be as many decision-making heuristics as there are translation situations. Hence, any type of decision-making heuristic has to be generalizable to some extent over an optimally wide range of translation problems. It is clearly the case that, faced with a novel translation problem, the translator cannot simply fall back on time-honoured decision-making strategies. In the course of time, however, what started out as a novel problem may become a standard feature of translator performance and, as a consequence, no longer require decision-making cognitive input.

Pre-decision moves and choice behaviour

The issue of improving a translatorôs decision-making potential raises a number of questions,

such as: why do choice situations occur in translator performance? what are the factors that determine which choices and which types of choices will occur in which surroundings? what are the possible alternatives to a decision-making move? why are certain decisions, such as the translation of the title of a book, put off? how does one decide when to decide and which version to give preference to? under what circumstances will decisions be partly or wholly avoided? what is the result of a decision-making procedure? At the moment, such questions seem to lie outside the domain of translation studies, relevant though they may be to its object of study. One way of bringing them into the realm of translation research is to adopt something like the following procedural pattern as a framework (modified from Corbin 1980):

- Dž problem identification
- Dž problem clarification (description)
- Dž information collection
- Dž deliberation on how to proceed
- Dž moment of choice
- Dž post-choice behaviour (evaluation of translation results).

Obstruction may occur at almost any of these stages, halting or delaying the decision-making procedure, raising the question of stage boundaries or stage overlapping. Such boundaries are difficult to pin down in translation, a fact that may lead to what in decision theory has been called ónot-choosing behaviorô (Corbin 1980:49). ónot-choosing behaviorô may be due to two reasons:

(a) translators may be confronted with a long array of alternatives and may therefore find it difficult to make up their minds, especially if they are not trained to make fast decisions, with the almost inevitable consequence that their choices will draw on less than optimal decision-making strategies
(b) as far as information collection is concerned, it is by no means certain that more information will automatically lead to better results. Nevertheless, a translator, especially an inexperienced one, may start accessing many possible alternatives in order to minimize subjective uncertainty.

It should be clear by now why pre-decision moves are so important. In addressing this issue, the discipline must deal not only with individual heuristics but with individual sequences of heuristics during which translators attempt to reduce complex problems to a form compatible with their limited processing capabilities. This procedure does not always work: often a translator is aware that a kind of problem exists, but does not know, or does not know immediately, how to specify the problem and make the necessary decision-making inferences. This is where research on decision making in translation is urgently needed. We need to be able to describe decision-making behaviour in terms of an interaction between the translatorôs cognitive system, his/her knowledge bases, task specifications, and, last but not least, the óproblem spaceô which plays a decisive role in determining decision-making behaviour. All four factors profoundly influence decision-making performance in translation and require considerably more attention than we have given them so far.

See also:
GAME THEORY AND TRANSLATION; PSYCHOLINGUISTIC/COGNITIVE APPROACHES; THINKALOUD PROTOCOLS.

Further reading

Krings 1986; LevÎ 1967; Lº rscher 1991; Tirkkonen-Condit 1993; Wilss 1988, 1996.

WOLFRAM WILSS

Didactics of translation

For many people, translating still means rendering a text from one language into another (cf. the title of de Waard and Nida 1986: *From One Language to Another*). Translation in this view is dependent on knowledge of two languages, source and target, and translation teaching and learning have therefore traditionally relied on the old methods of language teaching and learning. For a long time,

language learning was seen mainly as a question of memorizing words and grammatical rules for understanding and producing texts, with both activities proceeding from minimal units such as phones/graphs, morphemes, and words to the sentence as an upper limit. In other words, language learning was, above all, a question of acquiring a bottom-up skill in language reception and production. Consequently, translating has traditionally been treated as a matter of acquiring a bottom-up skill in understanding source text forms and their content and transforming them in a more or less linear sequence into linguistically ócequivalentô target text forms; the content is considered the invariable in this operation and equivalence is roughly equated with co-textbound dictionary ómeaningsô (i.e. meanings which are supported by the immediate textual environment in which a form is embedded). The underlying presupposition is that the surface structure of a text manifests its meaning (as content), and that imitating this surface structure by transposing it into grammatically correct target language units guarantees the preservation of content.

A certain theoretical difficulty, none the less largely ignored in practice, is that language elements constitute an inseparable unit of form and content. How then can translation be carried out when it is supposed to preserve the meaning and change the form of source text elements? Linguistic theories of translation solve the problem by defining EQUIVALENCE not in terms of abstract semantic identity but in terms of cotextually sufficient similarity of content between source and target languages, with equivalence of formal structures being pursued only as far as it is feasible to do so. The translatorôs task then ends with the (linguistic) production of a target text. Translational skill is acquired by exercises based on linguistic equivalence rules of the type: ótranslate German adverbs by a Spanish final verb+*que* construction and vice versa *(hoffentlich kommt er>espero que venga)*ô. The same skill is taught over and over again, up to eight times per diploma courseð a practice still followed in at least some German institutions.

So much for the traditional approach to translation teaching. For the past 25 years or so, Justa Holz-Mªnttªri (cf. 1993) and others have been elaborating a functional approach to translation which has had direct and far-reaching implications for the teaching of translation. According to this approach, a text is produced for specific recipients in a specific context within an óaction frameô *(Handlungsrahmen)* which consists of a number of interdependent factors such as situation, communicative text function (*Skopos;* cf. Vermeer 1989b), commissioner, producer, recipient(s), and so on (see ACTION (THEORY OF ôTRANSLATORIAL ACTIONõ); *SKOPOS* THEORY). Situation is split into the actual circumstances of commission, text production and reception, as well as the various aspects of the cultural environment in which all this is embedded. Translation thus acquires a complex meaning: it is no longer the mere transformation of a text from one language to another, but rather the production of a target text that can function within a different context for recipients from a different culture.

The functional approach and the didactics of translation

From the point of view of translation teaching, the consequences of the development of the functional approach seem obvious. First, viewed as an act of intercultural communication rather than a skill in transferring minimal linguistic units across language boundaries, translation could no longer be taught/learnt on the basis of linguistic exercises. No one denies that linguistic skills are necessary as a starting point (Wilss 1992), but functionalists argue that these skills are part of a more basic cultural competence in handling source and target communicative contexts (Witte 1987a).

Second, the functional approach to translation and its teaching is not perceived as being bound to specific language pairs, otherwise the didactics of translation would become quite complex within this framework. It is introduced and exemplified by starting from general procedures of text reception and production in a primary culture and its language; such procedures tend to be applied in a subliminal manner and have to be brought to consciousness in order for their functions to be realized (Witte 1989). Cultural competence comprises the whole range of everyday

interaction as well as types of specific professional behaviour with which a translator has to become familiar. Cultural competence acquired as part of translator training may even lead to a new profession, the óintercultural management assistantô or óconsultantô for instance. Such competence is taught/learnt on the basis of a theoretical model supported by generalizable examples. Cultural and linguistic competence in a secondary language are introduced after a certain time lag. Other cultures and languages may be introduced at a later stage still. Once the theoretical model and the functional skills associated with it have been acquired, they can easily be extended to other cultures and languages (a common experience for a translator). This is followed by a comparison of the situational and textual features of the primary and secondary cultures and languages; this type of comparison goes far beyond the methods of contrastive linguistics, for it is always embedded in situational contexts and accompanied by functional specifications (see Holz-Mª nttª ri 1993 on ótext designô). Once textual competence has been acquired for a number of text types such as business letters, introducing a guest, writing reports, and so on (Witte 1987b; Nord 1987a, 1990, 1991) and source and target texts have been compared, comprehension and production exercises ófrom one culture to anotherô may follow. This may be done, for example, by specifying a task in one culture and producing a corresponding text in another. The aim of such exercises is to enable students to acquire a translational competence that would allow them to reproduce a text meaning (French *sens:* Seleskovitch and Lederer 1989; see INTERPRETIVE APPROACH), first orally and then in writing, and later improve the product by means of repeated attempts at ócorrectingô it. At this point, the very term ótranslationô begins to pose a psychological barrier (Toury 1980) and may be substituted by less restrictive designations such as ótechnical writingô. The sequence thus goes from text design to interpreting *(Dolmetschen)* to translation. It is important to note that, notwithstanding the growing influence of the functional approach, most courses at present still proceed in the opposite direction. It is quite common for a translation course to start with exercises in written translation, transforming the surface structure of a written source text as closely as possible into a written target language. This is then followed by oral interpreting or *Dolmetschen.* The danger of this method is that the translator is immediately caught up in the usual frantic search for the right word instead of trying to get the gist of the text in order to convey its meaning or realize its function for a different target readership.

In the functional model of teaching, the various components of a course are usually offered as modules, allowing each student to choose his/her ideal sequence and pace. A course in a specialized subject such as economics, business management or law is usually offered at the same time and provides the student with the necessary background information in at least one specialized field of knowledge. In addition to subject expertise as such, the student is introduced to the specific language used in the relevant field. The idea is that while an engineer has to know how to build a bridge, the translator has to know how engineers talk about building a bridge. The primary aim of the overall translation course is to teach functional problem solving in text reception and production. The teacher suggests strategies, discusses results with the students, and oversees both individual research and team-work. And given that no course can cover all areas of knowledge or all types of text, teaching is generally based on carefully chosen examples from typical professional contexts, generalized to cover the studentsô chosen fields among others.

The ultimate aim of a translation as taught within this framework is to fulfil a functional task. The task is provided by a **commissioner** *(Auftraggeber).* The translator is assumed to be an expert in intercultural communication: s/he analyses the commissionerôs aims, expectations and working conditions (Nord 1991) and acts as a cultural consultant. This type of interaction is simulated in the classroom environment.

Training literary translators

The functional approach, which has influenced the way translation courses have been designed

and run in various parts of the world, was first developed for texts such as user instructions, advertising pamphlets, scientific articles for professionals or for laymen, and so on. Its proponents, however, claim that it is valid for all sorts of translational tasks, and therefore for the translation of literary texts too. The model presupposes that the production of literature (in the sense of *belles-lettres*) is a goal-oriented act of communication like any other (Harras 1978). If so, the translation of a literary text will have a specific purpose and teaching literary translation on the basis of a functional model is therefore possible. A translation of a literary text does not necessarily follow, let alone ós closely as possibleô, the surface structure of the source text. Students of literary translation have to understand the original text, appreciate the style of the original author, and produce a text that can function in the target culture. To achieve this they have to learn about the source and target cultures and languages, including textual and literary norms.

Translation criticism, which is particularly important in the context of literary translation, proceeds in this model from a willingness to respect the target production as a text in its own right (Holz-Mª nttª ri). Students of literary translation are therefore trained to state the aims of their individual translations so that a critic or a target recipient can judge the work by reference to its declared aims. The model of translation criticism adopted in this context consists of three steps:

(a) analysis of the target text in terms of whether or not it fulfils the aims declared by the translator
(b) analysis of the intention or aims of the source text, as far as these are recoverable
(c) evaluative comparison of the two texts by reference to their (possibly different) aims (Ammann 1990; see also REVIEWING AND CRITICISM).

Further issues in translation teaching

The above is a very general sketch of the basic elements that might be found in a translation course of any type: written non-literary translation, literary translation and oral translation, including conference interpreting. Detailed discussions of specific components of various types of translation courses can be found in Ammann and Vermeer (1990) and Freihoff (1993). Other issues which are often the subject of debate in the context of training translators and interpreters include: the balance between theory and practical work in designing a translation course, the difference between translator and interpreter training, the level of specialization that should be aimed for (that is whether specialized fields should be taught as an end in themselves or as a means of teaching students how to acquire subject expertise in general), and whether those who teach translation should themselves be professional translators. These issues are given different emphases by different scholars. However, it is fair to say, for instance, that the majority would argue for a generalist rather than a specialist approach to training. Given that professional translators and interpreters are expected to deal with a variety of text types and subjects, and that many of these cannot be anticipated before graduation, a translation course can only provide the student with a general education and the skill to acquire new subject expertise as it is needed. It is also reasonable to argue that skills of this type are best taught by those who have a sufficient level of professional experience as translators or interpreters.

See also
ACTION (THEORY OF óTRANSLATORIAL ACTIONô); *SKOPOS* THEORY; TRANSLATOR-TRAINING INSTITUTIONS.

Further reading

Ammann and Vermeer 1990; Freihoff 1993; Gouadec, forthcoming; Holz-Mª nttª ri 1984; Kiraly 1995; Kussmaul 1995; Nord 1987b; Pym 1993; Vienne 1993, 1994; Witte 1989.

HANS J.VERMEER

Direction of translation (directionality)

Directionality in translation studies usually refers to whether translators are working from

a foreign language into their mother tongue or vice versa. Other combinations are possible, however. For example, in Catalonia, translators work from one language of habitual use into another, i.e. Catalan to Spanish/ Spanish to Catalan. Some translators also work from one foreign language into another.

In popular belief, linguistic competence is symmetrical: the general public makes no distinction between translating from a foreign language into the mother tongue and vice versa and assumes that a translator will have no difficulty translating in both directions. This belief often extends to employers. For example, candidates for a translation post with Spanish television (TV2 San Cugat, 1989) were tested on their translation from French and English into Spanish and Catalan, as well as from Spanish and Catalan into French and English. The executives in charge were not at all aware of the problems of translating into a foreign language and simply assumed that anyone who ôknowsô Spanish and English should be able to translate in both directions.

Translators, on the other hand, know that linguistic competence is rarely symmetrical, and discussion tends to centre on translation into the mother tongue. In fact, Kelly (1979:111) maintains that since Johan Gottlieb Herder (1767) the assumption has been that translation away from oneôs own language was not worth discussing, except to stress the difficulties involved. For example, Ladmiral (1979:40ï 50) recognizes translation into the foreign language only as a pedagogical exercise to test performance in that language; from a professional point of view, he considers it an absurd requirement and a hopeless task. Similarly, Newmark (1988:3) believes that óTranslating into your language of habitual use is the only way you can translate naturally and accurately and with maximum effectivenessô.

This opinion is so widely held in Europe that the unmarked direction of translation is into the mother tongue, and this is the direction translators are expected to work into by the international organizations. This is made explicit in UNESCOôs 1976 *Recommendations on the legal protection of translators and translations and the practical means to improve the status of translators:* óA translator should, as far as possible, translate into his, or her, mother tongue or into a language of which he or she has a mastery equal to that of his or her mother tongueô (Picken 1989:245).

The assumption that direct translation is the only viable professional option is particularly dominant in English-speaking countries: óthe convention in the UK is that translation is undertaken into thelanguage of habitual use (the term increasingly preferred to the rather unsatisfactory one ñmother tongueò)ô (Keith 1989:164). The belief is reflected in the practice of professional organizations. For example, The Institute of Linguistsô (IoL) Diploma in Translation only tests translation into the candidateôs mother tongue or language of habitual use. The unmarked use of ótranslationô to mean ótranslation into the mother tongueô is so common in English that there is no other specific term, and there is no agreement as to the terminology for translation into the foreign language. The traditional term **prose translation** has fallen into disuse and is associated with the academic exercise of making school children translate into Latin or Greek. Other terms are **inverse translation** and **service translation.**

In French, prose translation is **th¯me** and is also associated with the academic exercise. A particularly gifted student used to be called óun ®l¯ve fort en themeô, because *th¯me* was considered much more difficult than *version*, which is translation into the mother tongue. Both terms are still commonly used by professional translators. Russian, German and Japanese have no specific terminology for directionality, whereas in Spanish, Italian, Portuguese, Arabic and Chinese directionality is described in terms of a translation being **direct** or **inverse.** Recently, this terminology has also been used in English, though Newmark (1988:52) suggests the term óservice translationô for ótranslation from oneôs language of habitual use into another languageô.

Historical background

At the beginning of the Christian era, directionality was not an issue in Europe since most translations were into Latin, the language of officialdom, religion and learning (see LATIN TRADITION). It was only with the rise of the

nation states, the Reformation and the development of the vernaculars that the idea of the superiority of direct translation appeared.

The first Christian translators into Latin were probably Greek, and even Latin speakers like St Hilary or St JEROME (see LATIN TRADITION) did not have Latin as their mother tongue. In some cases, it is not known whether the original text was Latin or Greek (Kelly 1979:109).

In China, in the second century AD, the first translations of the Buddhist sacred texts from Sanskrit to Chinese were by foreign missionaries, of whom An Shih-kao, a Parthian, and Chih-lou chia-chân, a Scythian, were the most important (Nienhauser 1986).

In the twelfth and thirteenth centuries, translators of the Toledo School (see SPANISH TRADITION) made the learning of the East available to the West by inverse translations of Arabic and Hebrew texts, influenced by Greek, Syriac, Persian and Indian scholars. Most of these translations were done by pairs or teams of translators, which included Muslim or Jewish converts, and the texts were translated first into one of the vernacular languages and then into Latin (Vernet 1978).

The early Humanists translated away from the mother tongue as a matter of course. In his criticism of the Medieval translations of Aristotle in *De interpretatione recta* (1420), Bruno Aretino insisted that a translator should have mastery of both source and target languages, although neither Greek nor Latin were his mother tongue (Kelly 1979:110).

Martin LUTHER (1483ï 1546) (see GERMAN TRADITION) was perhaps the first to assume that the best translations were always into the mother tongue (Schwarz 1963:18), and from the sixteenth century on, inverse translation began to be regarded only as a pedagogical exercise by translation theorists. However, there were important exceptions in science, religion and literature. Scientific treatises continued to be translated into Latin until the end of the eighteenth century, and *The Wealth of Nations* by Adam Smith (1723ï 90) was probably the first important work not to be translated into Latin. The 1740 translation of the Eastern Fathers by the Benedictines was reprinted in the nineteenth century by the *Abb*®Migne (Kelly 1979:111), and even in the twentieth century Latin continued to be the language of the Roman Catholic Church.

In literature, the idea persisted in some quarters that writing in the vernaculars was like writing in sand, whereas writing in Latin or Greek was like working in marble. Because vernacular languages like English were constantly changing and had a limited number of readers, some works were translated into Latin to reach a wider audience. For example, Miltonôs *Paradise Lost* was translated into Latin by Thomas Power (1691) in order to reveal Milton to the world as a great poet.

The twentieth century

In the twentieth century, English has come to occupy the place of Latin as an international language, not only in Europe but worldwide. English is the language of international trade, multinational companies, science, technology and the mass media, and books, magazines, radio, television and films in English are available in most parts of the world. English is probably the most widely taught foreign language, and many learners reach high levels of proficiency. Partly as a result of this spread, the number of translations into English far outweigh those into any other language; and because there are not enough translators with English as their mother tongue in the right place at the right time, many of these translations are inverse.

A survey of translators undertaken by *Language Monthly* (Grindrod 1986) confirmed that it is not unusual for translators to translate into one or two languages other than the mother tongue; in fact, some translate into five or six other languages. However, the percentage of ópuristsô who only translated into their mother tongue was much higher in Britain (84 per cent) than in the other European countries covered by the survey. In Germany it was only 35 per cent.

McAlister (1992) explains that in Finland the volume of translations into English is too great for the number of English translators available. He quotes Betckeôs (1987) survey of inverse translation in Finland, which was based on a questionnaire sent out to translation agencies. According to this survey, between 69.7 per cent and 91.7 per cent of the 18 text

types in the questionnaire were translated or composed directly into foreign languages. Only 6 per cent of the members of the Finnish Translators and Interpreters Association did not have Finnish or Swedish as their mother tongue, so most Finnish translators work habitually into a foreign language. The situation in Finland is not unusual; as Newmark (1988:52) points out, ótheir practice [of translating from oneôs language of habitual use into another language] is necessary in most countriesô.

Directionality is affected by the context in which translation takes place: language combinations, the availability of translators with those language combinations, subject specialists, text types, deadlines and different kinds of institutional controls. If the source language and the target language are in close contact (geographical, commercial and cultural proximity) there will be more translators available, and it will be easier to find one to translate into the mother tongue. This is the case with French and English. French is the first foreign language in English schools as English is in French schools, and there are French native speaker translators in the United Kingdom and vice versa. When such proximity between source and target languages does not exist, or only exists in one direction (English is taught in Finnish schools but not vice versa), it will be harder to find translators to translate into the mother tongue. For example, in Spain, most translations from Chinese, Japanese and Arabic into Spanish are inverse translations, although the target text is often revised by a Spanish native speaker. Most Chinese to English translations in China (guide books, business correspondence, instruction manuals, etc.) are inverse translations which are revised by an English native speaker.

Often, translations of non-European source texts are intermediate translations. This is so in the case of Spanish translations of the Chinese and Japanese classics. Radio Cairo broadcasts in Spanish from 2 to 5 a.m. and the scripts may be translated from Arabic to French and then from French into Spanish.

McAlister argues that the majority of inverse translations from Finnish to English are texts for international consumption, where the argument that the translator has to have native speaker competence in the target language and culture loses significance. Finnish tourist brochures in English are not only intended for English native speakers, but for Italians, Dutch and Japanese visitors as well. Inverse translators can translate this kind of text competently, i.e., ótransmit the intended message in a language which is clear and sufficiently correct not to contain unintended comic effect or to strain the readerôs patience undulyô (McAlister 1992:297).

Given access to sufficient documentation, conscientious inverse translators can produce competent translations of the standardized discourse fields which are common in business, science, technology and public administration. In Barcelona, most of the *traductores jurados* (official translators who have passed a state exam) offer multi-directional translations (for example from Italian, Romanian, Spanish or Catalan into Italian, Romanian, Spanish or Catalan). The kinds of texts they translate include those related to foreign trade: export documents, business letters, business reports, accounts, bills, banking and insurance correspondence; texts related to public administration: birth, nationality, marriage and death certificates, academic and professional diplomas, social security documents, tax returns, etc. Technical and scientific translations are also often inverse translations: ó[I]n specialised fields it might also be found that it was more suitable to use a subject specialist with knowledge of the source language than a mother tongue translator, especially if the text is subsequently to be editedô (Snell and Crampton 1989:85).

Translators may be required to do inverse oral translations: contact with clients, public relations, conversation interpreting and nonintensive conference interpreting, etc., where less than perfect pronunciation and syntax are acceptable if they do not interfere with the communicative situation. Police and court translators have to work in both directions. Police stations in popular tourist resorts on the Costa Brava usually contract a translator for the high season. If a translator has been contracted for English and German this translator is expected to solve the daily communication problems involving tourists, which includes

working as a translator and conversation interpreter in both directions. Legislation with regard to court interpreters is not at all clear in many countries, but even in the United States and Canada, where the controls are more rigid, the court interpreter is expected to do both direct and inverse interpreting.

Those who stress the importance of native speaker competence in the culture and language of the target text often do not attach enough importance to understanding the culture and language of the source text, particularly when discourse patterns differ greatly from one culture to another. This may lead to serious international crises, as happened between the Americans and the Japanese during World War Two and between the Americans and the Iraqis before the Gulf War. Team translating, where one member of the team is an inverse translator and one a direct translator, may be advisable for such situations.

Directionality may be determined by the status of a language, the volume of translations into it, the availability of translators with specific language combinations and the importance of a translation. However, institutional controls can be decisive. As already mentioned, some international organizations require translators to work towards their mother tongue, and in some countries directionality is determined by norms designed to assure the political correctness of the translator. In Syria and North Korea, for example, the official translators for Spanish language broadcasts have to be civil servants and, therefore, inverse translators. The broadcasters are Latin American, but they are not allowed to revise the script before going on the air.

Translators rarely work in ideal conditions and, in non-English speaking countries, are often required to do inverse translations. Translation theorists would do well to recognize this fact and build up a body of documentation which would help the inverse translator, including, for example, elaborations, made with translation in mind, of descriptions of text types and discourse fields in different languages and different cultures. Translator trainees should be made aware of their limitations in inverse translation and trained to recognize which text types and discourse fields they can reasonably expect to translate competently and how to go about preparing themselves for the task.

See also:

AUTO-TRANSLATION.

Further reading

Beeby 1995, 1996; Congrat-Butlar 1979; Grindrod 1986; Keith 1987; Kelly 1979; Ladmiral 1979; McAlister 1992; Newmark 1988; Picken 1989; Pym 1992c.

ALLISON BEEBY LONSDALE

Discourse analysis and translation

Since it was first used by Zellig Harris in 1952, the term **discourse analysis** has come to mean different things to different people. That what is involved is the study of language beyond the level of the sentence may in fact be just about the only thing that unites a broad array of disparate approaches, all of which would be vying for the label ódiscourse analysisô. For example, to some researchers, the term **discourse** includes all forms of writing and speaking (Gilbert and Mulkay 1984), while to others, it covers only the way talk is óput togetherô (Sinclair and Coulthard 1975). Translation studies has not been less indeterminate, and translation-oriented models of discourse have been taking shape along these varied and diverse lines over the last 20 years or so.

From an applied linguistic perspective, it has been found useful to distinguish two basic kinds of discourse analysis emanating from two different senses of the term ódiscourseô itself. The first of these is concerned with the way texts are put together in terms of product and form, sequential relationships, intersentential structure and organization and mapping. The second basic sense of discourse is that which concerns the way texts hang together in terms of negotiative procedures, interpretation of sequence and structure, and the social

relationships emanating from interaction (see Candlinôs preface to Coulthard 1975). Given that in actual practice the complementarity of the various approaches to discourse is inevitable, translational models of discourse have been necessarily eclectic. Within this eclecticism, however, one can detect a certain tendency to opt for the latter, more procedural sense of ódiscourseô; see, for example, House and Blum-Kulka (1986), Gambier and Tommola (1993), Snell-Hornby, Pº chhacker and Kaindl (1994), and Dollerup and Loddergaard (1994).

Discourse, genre and text

Alongside this duality of form and procedure in the definitions of discourse, another useful distinction has been established in translation studies between discourse on the one hand, and genre and text on the other (Hatim and Mason 1990, 1997). At a general level, **genre** refers to the linguistic expression conventionally associated with certain forms of writing (for example the Letter to the Editor), **text** refers to a sequence of sentences serving an overall rhetorical purpose (such as arguing), and **discourse** refers to the material out of which interaction is moulded as well as the themes addressed.
Within this three-way distinction, however, discourse has been accorded supremacy and is seen as the institutional-communicative framework within which both genre and text cease to be mere carriers of the communication act and become fully operational as vehicles of meaningful communication. For example, by employing the Letter to the Editor as a genre and the rebuttal as a counter-argumentative text strategy, one could conceivably engage in any of a number of discursive practices (such as expressing racism or camouflaging real intentions). The general argument underlying this scheme of language use has been that, while awareness of the conventions governing the appropriate use of this or that genre or text format is essential in translation, it is awareness of what discourse implies that ultimately facilitates optimal transfer and renders the much sought-after translation EQUIVALENCE an attainable objective.

Competing discourses

A particularly interesting phenomenon, and one with which translators often have to wrestle, is that of discourse within discourse, or the notion of competing discourses. This is when a given discourse borrows from or effectively óhijacksô another discourse (Bakhtinôs ódouble voicingô), relaying in the process all kinds of marked meanings that the translator may wish to preserve by mastering:

(a) the pre-discourse norms of linguistic usage
(b) the unmarked discourse to be departed from
(c) the discourse being borrowed for a rhetorical purpose.

In the following analysis, which is largely theoretical in nature as translation-oriented empirical evidence is regrettably lacking in this most crucial field of communication, the domain is discrimination in discourse, and the discourse sample is a political speech by Enoch Powell, a British politician known at the time the speech was given for his contentious views on race relations. Sykes (1985) focuses on the treatment of the expression *immigrants and their offspring;* Powell was fond of using this in preference to, say, *immigrants and their children.* Within the analytic trend covering this type of discourse, elements such as *offspring* are seen both textually and intertextually. The textual analysis would involve assessing the choice of given linguistic elements in both syntagmatic and paradigmatic terms, that is in terms of what is included, and how, and what is excluded and why. As Sykes points out, Powellôs lexicon for family relationships is a limited one. These are the terms relevant to immigrants and their children, together with their frequency of use in the speech:

immigrants and their offspring (2)
the offspring of immigrants (1)
immigrant offspring (1)
immigrant and immigrant-descended
population (2)

In this particular domain of family relationships, expressions which could have been used but were not include: *husbands, wives, mothers, fathers, parents, sons, daughters,*

families. The rule governing inclusion and exclusion of terms is most relevant to the translator who has to operate within similar constraints and pay special attention to the overall eff ect of this kind of restricted texture.

Linguistic forms such as those from Powellôs speech are intertextually seen by translators in terms of (a) a pre-discoursal linguistic norm in which synonymy could be said to exist (e.g. *offspring=children*); (b) an unmarked, register-based legal English (*offspring*= +legal); and (c) a marked, imported discourse which involves the hijacking of the normal discourse of (b)ð Powell is not a lawyer but a politician, and the lawyerôs discourse would be a discoursal tool intended, say, to dehumanize. The competition of the various discourses can ultimately be reconciled by arriving at a reading which, while institutionally sound (the text producer could not be taken to court for libel), is intertextually pernicious: in the particular context under study, Powellôs remarks are reminiscent of statements often heard within racist discourse such as ôthey breed like rabbitsô. Translators work with this intricate network of relationships, each of which would constitute the limits of discoursal expression which has to be reached before real intentions are properly relayed.

Overlapping discourses

Within and across cultural and geographical boundaries, different cultural assumptions, and ways of expressing these, underlie peopleôs capacity to communicate with each other in order to achieve both personal and global objectives (Tannen 1984). Against the background of such basic notions, research into cross-cultural communication has in recent years been particularly vigorous, a development from which translation and interpreting studies have no doubt benefited considerably (Barsky 1993, 1996; Farghal 1993). For example, in one particular study of the kind of discourse in which two parties converse with one another via a non-professional interpreter/ mediator, it has been found that different types of mediating roles emerge in the process, and that the mediatorôs role determines the criteria for what constitutes an adequate interpretation (Knapp-Potthoff and Knapp 1987). The analysis of a mediation session in a legal advice setting involving a Turkish client and a German legal adviser suggests that, in situations like these, two discourses run parallel to each other, and the major difficulty of the mediatorôs task consists of managing both while trying to relate them to one another (ibid.).

But, as Knapp-Potthoff and Knapp point out, the exchanges between the first party and the mediator on the one hand, and between the mediator and the second party on the other hand, are often not very closely related, with the interaction tending to drift into two different discourses only partially equivalent on the content level. For instance, at one stage in the advisory session referred to above, the German legal adviser and the mediator jointly work out that a document which the Turkish client had submitted as something important for the refunding of social security contributions is in fact unimportant. A few turns later, the mediator advises the client to retain the original of the document, to make a photocopy and to have this authenticated. He does not, however, mediate this advice to the legal adviser, but instead switches to the adviserôs current discourse topic: the calculation of how much the refunds would be on the basis of documents which the client had not been asked for.

Courtroom discourse

Courtroom interaction has been a particularly fertile area for this brand of discourse analysis, which can yield more immediately accessible insights in translation studies, particularly into the process of interpreting. The central hypothesis entertained by this kind of research claims that, due to different modes of class-and sex-socialization, some defendants will be more able to cope with the authority situation at court than others; for example, middle-class defendants know the role expectations better than working-class defendants. The questions addressed by studies within this brand of discourse analysis thus run something like this: Are those who are unfamiliar with the system discriminated against? Does the defendantôs linguistic behaviour contribute to the outcome of the hearing? Would the interpreter make it a priority on his or her list to mask the incoherence of an incoherent defence? Perhaps more to the point, does the interpreter train

him/herself to resist the temptation of stepping in to help an incoherent defendant? These are some of the problems with which practitioners are concerned and which have recently begun to attract the attention of the translation theorist; see for example Barsky (1993, 1996) and Morris (1995). See also COURT INTERPRETING.

World view and perspective

Within cross-cultural communication studies, world-view analysis has featured prominently. This has stressed that discourses refer ótо the many different ways of speaking that are associated with different social contextsô (Lee 1992:51). Adopting such a view, a number of translation scholars have attempted to tackle the issue of socio-cultural practices, their role in discourse production and the wider implications they have for the work of the translator and interpreter.

One of the more interesting hypotheses underlying work in this area has been that while all literate language communities possess a number of modes of text development (for instance an aural or a visual mode), particular preference for some of these and not for others can usually be detected. Such predilections reflect different world views and are motivated by a variety of sociolinguistic factors, including shared experience, receiver expectations and feedback, power, solidarity, politeness and so on. For example, the aural mode, which is drawn upon heavily in a language such as Arabic, is normally not acceptable for written prose in English. In translation, the failure to switch modes results in negative transfer and breakdown of interaction (Saĉadeddin 1989).

Extending the scope of cross-cultural studies to include what may be termed ideological perspective (Hodge et al. 1979, Fowler 1985, Kress 1985), discourse analysis has in recent years been particularly active in tackling not only political discourse, but also other modes of communication such as academic and industrial encounters (Kress and Fowler 1979). The general thrust of the argument in this kind of perspective-analysis relates to the tendency in given discourses to suppress unpalatable semantic features and give more prominence to other, more favourable shades of meaning.

An example of the application of this kind of discourse analysis in translation studies can be seen in Crickôs (1989) assessment of translations of Freud into English, which exhibit a number of distinctive features. First, there is a tendency to replace the humanistic perspective (i.e. way of thinking and writing) by a clinical, quasi-medical, Greco-Latin terminology; for example *Ich* becomes *Ego*, and so on. Second, there is a tendency towards depersonalizationð by changing actives into passives, for instance. Finally, the variety of registers and mobility of tones apparent in the source text are consistently replaced by a uniform medical/scientific style. It may be instructive here to recall the words of A.Strachey, one of the translators of Freud (and one of the culprits, according to Crick): ótThe imaginary model I have kept before me is of the writings of some Englishman of science of wide education born in the middle of the nineteenth centuryô (Strachey 1925).

In this domain of discourse, translation scholars have thus focused on the constraints placed on the translation process by the sociocultural content of communication. The ideological and cultural background initiated in the text by the author and read off by both reader and translator governs the way in which the overall meaning potential is realized at both ends of the communicative channel. Furthermore, the way in which a reader constructs a representation of the text and relates this to the real world seems to be of crucial importance in dealing with discoursal meanings (Campbell 1993).

The metaphorical process exploited

The metaphorical process has perhaps been one of the more significant markers of world-view and ideological perspective in the discourse analysis under discussion. This may be illustrated from areas of language use as varied as propaganda and persuasion on the one hand and poetry on the other. From the kind of insights yielded by such a brand of discourse analysis, one basic fact about figurative expression may be underlined as being particularly relevant to the task of translating. This relates to what in discourse circles has recently become known as the **intimacy theory:** metaphors do not operate singly, they form a

network, as it were. Thematic/poetic links are established not only within the same stretch of language (say, a paragraph or a single oral encounter) but also within much wider spans, as in the case of a short story or novel (Abu Libdeh 1991). This has not only enabled translators to see metaphoric expression in a new light, but it has also encouraged translation theory to support a ôbeyond-the-cosmeticô view of so-called embellishments. In poetry, for example, and in the maze of cultural and ideological allusions, aspects of the message such as sound symbolism, rhyme, metre, alliteration and so forth are no longer seen as divorced from semantic content, but as part and parcel of the overall import and effect of the text (Campbell 1993).

See also:

LINGUISTIC APPROACHES; PRAGMATICS AND TRANSLATION; TEXT LINGUISTICS AND TRANSLATION.

Further reading

Barsky 1993, 1996; Campbell 1993; Farghal 1993; Hatim and Mason 1990; House and Blum-Kulka 1986; Knapp-Potthoff and Knapp 1987; Saôadeddin 1989.

BASIL HATIM

Drama translation

Only limited scholarly attention has hitherto been devoted to the translation of drama, probably owing to the special problems confronting the translator for the stage. Unlike the translation of a novel, or a poem, the duality inherent in the art of the theatre requires language to combine with spectacle, manifested through visual as well as acoustic images. The translator is therefore faced with the choice of either viewing drama as literature or as an integral part of a theatrical production (van den Broeck 1988:55ï 6). S/he may approach the play as a literary work when, for instance, the translation of the complete works of a particular playwright is undertaken, as in the case of James McFarlaneôs translation of Ibsenôs collected works. In the latter case, however, the words spoken on stage are seen to constitute only one element in a theatre production, along with lighting, sets, costumes and music: ódrama is a process of translationô (Gostand 1980:8). Here, because it forms part of an integrated whole, greater demands are also placed on the translation with respect to its óperformabilityô, thus increasing the tension between the need to establish relationships between the target text and its source (the adequacy factor), and the need to formulate a text in the target language (the acceptability factor) (Toury 1980:29; see NORMS).

Dialect, style and register

Satisfying the linguistic requirements of performability may entail adjustments on a number of different levels. If, for instance, a play was originally written in dialect, the translator will have to make a decision as to whether there is a suitable dialect in the TL into which it may be translated. Whereas some source language dialects may be successfully rendered in dialect in the TL, some may not without unwittingly evoking an inappropriate set of social associations. On the other hand, a particular dialect in the TL may provide a welcome opportunity to transfer, successfully, sociolects in the SL text, which are normally difficult to capture in translation. This appears to be the case in Quebec, where the availability of qu®b®cois, marked by a proletarization of language, has made it possible to find natural equivalents for some Anglo-American sociolects of writers such as Tennessee Williams, Edward Albee and Eugene Oôneill (Brisset 1989).
Other adjustments which may need to be undertaken concern slang and terms of endearment or of abuse, which may provide an inappropriate audience response when rendered too literally in another language. Topical allusions also require careful treatment. While replacements may be found in the TL, they may be out of character for the whole work itself, its setting, period or tone. Further difficulties arise if the play is in verse or, as in the case of a play like T.S.Eliotôs *Murder in the Cathedral*, in a variety of verse and prose forms.

Sociocultural differences

Customs and attitudes also differ markedly from one culture to another. Hamletôs dilemma, for instance, would obviously be incomprehensible to an island race whose culture makes it obligatory for a widow to marry her dead husbandôs brother (Gostand 1980:3). The use of irony, to take another example, although commonly found in parts of the English-speaking world, is nevertheless not a universal phenomenon. In Eugene OôNeillôs *Long Dayôs Journey into Night*, the colloquy between Edmund and his father, with its thrust and parry, is merely a game to hide the real emotional feelings between father and son; but this might mistakenly cause consternation in another country where any ambiguity of familial relationships is foreign to an audience accustomed to clear and well defined roles in the family. Ooi (1980) discusses this issue with respect to a production of OôNeillôs play in China.

Even in the case of more closely related European cultures, there is still the risk of concepts being either misinterpreted or not fully comprehended when transferred from one culture to another. A production of OôCaseyôs *Juno and the Paycock* in Germany grappled for a long time with the problem of conveying the idea of tenement houses: these belong to the slum district of Dublin and stand as a symbol for social degradation. Although an audience may be provided with an explanation in the programme note, the specific environment which constitutes the back-ground of the message and which, as a microcosm, represents the macrocosm of Ireland, or even the world, cannot be maintained (Venneberg 1980:127). In other cases, cultural norms or habits may be known but felt to be conjuring up the wrong associations. When Pinterôs *The Caretaker* was staged in translation in France, a French critic reacted negatively to Davies, the tramp, drinking tea. He would have preferred him to be drinking wine since in France ótea is a drink taken mainly by genteel old ladiesô (Kershaw 1966:61).

Problems such as these show the need for adjustments to be made before a play can be successfully performed in translation. Being present at the scene of the action, as immediate witness, is part of the experience of the audience in a performance situation and creates the impression of participation in the same system of communication. The audience thus occupies a different position from the reader of a book who can decide where to stop and reflect, and even consult relevant works of reference if further clarification is required. The extent to which adjustments need to be made in order to enhance rapid understanding, however, tends to depend on the literary norms prevailing in a given language community at a particular time.

Position assumed by translated literature

The distinction between a translated work and an original work in terms of literary behaviour is, according to Even-Zohar, a clear function of the position assumed by translated literature at a certain time (see POLYSYSTEM THEORY). When translated literature takes up a primary position, the borderlines between translated works and original works are diffuse. Under such conditions, Even-Zohar suggests, óthe chances that a translation will be close to the original in terms of adequacy are greater than otherwiseô (1978b: 26). If, however, translated literature occupies a secondary position, the main aim of translators ówill be to concentrate upon finding the best ready-made poetic models through which to represent the foreign text in the receiving literatureô (Heylen 1993:9).

Considered from this point of view, translation is not a phenomenon whose parameters are fixed once and for all, as is shown by Heylenôs (1993) discussion of different translations of *Hamlet* into French through the ages. The acceptability constraints to which Shakespearean translations have been submitted are also illustrated by Voltaireôs French version of *Julius Caesar* (cf. Lefevere 1983:20ï 1; van den Broeck 1988:61). Under the influence of neo-classical rules with respect to the unities of action, time, and place, Voltaire chose to omit two and a half acts: the rules dictated that the events related to Brutus and the remaining conspirators could not be included, and the play had to end with Caesarôs death.

Translation of drama into lesser-known languages

Because of the position of English as one of the most widely spoken languages in the world, literature in translation inevitably takes up a less central position in the English-speaking world than it does in the literature of smaller nations, where lesser-known languages are spoken. Translation from English into such languages is more likely to be closer to the original, and translators tend to face fewer problems with respect to having to make adjustments, because familiarity with English social and cultural structures can often be assumed on the part of such theatre audiences.

Hence, a play such as *Educating Rita* by the British playwright Willy Russell, which tells the story of a Liverpool hairdresser who enrols at the Open University to study English literature, may at first seem riddled with problems for the translator, as books are discussed throughout the play which may not even be available in translation in other languages. The play was, however, successfully translated into a large number of different languages, with titles of books, in some cases, simply retained in English.

Adaptation or English version

Plays originating in lesser-known languages and performed in translation in English-speaking countries, on the other hand, often require a greater degree of adjustment because of the unfamiliarity of English audiences with SL cultures and societies. Not infrequently, leading British playwrights are commissioned to perform this task, producing what is known as a new **version.** Examples of this type of ADAPTATION include *Wild Honey,* Michael Frayn's version of Chekov's *Platonov* for the National Theatre, and Christopher Hampton's dramatization of Laclos's *Les Liaisons Dangereuses* for the Royal Shakespeare Company, which later served as the basis for the screen version.

Another, equally successful adaptation, again for the National Theatre, was Tom Stoppard's reworking of Johann Nestroy's nineteenth-century Viennese comedy *Einen Jux will er sich machen.* Crucial to Nestroy in the original is the language, in particular the remarkable games he plays with the Viennese dialect. *On the Razzle,* Stoppard's rewrite version, makes no use of dialect, nor does it incorporate comic songs of the type Nestroy liked to interpose between scene changes. For comic effect, it relies solely on Stoppard's own wit, on newly coined puns and other inventive word games. The end result, however, was a huge theatrical success.

This approach to the translation of a dramatic text has been described as "using the SL cultural context as frame text" (Bassnett 1985a: 90). It is, unfortunately, not without hazards. As Bassnett-McGuire (ibid.) comments on an English staging of an Italian play:

> The result of this type of translation is to create a massive ideological shift: the frame tells British audiences that the play is primarily about "comic foreigners", and so when Dario Fo's *Accidental Death of an Anarchist* was performed in English it had become a farce about the absurdities of Italians and their forces of authority, rather than being a savage satire on the corruption of the police and systems of power.

Adaptations which take the form of "creative rewrites" (Billington 1984) are therefore likely to be most successful in the case of more robust comedies, less so with plays concerned with social criticism, and least of all with psychological drama. This is acknowledged by Stoppard who, prior to his Nestroy adaptation, turned Schnitzler's *Das Weite Land* into *Undiscovered Country,* also for the National Theatre.

> In the case of *Undiscovered Country,* the Ibsenesque undercurrents of the play made it important to establish as precisely as possible what every phrase meant, root out the allusions, find the niceties of etiquette, and so on, and generally to aim for equivalence.
>
> (Stoppard 1981:8)

The fate of other, less successful productions of plays adapted in translation confirms the need for attention to detail and faithfulness to the original in the case of psychological drama, Reid (1980) reports on a less than successful production of Anouilh's *Antigone* as the result of some minor, well-intentioned

alterations undertaken by the translator. Feeling that his translation needed elaboration, the translator added a couple of glosses and deleted a few lines. In a second translation of the play, however, no such alterations were made. The dramatic effect of the unadapted translation turned out to be markedly different. Whereas reviewers of the London production based faithfully on the proper text were in no doubt of Anouilhôs central themes, American and New Zealand reviewers expressed serious misconceptions about the true nature of the tragedy which the adapted text engendered (Reid 1980).

Translation theory and the translation of drama

ó There isô, Lefevere wrote in 1980, ópractically no theoretical literature on the translation of drama as acted and producedô (1980:178). He went on to argue that the absence of relevant writing on the subject was, at the time, due to linguistics not having discovered the central notion of PRAGMATICS and to literary analyses of dramatic texts usually being confined to what was on the page. Since then, however, considerable progress has been made within the field of pragmatics. Increasingly, attention is being given to aspects of communication, to the ways different speech communities structure speech acts such as apologies, requests, complaints and so onð all areas of interest to the translator of drama. Further useful information has also come from the field of sociolinguistics. In 1960, Brown and Gilman published a detailed study of the pronouns of address in European languages, drawing attention to the ó T/Vô distinction as found, for instance, in French in the use of the informal *tu* vs. the polite formal *vous* and in German in *Du* vs. *Sie.* Since then, scholars have increasingly started to focus on the problems encountered in translating modern and classical drama into English, where such a distinction no longer exists (cf. Amundsen 1981; Anderman 1993; Knutson 1994). Literary scholars are also increasingly beginning to turn their attention to problems specifically related to the translation of drama. In the past, comparatists in particular showed limited interest in translations as instruments of mediation and influence among national literatures, but this situation has recently started to change (Heylen 1993:1). The observation that translators from different cultures and different time periods will render a play differently in translation (Heylen 1993) also shows that a framework is beginning to emerge for historical-relative and sociocultural models of translation.

The interdisciplinary nature of translation studies has frequently been emphasized (cf. Snell-Hornby 1988; Bassnett 1980/1991). This also holds true for the translation of drama. The way forward for advancing a theory of translation specific to dramatic texts would seem to lie in linguists, literary scholars and comparatists joining forces with playwrights and directors in an attempt to work towards a closer understanding of the requirements of the stage, including translation for the stage.

See also:
LITERARY TRANSLATION, PRACTICES; LITERARY TRANSLATION, RESEARCH ISSUES; SHAKESPEARE TRANSLATION.

Further reading

Brisset 1996; Bassnett 1980/1991; 1985a; Bolt et al. 1989; Heylen 1993; Johnston 1996; Scolnicov and Holland 1989; van den Broeck 1988; Zuber 1980.

GUNILLA ANDERMAN

Dubbing

The best-known and most widespread forms of audiovisual translation are SUBTITLING and dubbing. Subtitling is visual, involving the superimposition of written text onto the screen. Dubbing, on the other hand, is oral; it is one of a number of translation methods which make use of the acoustic channel in screen translation.

Oral language transfer in the audiovisual context falls under two main headings: dubbing and revoicing. **Dubbing** involves ó the replacement of the original speech by a voice track which attempts to follow as closely as

possible the timing, phrasing and lip movements of the original dialogueô (Luyken et al. 1991:31), i.e. it involves lip synchronization. The term ódubbingô is also sometimes used to refer to revoicing in the same language, for example where the original scene is shot against a noisy background and post-synchronization becomes necessary to record the original dialogue.

Revoicing may take the form of a voice-over, narration or free commentary, none of which attempts to adhere to the constraints of lip synchronization. While the various methods of revoicing may be pre-recorded or transmitted live, dubbing is always pre-recorded.

óRevoicingô is sometimes used as a generic term to refer to all methods of oral language transfer, including lip-sync dubbing.

Constraints and preferences

Lip-sync dubbing is far more labour intensive and more costly than any other form of screen translation. Figures quoted for average costs per hour for subtitling and dubbing in Europe (Luyken et al. 1991:106) suggest that dubbing is 15 times more expensive than subtitling. And yet, dubbing is the norm in many countries such as Germany, Spain and Italy, where subtitling is hardly ever used or used only in very restricted contexts.

Goris (1993:170ff.) rehearses some of the perceived advantages and disadvantages of dubbing. The disadvantages include the cost and time factor, loss of authenticity where the original voices are replaced by those of a limited number of actors, impossibility of maintaining the illusion of authenticity given the presence of visual reminders of the foreignness of the setting and characters, and -most importantlyð the necessity to maintain lip synchronization, which places heavy demands on the translator and is a major constraint in terms of omitting incomprehensible or insignificant elements. Herbst (1995:257ï 8) discusses a further disadvantage: dubbing deprives viewers of the opportunity to listen to the foreign language, and this may partly explain why óthe standard of English as a foreign language is so much higher in subtitling countries such as the Netherlands or Scandinavian countries than in Germany, for instanceô (ibid.: 258). Dubbed films and programmes also exclude certain categories such as tourists and other visitors, who may not speak the local language but would be able to follow a subtitled version of, say, an English or French film.

On the positive side, dubbing involves less textual reduction than subtitling, is more professionalized, draws on established methods of post-synchronization, óconstructs a more homogeneous discourse (it is an oral translation of an oral source text), so that the viewer does not have to divide his or her attention between the images and the written translationô (Goris 1993:171), and it does not require a high level of literacy from its users (children and illiterate viewers are not excluded from the enjoyment of foreign productions). Moreover, the lip synchronization constraint is not as restrictive as it might appear. Matching sounds to lip movements is only an issue in close-up shots, where the speakerôs face and lip movements are fully visible. And even here, not all sounds have to be matched. Only labials and semi-labials, where the mouth has to be closed, require careful matching of sounds.

The arguments for and against dubbing are therefore equally convincing, and what seems to determine the choice of dubbing or subtitling as the main method of screen translation in a country is a complex array of factors. These factors include cost, availability of relevant technology, standard of literacy, interest in foreign languages, degree of cultural openness, and the strength of the local film industry. None of these factors on its own can account for local preferences. Ultimately, the choice of method seems to be determined largely by audience habits. Viewers in traditionally dubbing countries tend to favour dubbing and those in traditionally subtitling countries find it difficult to enjoy a dubbed film. Luyken et al. (1991:188ff.) argue for a stronger mix of methods based not on national habits but on programme genre and specific audience profile. Their recommendations are worth quoting at length:

> Dž the closer the link between the linguistic content and the character of a given programme, the stronger the case for

> subtitling: programmes which should be subtitled are news and current affairs, educational broadcasts, certain drama and life entertainment programmes, music and opera relays, and religious programmes. If the target viewer group for these programmes includes the under 50ôs, the better educated and more affluent, as well as students and other intellectual minorities, the hard-of-hearing, and those with an interest in the original language of production, then subtitled versions are particularly likely to be successful among them; Dýprogrammes for the very young and the very old, cartoons and puppet shows, science and art programmes, sports and other major public events, variety shows, and drama in which entertainment is the predominant factor are best revoiced. If revoiced, drama requires lyp-sync dubbing while other programmes need not incur this expense. The cheaper forms of revoicing, such as free commentary, voice-over and narration techniques, can here be used very effectively.
>
> (Luyken et al. 1991:189)

Cultural constraints in dubbing

Fawcett (1996:76) points out that óin a dubbed film we are constantly aware through images and non-matching mouth movements of the presence of a foreign language and cultureô, which suggests that dubbing is a prime instance of **overt translation** in Houseôs terms (House 1981; see QUALITY OF TRANSLATION). In other words, a dubbed film or programme is always overtly presented and perceived as a translation. This suggests that the treatment of culture-specific material, including dialect, will pose serious problems in this context, and that functional approaches may not always offer the right kind of solution. Whereas replacing American slang with, say, Spanish slang may work well in a novel, in the context of a dubbed film the textual material will clash too obviously with the gestures and facial expressions of the actors. Fawcett (1996:75) gives an example from the French film *Si cô®ait ¨ refaire* and its American dubbed version *Second Chance,* where

> in a classroom sceneé a teacher utters the words óHey, wow, man, youôre all a bunch of meatheadsô, words intended to match the mouth shapes buté to anyone familiar with French cultural life, do not belong to the modes of discourse normally used in the French classroom.

The fact that the setting and the characters are French, Fawcett argues, cannot be masked in this context.
On the other hand, research has shown that if a decision is taken to naturalize a film or programme for political, ideological or commercial reasons, changes may be introduced at various levels to help maintain the illusion of authenticity. Agost (1995) gives various examples from the dubbed Catalan version of the French series *Premiers Baisers.* The decision to Catalanize the series involved not only drawing on the everyday speech of Catalan teenagers but also using Catalan names for characters and places and replacing the original music with the music of popular Catalan rock groups.
Whether domesticating or foreignizing in its approach (see STRATEGIES OF TRANSLATION), any form of audiovisual translation, including dubbing, ultimately plays a unique role in developing both national identities and national stereotypes. The transmission of cultural values in screen translation has received very little attention in the literature and remains one of the most pressing areas of research in translation studies.

Further reading

Ballester 1995; Can· s 1995; Danan 1991; Dries 1995; Fawcett 1996; Fodor 1976; Goris 1993; Luyken et al. 1991; *Translatio* 1995; Yvane 1996; Zabalbeascoa 1996.

MONA BAKER and BRAœO HOCHEL

E

Equivalence

Equivalence is a central concept in translation theory, but it is also a controversial one. Approaches to the question of equivalence can differ radically: some theorists define translation in terms of equivalence relations (Catford 1965; Nida and Taber 1969; Toury 1980a; Pym 1992a, 1995; Koller 1995) while others reject the theoretical notion of equivalence, claiming it is either irrelevant (Snell-Hornby 1988) or damaging (Gentzler 1993) to translation studies. Yet other theorists steer a middle course: Baker uses the notion of equivalence ófor the sake of convenienceô because most translators are used to it rather than because it has any theoretical statusô(1992:5ï 6). Thus equivalence is variously regarded as a necessary condition for translation, an obstacle to progress in translation studies, or a useful category for describing translations.
Proponents of equivalence-based theories of translation usually define equivalence as the relationship between a source text (ST) and a target text (TT) that allows the TT to be considered as a translation of the ST in the first place. Equivalence relationships are also said to hold between parts of STs and parts of TTs. The above definition of equivalence is not unproblematic, however. Pym (1992a: 37), for one, has pointed to its circularity: equivalence is supposed to define translation, and translation, in turn, defines equivalence. Unfortunately, few attempts have been made to define equivalence in translation in a way that avoids this circularity. Theorists who maintain that translation is predicated upon some kind of equivalence have, for the most part, concentrated on developing typologies of equivalence, focusing on the rank (word, sentence or text level) at which equivalence is said to obtain (see, for example, Baker 1992), or on the type of meaning (denotative, connotative, pragmatic, etc.) that is said to be held constant in translation. Investigations of the essential nature of equivalence remain the exception.

Typologies of equivalence

At various levels, and loosely following Koller (1979:187ï 91, 1989:100ï 4), equivalence is commonly established on the basis of: the source language (SL) and target language (TL) words supposedly referring to the same thing in the real world, i.e. on the basis of their **referential** or **denotative equivalence;** the SL and TL words triggering the same or similar associations in the minds of native speakers of the two languages, i.e. their **connotative equivalence;** the SL and TL words being used in the same or similar contexts in their respective languages, i.e. what Koller (1989:102) calls **text-normative equivalence;** the SL and TL words having the same effect on their respective readers, i.e. **pragmatic** (Koller 1989:102) or **dynamic equivalence** (Nida 1964); the SL and TL words having similar orthographic or phonological features, or **formal equivalence.** Baker (1992) extends the concept of equivalence to cover similarity in ST and TT information flow and in the cohesive roles ST and TT devices play in their respective texts. She calls these two factors combined **textual equivalence.** Newman (1994:4695) stresses that not all the variables in translation are relevant in every situation, and that translators must decide which considerations should be given priority at any one time, thus establishing a kind of **functional equivalence** (see also Neubert 1994).
Kade (1968) and other writers on lexical equivalence, in particular in the area of terminology (see, for example, Arntz 1993; Hann

1992), combine the above qualitative distinctions with a quantitative scheme that categorizes equivalence relationships according to whether there is: a single expression in the TL for a single SL expression, i.e. **one-to-one equivalence;** more than one TL expression for a single SL expression, i.e. **one-to-many equivalence;** a TL expression that covers part of a concept designated by a single SL expression, i.e. **one-to-part-of-one equivalence;** or no TL expression for an SL expression, i.e. **nil equivalence.** Such a quantitative approach may have limited applicability in language for specific purposes (LSP), but Snell-Hornby (1988:20) has argued that it is deficient because it is restricted to the word level and also because it implicitly assumes that the language system can be equated with concrete realization in a text.

The nature of equivalence

Writers who have addressed the problem of the nature of translation equivalence include Catford (1965; 1994) and Pym (1992a). Catford posits an extralinguistic domain of objects, persons, emotions, memories, history, etc. **(situation** in Hallidayan terms), features of which may or must achieve expression in a given language. Translational equivalence occurs, he suggests, when STs and TTs are relatable to at least some of the same features of this extralinguistic reality, that is when ST and TT have approximately the same referents (1965:50, 1994:4739). Catford thus relies on an essentially referential theory of meaning, an approach which translation theorists such as Bassnett (1980/1991:6) have found too narrow. Likewise, from Frawleyôs semiotic perspective, the idea that meaning resides somewhere outside language is untenable: őThere is no meaning apart from the codeô, he maintains, adding that őThe worlds and possible worlds differ, and the question of referent is not even the question to poseô (Frawley 1984b: 164). Catford also comes under criticismð from Snell-Hornby (1988:20), among othersð for using simplistic, invented sentences to exemplify his categories of translational equivalence, and for limiting his analysis to the level of the sentence. Catfordôs approach may have been criticized, but few alternatives have been put forward. The problem of pinning down the essential nature of equivalence seems to be related to the problem of pinning down the nature of linguistic meaning itself. Pym (1992a) avoids this difficulty by moving away from the strictly linguistic to view translation as a transaction, and equivalence as **equality of exchange value.** Equivalence becomes a negotiable entity, with translators doing the negotiation.

Interlingual and intertextual equivalence

In earlier work on equivalence, theorists made a distinction between hypothetical mappings between elements of abstract language systems (at the level of *langue*) on the one hand, and actual observable mappings between elements of real STs and TTs (at the level of *parole*) on the other. Catford (1965:27) used the terms **formal correspondence and textual equivalence** respectively to refer to the two categories. Koller (1979:183ï 4) made a similar distinction when he differentiated between **Korrespondenz,** formal similarity between language systems, and **quivalenz,** equivalence relations between real texts and utterances. Koller then went on to present *quivalenz* as the real object of enquiry in translation studies. Similarly, Toury (1980a: 24ï 6) charts the evolution of the notion of TRANSLATABILITY from an interlingual phenomenon to an intertextual one. While relationships established at the level of *langue* are now largely seen as the concern of comparative linguistics, formal correspondence continues to have pride of place in MACHINE TRANSLATION, where linguistic-knowledge-based systems using direct or transfer architecture often rely on mappings between the formal structures of two languages. Indeed Catfordôs translation SHIFTS bear real similarities to notions of complex transfer in machine translation (see Hutchins and Somers 1992; Arnold et al. 1994).

Thus the general view in translation studies soon came to be that equivalence was a relation between texts in two different languages, rather than between the languages themselves. This step liberated translation studies from debates on interlingual translatability based on entire language systems with all their

unactualized meaning potential (see Koller 1979; Pym 1995:157–8). Such debates had centred on incompatibilities between the worlds inhabited by speakers of different languages and on the structural dissimilarities between languages. Once attention was focused on texts and utterances, many of the potential multiple meanings and functions of words and structures in a language system could be eliminated by reference to their cotext and context, making translation not only more tractable, but also more realistic.

Equivalence as an empirical and a theoretical concept

The narrowing down of the scope of the term equivalence to an intertextual relation still left plenty of room for competing notions of the concept. Toury (1980a: 39) identified two main uses of the term: first, equivalence could be ‘a *descriptive* term, denoting concrete objects’ actual relationships between actual utterances in two languages (and literatures), recognised as TTs and STs’ which are subject to direct observation’. This definition regarded equivalence as an empirical category which could be established only after the event of translation. Toury contrasted this approach with equivalence as ‘a *theoretical* term, denoting an abstract, ideal relationship, or category of relationships between TTs and STs, translations and their sources’ (ibid.).
This dichotomy can be problematic, however. For one, it may not be psychologically plausible. From the translator’s point of view, it is not clear whether a real distinction can be made between what one intends to write, and what one actually writes. Furthermore, equivalence as a theoretical term, a prospective and often prescriptive notion, is responsible for acquiring a bad name for equivalence in some quarters in translation studies. Gentzler (1993:4), for example, contends that standards of translation analysis that rely on equivalence or non-equivalence and other associated judgmental criteria ‘imply notions of substantialism that limit other possibilities of translation practice, marginalize unorthodox translation, and impinge upon real intercultural exchange’. Newman (1994:4694), on the other hand, describes translation equivalence as ‘a commonsense term for describing the ideal relationship that a reader would expect to exist between an original and its translation’. Newman’s equivalence is clearly prospective and ideal, although empirical approaches also feature in the analysis. Pym also speaks about equivalence as a ‘fact of reception’ (1992a: 64) and about the socially determined ‘expectation’ that TTs should stand in some kind of equivalence relation to their STs (1995:166).
Toury’s empirical category of equivalence has much in common with Catford’s textual equivalence. A **textual equivalent** is defined as ‘any TL form which is observed to be the equivalent of a given SL form (text or portion of text)’ (1965:27). Equivalent forms can be matched by appealing to the intuition of bilingual informants or by applying more formal procedures such as **commutation** (Catford 1965:27–8), a method of discovering textual equivalents which consists of asking a competent bilingual informant to translate stretches of text and then systematically introducing changes into the SL text to establish how each change is reflected in the translation. Textual equivalence is, according to Catford, an empirical, probabilistic phenomenon. The probability that a given ST form will be translated as a given TT form can be calculated on the basis of previous experience and recast as a probabilistic **translation rule** (Catford 1965:31). Snell-Hornby (1988:20) finds the same weakness with this view of equivalence as does Pym (1992a: 37): it is circular; translation equivalence is what is observed to be equivalent. But while Catford’s view of textual equivalence may say very little about the nature of equivalence, the approach has found application in areas such as example and statistics-based machine translation (see Hutchins and Somers 1992:317–22) and, more recently, in translation memory systems, where previously translated STs and their TTs are stored with a view to recycling old translations, should the system recognize new input for which it already has an ‘equivalent’ target rendering (see MACHINE-AIDED TRANSLATION; MACHINE TRANSLATION, APPLICATIONS; MACHINE TRANSLATION, METHODOLOGY).
Equivalence as an empirical phenomenon has seen perhaps its most powerful manifestation to

date in Touryôs (1980a; 1995) work. Whereas other theorists might ask whether two texts are equivalent according to some predefined, prescriptive criterion of equivalence, Toury treats the existence of equivalence between TTs and STs as a given. This **equivalence postulate** (1980a: 113) then allows him to state that ótheô question to be asked in the actual study of translations (especially in the comparative analysis of TT and ST) is not *whether* the two texts are equivalent (from a certain aspect), but *what type* and *degree* of translation equivalence they revealô (1980a: 47). Touryôs approach, and subsequently Kollerôs (1995:196), makes appeal to a historical, relative notion of equivalence. óRather than being a single relationship, denoting a recurring type of invariant, it comes to refer to any relation which is found to have characterized translation under a specified set of circumstancesô (Toury 1995:61). The NORMS that determine the particular concept of equivalence prevalent at different stages in history, or amongst different schools of translators, or even within the work of a single translator, then constitute a valid object of enquiry for descriptive translation studies. Touryôs equivalence postulate, as well as his broad definition of a translation as whatever is regarded as a translation in the target culture (1980a; 1995), allow him to broaden the scope of translation studies to investigate previously marginalized phenomena. Thus equivalence-based translation theories can escape the censure of other schools of thought, where it is widely held that equivalence implies a prescriptive, non-inclusive approach to translation. There are, however, objections to what is viewed as too wide a notion of equivalence: Snell-Hornby (1988:21) suggests that the notion of equivalence in the English-speaking world has become so vague as to be useless; while Pym (1992a, 1995), Neubert (1994) and Koller (1995) would like to see a more restrictive view of equivalence reinstated, not least because a more constrained view of equivalence allows translation to be distinguished from non-translation. Pym (1995:166) quotes Stecconi (forthcoming) to support this point: óEquivalence is crucial to translation because it is the unique intertextual relation that only translations, among all conceivable text types, are expected to showô.

See also:

LINGUISTIC APPROACHES; SHIFTS OF TRANSLATION; UNIT OF TRANSLATION.

Further reading

Catford 1965; Koller 1989, 1995; Pym 1995; Snell-Hornby 1988; Toury 1980a, 1995.

DOROTHY KENNY

Explicitation

Explicitation is the technique of making explicit in the target text information that is implicit in the source text. Explicitation (implicitation) strategies are generally discussed together with addition (omission) strategies (Vinay and Darbelnet 1958). Some scholars regard addition as the more generic and explicitation as the more specific concept (Nida 1964), while others interpret explicitation as the broader concept which incorporates the more specific concept of addition (S®guinot 1988, Schjoldager 1995). The two are handled as synonyms by Englund Dimitrova, who uses the terms óaddition-explicitationô and ómission-implicitationô (Englund Dimitrova 1993).

Defining explicitation

The concept of explicitation was first introduced by Vinay and Darbelnet (1958), in whose glossary of translation techniques explicitation is defined as óthe process of introducing information into the target language which is present only implicitly in the source language, but which can be derived from the context or the situationô (1958:8; translated). Implicitation is defined as óthe process of allowing the target language situation or context to define certain details which were explicit in the source languageô (ibid.: 10). The results of explicitation and implicitation are often discussed in terms of gains and losses; for example, because the Hungarian pronoun system is not marked for gender, part of the meaning of the English personal pronoun *she* is lost in translation into Hungarian.

The concepts of explicitation and implicitation have been further developed by Nida

(1964), who, however, does not actually use the terms óexplicitationô and óimplicitationô. Nida deals with the main techniques of adjustment used in the process of translating, namely additions, subtractions and alterations. **Additions** are of the following types:

(a) filling out elliptical expressions
(b) obligatory specification
(c) additions required because of grammatical restructuring
(d) amplification from implicit to explicit status
(e) answers to rhetorical questions
(f) classifiers
(g) connectives
(h) categories of the receptor language which do not exist in the source language
(i) doublets (1964:227)

Amplification from implicit to explicit status ((d) above) takes place when óimportant semantic elements carried implicitly in the source language may require explicit identification in the receptor languageô (ibid.: 228). Nida lists several examples from BIBLE TRANSLATION to illustrate the range and variety of this type of addition. For example ñóqueen of the Southò (Luke 11:31) can be very misleading when neither ñqueenò nor ñSouthò is familiar in the receptor languageé Accordingly in Tarascan one must say ñwoman who was ruling in the south countryòô (ibid.: 229). Throughout the 1970s and 1980s, most publications on partial translation theories, especially in the field of language-restricted, area-restricted and culture-restricted theories (Holmes 1972a; see TRANSLATION STUDIES), followed Nidaôs example: explicitation and implicitation were seen as only two among a variety of methods for addition and omission in translation.
For example, Barkhudarov (1975:223) identifies four types of transformation in translation: *perestanovka* (ótranspositionô), *zamena* (ósubstitutionô), *dobavleniye* (óadditionô), and *opushcheniye* (ómissionô). In his opinion, the most important reason for addition in translation from English into Russian is ellipsis in nominal structures in English, that is, the omission of certain semantic components in English surface structure which were present in the deep structure. As ellipsis is not characteristic of Russian, the omitted semantic components are reconstructed in the Russian surface structure: *pay claim* thus becomes *trebovaniye povisit zarplatu* (ódemand to raise the payô) and *gun licence* becomes *udostovereniye na pravo nosheniya oruzhiya* (ólicence for right to carry weaponô).
A very detailed typology of lexical and grammatical transformations, including grammatical additions in Bulgarian-Russian and Russian-Bulgarian translation, can be found in the work of the Bulgarian scholar Vaseva (1980). In Vasevaôs view, additions are generated when ólinguistic asymmetryô necessitates explicit expression in the target language of meaning components that are contained implicitly in the source language. She explains grammatical additions with reference to so-called ómissing categoriesô and categories with different functions: Bulgarian has articles, while Russian has none; the possessive pronoun and the copula can be omitted in Russian, but not in Bulgarian; the direct object can in certain rare cases be omitted in Russian, but never in Bulgarian. Besides grammatical additions, Vaseva refers briefly to so-called pragmatic additions, which are made when concepts generally known by the source language audience may be unfamiliar to the target language audience and therefore require explanation in translation.
Neither Barkhudarov nor Vaseva uses the term óexplicitationô itself, though Komissarov (1969) employs the Russian equivalent, *eksplitsirovaniye*. This term, and the associated *implitsirovaniye* (óimplicitationô), became widely used in Russian studies within the text-linguistic approach to translation (Kukharenko 1988, Chernov 1988, Gak 1988).

The explicitation hypothesis

The so-called **explicitation hypothesis** was formulated by Blum-Kulka (1986) in what is considered by many to be the first systematic study of explicitation. Drawing on concepts and descriptive terms developed within discourse analysis, she explores discourse level explicitation, that is, explicitation connected with shifts of cohesion and coherence (overt and covert textual markers) in translation.

Shifts of cohesive markers can be partly attributed to the different grammatical systems of languages. For instance, in English-French translation gender specification may make the French text more explicit than the English. Other shifts in the use of cohesive markers are attributable to different stylistic preferences for certain types of cohesive markers in different languages. For example, in English-Hebrew translation preference for lexical repetition rather than pronominalization may make the Hebrew text more explicit (1986:19). However, according to the explicitation hypothesis, it is the process of translation itself, rather than any specific differences between particular languages, which bears the major part of the responsibility for explicitation (ibid.):

> The process of interpretation performed by the translator on the source text might lead to a TL text which is more redundant than the SL text. This redundancy can be expressed by a rise in the level of cohesive explicitness in the TL text. This argument may be stated as *ñthe explicitation hypothesisò,* which postulates an observed cohesive explicitness from SL to TL texts regardless of the increase traceable to differences between the two linguistic and textual systems involved. It follows that explicitation is viewed here as inherent in the process of translation.

According to Séguinot (1988), however, this definition is too narrow: óexplicitness does not necessarily mean redundancyô(108). Secondly, she points out that óthe greater number of words in French translation, for example, can be explained by well-documented differences in the stylistics of English and Frenchô(ibid.). In her view, the term óexplicitationôshould be reserved for additions which cannot be explained by structural, stylistic or rhetorical differences between the two languages, and addition is not the only device of explicitation. Explicitation takes place not only when ósomething is expressed in the translation, which was not in the originalô(ibid.), but also in cases where ósomething which was implied or understood through presupposition in the source text is overtly expressed in the translation, or an element in the source text is given a greater importance in the translation through focus, emphasis, or lexical choiceô(ibid.).
Séguinot examines translations from English into French and from French into English, and in both cases she finds greater explicitness in translation, resulting from improved topic-comment links, the addition of linking words and the raising of subordinate information into coordinate or principal structures (ibid.: 109). Her study suggests that the increase in explicitness in both cases can be explained not by structural or stylistic differences between the two languages, but by the editing strategies of text revisers.
However, support for a version of the explicitation hypothesis may be found in Vehmas-Lehtoôs study (1989), which compares the frequency of connective elements in Finnish journalistic texts translated from Russian with their frequency in texts in the same genre, originally written in Finnish. She finds that the Finnish translations are more explicit than the texts originally written in Finnish. It is possible, therefore, that explicitation strategies inherent in the translation process cause translated texts in a given genre to be more explicit than texts of that genre originally composed in the target language for the translations.
In the 1990s, explicitation research gained a new impetus from experimental studies of consecutive and simultaneous interpreting, which suggest that time pressure may make implicitation strategies (compression, condensation) more important in interpreting than explicitation strategies (Englund Dimitrova, forthcoming; Schjoldager 1995). Another application of the concept is to be found in Hewson and Martinôs study of DRAMA TRANSLATION, which Suggests that implicating/explicating techniques shift ócertain elements from the linguistic to the situational level and vice versaô(1991:104). In drama translation, ómeaningful elements are transferred from situation into the staging text (stage directions) or integrated into the charactersô wordsô(ibid.).

Types of explicitation

Obligatory explicitation

Obligatory explicitation is dictated by differences in the syntactic and semantic structure of

languages (Barkhudarov 1975; Vaseva 1980; Klaudy 1993, 1994; Englund Dimitrova 1993). Syntactic and semantic explicitations are obligatory because without them target-language sentences would be ungrammatical.

The most obvious cases of obligatory explicitation are caused by the so-called ómissing categoriesô. For example, there is no definite article in Russian, so translation from Russian into English, which uses its definite article prolifically, will involve numerous additions, as will translation from the preposition-free Hungarian into languages such as Russian and English, which use prepositions.

An almost equally potent source of obligatory additions in translation is language typology, particularly where translation between an analytic and a synthetic language is concerned. In a predominantly synthetic language such as Hungarian, the functions performed in predominantly analytic languages by prepositions, possessive pronouns, etc., are carried by long, inflected case endings. For example, the phrase ón my gardenô is rendered by the single word *kertemben.* Hungarian verbs also have very complex conjugations; the personal pronoun, the accusative ending and sometimes the auxiliary verb are all included in the Hungarian verb form; so the Russian *ya lyublyu tebya* (ól love youô) becomes the single Hungarian word *szeretlek.* Since English and Russian are predominantly analytic languages, all Hungarian noun and verb forms are decomposed in the process of Hungarian-English and Hungarian-Russian translation, and the target text will contain many additions (cf. the concept of óinherentlyexplicitô and óinherently-implicitô languages in S®guinot 1988; Klaudy 1993).

While such syntactic explicitation generally means an increase in the number of separate words in the target text, semantic explicitation consists of choosing more specific words in the target text. Due to the different linguistic structuring of reality in different languages, certain concepts such as body-parts, colours and kinship terms may have more detailed vocabularies in some languages than in others. For example, the English terms óbrotherô and ósisterô cannot be translated into Hungarian without explicitation, because Hungarian has different terms for óyounger brotherô *(º cs)* and óyounger sisterô *(hug),* and for ólder brotherô *(b§ty)* and ólder sisterô *(n v®r).*

Optional explicitations

Optional explicitations are dictated by differences in text-building strategies (cf. BlumKulkaôs cohesive patterns) and stylistic preferences between languages. They are optional in the sense that grammatically correct sentences can be constructed without their application in the target language, although the text as a whole will be clumsy and unnatural. Examples of optional explicitations include sentence or clause initial addition of connective elements to strengthen cohesive links, the use of relative clauses instead of long, left branching nominal constructions, and the addition of emphasizers for the clarification of sentence perspective, among others (Doherty 1987; Vehmas-Lehto 1989).

Pragmatic explicitations

Pragmatic explicitations of implicit cultural information (Pym 1993) are dictated by differences between cultures: members of the target language cultural community may not share aspects of what is considered general knowledge within the source language culture and, in such cases, translators often need to include explanations in translations. For example, names of villages and rivers, or of items of food and drink which are well known to the source language community may mean nothing to the target language audience. In such cases, a translator might for instance write óthe river Marosô for *Maros,* or óLake Fertº ô for *Fertº* .

Translation-inherent explicitations

Translation-inherent explicitations can be attributed to the nature of the translation process itself. S®guinot draws a distinction between óchoices that can be accounted for in the language system, and choices that come about because of the nature of the translation processô (1988:18). The latter type of explicitation is explained by one of the most pervasive, language-independent features of all translational activity, namely the necessity to formulate ideas in the target language that were originally conceived in the source language (Klaudy 1993).

The validity of the explicitation hypothesis

The concept of translation-inherent explicitation is related to the explicitation hypothesis, according to which translations are always longer than the originals, regardless of the languages, genres and registers concerned (Blum-Kulka 1986; S®guinot 1988). Though explicitations and implicitations, or additions and omissions, are inseparably intertwined in the process of translation, the tendency towards explicitation is always stronger than the tendency towards implicitation. This hypothesis can be tested by large-scale empirical studies of the interlanguages produced by various groups, from language learners to non-professional and professional translators (Blum-Kulka 1988:19; Toury 1991b), and by introspective data from investigations of the translation process (Krings 1986; Lº rscher 1991b). Crucial quantitative evidence can be expected from the use of computerized CORPORA, especially parallel and comparable corpora (Baker 1993, 1995, 1997).

See also:

CORPORA IN TRANSLATION STUDIES; SHIFTS OF TRANSLATION; UNIVERSALS OF TRANSLATION.

Further reading

Baker 1997; Blum-Kulka 1986; Doherty 1987; Englund Dimitrova 1993; Klaudy 1993, 1994; Nida 1964; S®guinot 1985, 1988; Toury 1995; Vehmas-Lehto 1989; Vinay and Darbelnet 1958.

KINCA KLAUDY

F

F®d®ration internationale des traducteurs (FIT)

The F®d®ration internationale des traducteurs (FIT), also known as the International Federation of Translators, is a federation of associations, with member organizations spread across five continents. It was founded in Paris in 1953 by Pierre-Fran-ois CAILL£ (FRENCH TRADITION), a highly regarded literary and media translator and long-time president of the Soci®®fran-aise des traducteurs. The founding members were six interpretersô and translatorsô associations from Denmark, France, Italy, Norway, the Federal Republic of Germany and Turkey. Since then, FIT has evolved into a large federation; in 1996 it comprised 74 regular members and 21 associate members and continues to grow at a brisk pace.
Regular members are professional associations which represent translators and which have similar goals to those of the Federation. For the purpose of admission to membership of FIT, the word *translator* covers individuals who practise translation in any of its forms, written or spoken, including those specializing in one of the elements of the translation process or in research and education. Associate members are other organizations interested in translation, mostly universities and translation schools. Commercial translation agencies and their representative organizations are not eligible for membership.
The principal objectives of FIT are: to bring together associations of translators and to promote interaction and cooperation between such associations; to sponsor and facilitate the formation of such associations in countries where they do not already exist; to establish links with other organizations devoted to translation or other aspects of interlingual and intercultural communication; to develop harmony and understanding among member organizations and lend its good offices in resolving any differences that may arise between them; to provide member organizations with information and advice; to promote research, training, and the harmonization of professional standards; and, generally, to uphold the moral and material interests of translators throughout the world, advocate and advance the recognition of their profession, enhance their status in society and further the knowledge and appreciation of translation as a science and an art.
In order to meet its objectives, the Federation has set up a number of commissions and committees. In addition, centres may be created in specific regions to foster dialogue and interaction among local member associations. At present, there are two such regional centres: the Regional Centre for North America, founded in 1986, and the Regional Centre for Europe. The decision to establish the latter was taken in 1993.

Governing bodies and funding

FIT World Congresses are held every three years. They include a Statutory Congress to which all member organizations are invited to send delegates and which serves as the supreme governing body of the organization. The Statutory Congress is accompanied by a scientific congress open to all translators around the world. In between congresses, an elected Council and an Executive Committee administer the organization. The Council meets once a year and the Executive Committee four times a year. They are assisted by a

Council of Elders which consists of outstanding former officers of the Federation.
FIT derives most of its income from fees paid by member organizations. Some activities, such as the publication of the journal *Babel*, are supported financially by UNESCO. A number of the prizes awarded by FIT are funded by benefactors. The Federation has no permanent staff and all its officers work on a voluntary basis.

Services offered

Through its Council, commissions and committees, FIT endeavours to meet the needs of members throughout the world by addressing such issues as training and public recognition of the profession. The exchange of information on professional status, for example, has contributed to some local breakthroughs in terms of professional recognition. Information about training programmes, provided to members and others, has helped a number of organizations develop their own courses, especially in countries where none existed. Information about various facets of professional practice is also being collected and disseminated.
FIT maintains liaison with a number of international organizations in related fields, including those dealing with intellectual property and copyright, and the ASSOCIATION INTERNATIONALE DES INTERPRÊTES DE CONFERENCE (AIIC). FIT has been recognized by UNESCO as a Category A non-governmental organization since 1970. The UNESCO Recommendation on the Protection and Improvement of the Legal and Social Status of Translations and Translators, adopted in Nairobi in 1976 partly as a result of work done by FIT, is a milestone in the history of the Federation. FIT is also recognized as a Category B non-governmental organization by the United Nations (ECOSOC section).
In addition to the World Congresses, which provide a unique opportunity for a worldwide exchange of information and experience, FIT holds a number of events such as the North American Congressð which is held every three years alternately in Mexico, the United States and Canadað and a series of symposiums. These symposiums, also known as Round Tables, are often organized with UNESCO support and in cooperation with a local member. They may aim at fostering interest in the profession in a region where local associations need outside support. They may also deal with specific issues such as training, literary translation, or copyright. In the ten years from 1983 to 1993, nine such symposiums were held in Western Europe (3), Central Europe (2), Africa (2), Asia (1) and South America (1).
Babel and *Translatio FIT Newsletter/ Nouvelles de la FIT* are two sizeable quarterly publications sent out to all FIT member organizations. They may also be obtained by subscription. As a learned journal, *Babel* carries mostly feature articles, while *Translatio* is more diversified and carries information about FIT activities as well as book reviews, articles and proceedings of symposiums. A short bulletin, *FIT-Flash*, is published during World Congresses and after each meeting of the Council or Executive Committee. A *vade mecum* containing the FIT Bylaws and Regulations, a directory of member organizations, the list of FIT Committees and key volunteers, the Translatorôs Charter, the Nairobi Recommendation and other relevant information is available in a loose-leaf format suitable for regular updating. Proceedings of congresses and symposiums are published either as standalone publications or as special issues of *Translatio.* They offer a wealth of information on translation and translators around the world. FIT has also initiated and sponsored a thematic history of translation (see Delisle and Woodsworth 1995a, 1995b; HISTORY OF TRANSLATION), which is both a significant contribution to the literature about translation and an attempt to enhance the status of translators by showing the diversity of their contributions to the evolution of mankind.
Increasing public awareness of the profession was one of the reasons for the creation of the International Translation Day, which has been celebrated on 30 September every year since 1991 both by FIT member organizations and by other groups interested in translation. This international day, whose impact has been growing steadily, focuses on a different theme proposed by FIT every year.
A number of prizes are awarded by FIT at its World Congresses: the UNESCO prize for

literary translation, the UNESCO prize for scientific and technical translation, the Astrid Lindgren Prize for the translation of literature for children, the Karel Capek Award for literary translation of works written in languages of limited diffusion, and the Best Periodical Award for journals published by FIT affiliates. In addition, the Pierre-Fran- ois Caill®Memorial Medal and the RCNA prize are awarded in recognition of contributions by outstanding volunteers.
As well as providing specific services, FIT has succeeded in building an extended network of translatorsô organizations on a purely nonpolitical basis. As such, it has been and remains extremely useful for facilitating the exchange of views and personal contact between tens of thousands of translators separated by geography, political systems and economic environments.
Currently, the President of FIT is Florence Herbulot (France) and the Secretary General is Liese Katschinka (Austria).

Further reading

Haeseryn 1994.

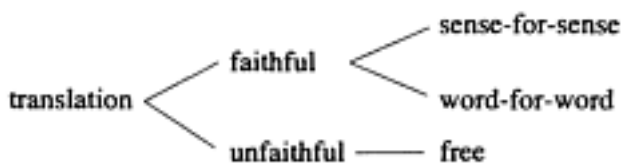
JEAN-FRAN¢ OIS JOLY

Free translation

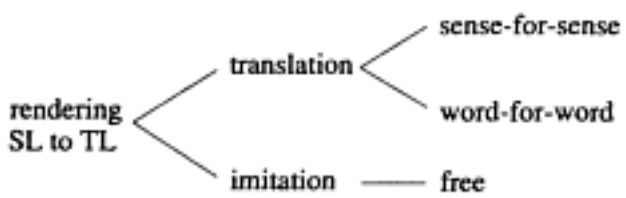
Free translation in the history of Western translation theory is a kind of taxonomical shifter, taking a variety of different forms depending on what is opposed to it. Typically, what is opposed to it is faithful translation, but fidelity in translation has been defined in a number of ways.
In what we might call the Classical Roman or Ciceronian/Horatian tradition, there are only two kinds of translation, faithful and freeð though neither CICERO (106ï 43 BC) (see LATIN TRADITION) nor Horace (65ï 8 BC) used the word ófreeô or ótranslationô to describe their preferred approach, and only Horace used the word ófaithfulô. For both writers translation was a matter of slavish adherence to each word in its SL sequence, slavish literalism, which Cicero calls rendering *ut interpres,* ólike a translatorô, and Horace calls rendering like a *fidus interpres,* ófaithful translatorô. In later accounts, these dicta were called exhortations to free translation, that is to a looser, less slavish rendering of the SL text, less bound to individual words and their sequencing. Interestingly, this made fidelity a negative ideal: BOETHIUS (see LATIN TRADITION) (470/ 75ï 524), in his early sixth-century commentary on his translation of Porphyryôs *Eisagoge,* pretends to apologize for flouting Horaceôs dictum, thus making it possible for antiliteralist readers to quote him out of context: ólI fear that I shall commit the fault of the faithful interpreter when I render each word by a word corresponding to itô (Burnett 1989:139). Here, his mock fear that he has deviated from Horaceôs ban on the letter, on literal fidelity, leaves us the phrase *ne subierim fidi interpretis culpam,* or literally, ólest I undergo the faithful translatorôs faultôð a conditional self-admonition, it seems, especially when taken out of context, designed to instil the same fear in later translators. John Scotus Erigena (810ï C.77) will later repeat Boethiusô self-admonition in very much the same convoluted context as his model: óIndeed I fear that I have incurred the blame of the faithful translatorô (Copeland 1991:52). The fear of committing a fault that Boethius and John Scotus are referring to is implicitly a fear of sinning, which has the effect, again implicitly, of associating word-for-word translation with deviation from the dogmatic norm; and this was indeed the direction in which the church was headed. But note that, even in that same line, Boethius, like John Scotus after him, ties culpability to fidelity: the faithful translator is culpable. The Christian translator is expected to be faithful to God, in other words, and to Godôs Word -but not to the individual words of Godôs Word?
During this same period, however, the first millennium AD, there was a counter-pressure to this tradition, spearheaded by JEROME (see LATIN TRADITION) in his letter to Pammachius (AD 395). By articulating a narrow range of the freer approach Cicero opposed to word-for-word translation, and coining for it the phrase **sense-for-sense** translation, Jerome set the stage for the three-term taxonomy that has reigned in mainstream thinking about translation since the late medieval/early modern

period: word-for-word, sense-for-sense, and free, which John DRYDEN (see BRITISH TRADITION), in perhaps the most influential statement of this trichotomy, called (respectively) METAPHRASE, PARAPHRASE, and IMITATION.

In logical terms, in fact, these three terms operate dualistically, on two hierarchical levels: at the higher level there is a dualism between faithful and free translation, and at the lower level faithful translation is divided into word-for-word and sense-for-sense translation. Thus Jeromeôs preferred form of free translation, rendering one sentence rather than one word at a time, is smuggled across the boundary between freedom and fidelity, brought into the camp of the faithful, as is befitting for a Christian translation idealð and leaving freedom, free translation, on the far side, outside the gates of true translation. Depending on whether one takes a free translation to be a bad translation or no translation at all, this hierarchy could be represented in a diagram either like this (if free translation is bad translation):



or this (if free translation is no translation):



But these tree diagrams obscure Jeromeôs actual derivation of sense-for-sense translation out of the middle excluded by fidelity and freedom, translation and imitation in classical Roman theories. Jerome derived his concept of sense-for-sense translation by mixing a little of the communicative freedom of imitation with the decontextualized (or formal) fidelity of literalism, building a new orthodoxy out of the middle excluded by classical theories. Jerome (and later proponents of sense-for-sense translation) wanted the fidelity of strict literalism without enslaving that fidelity to the one-by-one sequence of individual source-language words; and they wanted the freedom of imitation, the ability to step back from that verbal sequence to a larger semantic perspective, without encouraging total creative anarchy (i.e., without releasing the reins of institutional control). Similarly, they wanted the decontextualized formalism of literal approaches to the source text, the sense that this is no variable and variably interpretable act of communication but a verbal structure, a semantically stable text, without losing the ability to communicate; and they wanted the imitatorsô concern for communicability, for reaching a target audience, for facilitating understanding in real people, without opening communicability to sheer contextual relativism, to different people saying things to different people and being understood in different ways at different times and in different places and situations. They wanted, in other words, to transcendentalize faithful communication while still making it possible pragmatically. They wanted to idealize fidelity in terms of perfect liberty from the source-language word order (and, so that it would remain faithful, perfect adherence to the original meaning); and they wanted to idealize communicability in terms of perfect liberty from the variability of the target context (and, so that it would remain communicable, perfect adherence to the receptive understanding of the target reader). This meant the necessity, in order for these idealizations to be realizable in practice, of instilling in the minds and hearts of real people (translators and readers of translations) idealized or institutionally perfected forms of both source-language meaning and the target-language reader.

What all this means for the definition of free translation, however, is confusing. Because free translation is a catch-all category into which everything that is not faithful is dumped, it is almost always vaguely conceived, and always contains vast riches that a hegemonic mainstream tradition has rarely minedð or even recalled to mind. Basically, anything that doesnôt fit into narrowly defined norms for acceptable translation gets called free translation, even when the so-called deviant text is in fact tightly bound to the SL text, not at all free. An example might be the English Catullus of Louis and Celia Zukovsky, which proceeds neither word-for-word nor

sense-for-sense but sound-for-sound, or possibly syllable-for-syllable. It follows, in other words, exactly the same principle as translations accepted as faithful by the mainstream tradition, faithfully rendering one segment of the SL text at a time; but because the segment the Zukovskys chose to render, the syllable, is not widely recognized as a suitable vehicle for meaning, their extreme fidelity is usually classed as freedom. Freedom, in other words, means deviating from hegemonic norms, breaking the rules, breaking out of the jail of hegemonic tradition. A translation is declared free not (only) when it wanders too far from the meaning of individual SL words or sentences, but when it flouts normative rules set up for the ideological policing of meaning-transfer.

Another kind of free translation that in fact clings very closely to hegemonic segmental norms is translation that remains faithful to plot segmentsð specific episodes and events in their original sequence, as well as larger segments like exposition, rising action, climax, and denouement. Examples might be retellings of literary classics for children or for different mediað the *Odyssey* in a television mini-series, say, or Klassic Komics. The primitive state of methodological and terminological distinctions in translation studies has until very recently made it very difficult to talk about cases like the ZukovskysôCatullus or TL Odysseys. What are they? How faithful or free are they? Because they are neither fish nor fowl, they are dumped unceremoniously in the catch-all category of free translation, and ignored.

Robinson (1991:141ï 52) attempts to refine and expand these distinctions; but perhaps the best-known redefinition of the traditional terms is Catfordôs (1965), which distinguishes **rank-bound** from **unbounded translation** (see LINGUISTIC APPROACHES). A **rank** for Catford is a textual segment of a certain specified length: a morpheme, a word, a group, a clause, a sentence (and, presumably, a storyð though Catford never addresses ranks this high). A **rank-bound translation,** then, is one that renders only units at the same rank: only individual words, say, or individual sentences (full-stop to full-stop). An **unbounded translation,** on the other hand, is one that renders units of mixed rank, some individual words, some phrases, some whole sentences. Catford is mainly interested in distinguishing (though these are not his terms) precise from sloppy translationsð or, to put that somewhat differently, ideal from real translations, since rank-bound translation is an ideal toward which many translators have claimed to strive but very few have attained. He uses the traditional terms **literal** and **free translation** to describe unbounded translations at different ranks: literal renderings are unbounded translations at the lower ranks (words and phrases), free renderings unbounded translations at the higher ranks (clauses and sentences).

Another question altogether concerns those translations that do strike off in bold new directions from SL meaning. In the mainstream of Western translation theory, as we saw above (apart from Catford) free translation has been thought of as either bad translation or no translation at allð and the less said about it, the better. But are all free translations the same? Is that all we can say about a translation that flouts our norms, that it is free? It should be clear that the ZukovskysôCatullus evinces a form of translational freedom very different from a television *Odyssey;* but are all free imitations and variations and the rest doing roughly the same thing? Does a propagandistic translation reflect the same kind of freedom as a translation that seeks to improve upon the original? What about modernizing and archaizing translations? What happens when a translator seeks to subvert established TL reader-response to a classic text, or to pervert or invert TL readersô belief in its authenticity, its truth, its reliability? What about parodic translations that mainly seek to divert their readers? Are all these forms of translational freedom part of an undifferentiated massð and if they are, should they remain that way?

The vast complexities of actual translation practice remain to be explored. The normative assumption that translation is either faithful or free (and that if itôs faithful it translates either individual words or individual sentences) has blinded us to the full range of even individual translatorsôactual methodological repertoires, let alone the collective

repertoire of all translators taken en masse. So deep does the ban on free translation run that it is difficult even to begin to think about it in positive, appreciative ways, and that much more difficult to trace its astonishing diversity.

See also:

ADAPTATION; EQUIVALENCE; LINGUISTIC APPROACHES; LITERAL TRANSLATION; SHIFTS OF TRANSLATION; UNIT OF TRANSLATION.

Further reading

Catford 1965; Robinson 1991; George Steiner 1975.

DOUGLAS ROBINSON

G

Game theory and translation

Game theory proposes to study the behaviour of two or more people with conflicting interests, as in a competitive game. The theory was initially formulated by the Hungarian mathematician John von Neumann, and its most famous expression was in the work he coauthored with Oskar Morgenstern, *Theory of Games and Economic Behaviour* (Morgenstern and von Neumann 1963). The simplest model is the two-person, zero-sum game with perfect information and optimal strategy. This is a game where there are two players, the game ends after a certain number of moves have been made, there is always a winner and a loser and there is one strategy that allows the player who makes the first move to win irrespective of the moves made by the other player. Formal game theory also operates on the assumption that players act rationally.
Few games and lifeworld situations, how-ever, are zero-sum with perfect information. Most players and social actors aim for optimal strategies on the basis of imperfect information. Players arrive at this optimal strategy by way of a **pay-off matrix,** a formal device that lists the alternatives and strategies available to players and allows them to evaluate outcomes so that they can choose the optimal strategy. Von Neumann advanced the **minimax** theorem in which he proved that players could minimize the maximum loss other players could inflict on them. The most basic formulation of the theorem was that in a finite, two-person, zero-sum game, an average return known by the letter *V* is always guaranteed for one of the players, assuming that both players are playing rationally.
Though the question of optimization would appear to be central to the theory and practice of translation, few translation theoreticians have applied the insights of formal game theory to translation. A notable exception is JiŠí LEVý (CZECH TRADITION), who considered a formal model for the decision process in translation (LevÝ 1967; see DECISION MAKING IN TRANSLATION). LevÝ was not so naµve as to to believe that an open-ended phenomenon like translation would allow for the development of infallibly optimal strategies, but he suggested a novel application of minimax solutions to the translatorôs task. He argued that ótranslation theory tends to be normative, to instruct translators on the OPTIMAL solution; actual translation work, however, is pragmatic: the translator resolves for one of the possible solutions which promises a maximum of effect with a minimum of effort. That is to say, he intuitively resolves for the MINIMAX STRATEGYô (1967:1179). Levy defines a translation problem as a ósituationô. He then defines a number of instructions for dealing with these situations. There are two types of instruction: definitional and selective. **Definitional** instructions are the semantic instructions that define the **paradigm,** i.e. the class of possible solutions to a situation. For example, to translate the title of Brechtôs play *Der gute Mensch von Sezuan* into English, the first instruction for the translation of *Mensch* would be *homo sapiens*. However, as Levy argues, there are two members of this class, ómanô and ówomanô (other translators would disagree and add a third member, ópeopleô). The second instruction, which is **selective,** directs the choice among the alternatives; this instruction depends crucially on context. The games translators play, the translation variants, depend on the alternatives chosen (1967:1171ï 2).

The elements of a paradigm as defined by Levy are not therefore completely equivalent but ordered according to different criteria (register, connotation, semantic extension) that allow choices to be made. If the elements were all completely equivalent, choice would be impossible. Levy describes the relationship between the definitional and the selective instructions in the following manner: ófrom the set of alternatives circumscribed by the definitional instruction, a subset is eliminated by the selective instruction, which in turn becomes the definitional instruction of this subset, and so on, till a one-member paradigm is reachedô(1967:1173). Finally, a syntax of instructions allows the different instructions to be combined, although LevÎ is not particularly clear on what form this syntax might take.

The shortcomings of LevÎ ôs theory are partly those of formal game theory itself. First, the assumption that players or translators act rationally is constantly contradicted by the affective, ideological and physiological factors that determine translation choices (for example time, stress, speed, fatigue). Quantifying these factors is a major difficulty for any formal game theory of translation. Second, LevÎ ôs theory operates at a level of generality that does not always prove illuminating at the level of translation detail. That is to say, though the terminology is novel, the insights into the translation process (apart from the observation on minimax solutions) are not radically new. Third, the issue of imperfect information is not properly addressed. The information that translators have on an SL text is often incomplete due to, for example, absence of author, distance from initial moment of production or difficulty in attributing intention in order to define meaning. Information on TL reception is equally incomplete in that translators cannot always be certain that translation choices will be interpreted in one and only one way. Game theory dealt with the problem of imperfect information by assigning probabilities to alternatives and establishing pay-off matrices. The difficulty in translation is that these matrices can rapidly become staggeringly complex and the descriptive map risks becoming as large as the translation territory. On the other hand, in the presence of a restricted lexis and syntax and a sharply circumscribed text type, optimal strategies can be elaborated in a Fully Automated High Quality Translation (FAHQT) environment, where a machine can produce a full translation whose quality makes it indistinguishable from a translation produced by a human translator.

The notion of **strategy** as used in games needs to be refined somewhat in translation theory in order to cater for two levels of strategic analysisð the level of translator as reader and the level of translator as writer. If reading texts is a dialogical activity, where the texts are generated in part by the readerôs interpretive strategies, then where does this leave the translator? Are translatorsð in Ecoôs terms -model readers (Eco 1979) or are they special kinds of readers, and to what extent are their interpretive moves anticipated by the authorial strategies? At the level of translators as writers, what games are possible with readers of translated texts (Hutchinson 1983)? Thus, translation as both a site of reception and production is playing two textual games consecutively (text translation) or simultaneously (interpreting).

A further use of formal game theory in translation is suggested by Elizabeth Brussôs work on game theory and literary analysis (Bruss 1977). The games authors play with their readers are classified into zero-sum, mixed motive and cooperative games. In a zero-sum game the author cooperates only minimally with the reader (Joyceôs *Finnegans Wake* would be a good example), and in a cooperative game cooperation with the reader is maximal (as in well-written technical manuals). In mixed motive texts, both strategies are combined. Extending Brussôs classification to translation texts has two distinct advantages (Cronin 1995:236ï 8). First, the notion of cognitive pleasure, which can be derived from textual resistance, is clearly situated in a classificatory framework that allows texts to be differentiated for didactic purposes. Second, the *ludic* potential of texts (from Latin *ludus*, meaning óplayô or ógameô) can be correlated to translator job satisfaction. Too many zero-sum texts and the apprentice translator is likely to become permanently disenchanted with the activity. Students on traditional modern languages

degree courses had many such experiences in literary translation classes where they were asked to translate highly complex literary texts, often indeed out of their mother tongue. Conversely, too many cooperative texts and extreme boredom can result. In the localization industry, for example, translating similar text types endlessly does not always lead to a high level of satisfaction with oneôs work.

If there is no *play*, the game of translation is likely to lose its appeal. A theoretician of play like Roger Caillois would indeed argue that the notion of optimal strategy is incompatible with the notion of game as it is commonly understood. It is unpredictability that makes games worth playing (Caillois 1967:332). A game where there is always one sure way of winning is no longer a game. The existence of multiple TL translations for one SL text point to the ludic open-endedness of translation where, in Ecoôs famous formulation, the translation as much as the source text is an ópen workô (Eco 1962). For this reason, to limit analyses of translation to the perspectives of formal game theory is to neglect other theories of play from disciplines such as child psychology, psychoanalysis and anthropology that shed interesting light on the process of translation (Bruner et al. 1976; Winnicott 1980; Bateson 1978:150ï 66). Child psychologists are particularly interested in the mechanisms of identification and projection in childrenôs games and the role of play in the development of the cognitive skills of hypothetical thinking, foresight and speculation. Psychoanalysts have stressed, among other things, the importance of play for the construction of self and in particular for the emergence of the transitional area of creativity (Picard 1986).

It is possible to argue that projection, identification, foresight and the construction of self are dimensions both to translation didactics and to translation practice (Cronin 1995:228ï 31). In addition, the notion of distance which is implicit in the fictive, separate nature of the game and in the translatorôs relation to the SL and TL can usefully be related to Batesonôs notion of play as involving self-reflexive framing (the playful nip is not a bite). This self-reflexive distancing is both alienating and creative. The translator who is lost in translation becomes the agent of renewal. The affinity of play to metaphor, paradox and translation through the fundamental mechanism of the matching of the like and the unlike points to the richness of game and play as a source for further reflection on translation. Another rich speculative vein is wordplay and translation. Although puns and other forms of ludic humour are considered as marking the limit or boundaries of TRANSLATABILITY, the ingenuity of translators over the centuries has turned constraints into opportunities and exploited the potential of language through the translated subversion of wordplay (Delabastita 1993). It is only appropriate that two areas of human activity, namely self-reflexive distancing and wordplay, both of which have been theoretically marginalized at various points in history, should come together in ludic or play theories of translation, even if much remains to be done.

Further reading

Bateson 1978; Bruner et al. 1976; Bruss 1977; Caillois 1967; Cronin 1991, 1995; Delabastita 1993; Eigen and Winkler 1983; Hesbois 1986; Huizinga 1949; Levy 1967; Picard 1986; Winnicott 1980.

MICHAEL CRONIN

Gender metaphorics in translation

The history of translation is marked by well-known debates over how best to be ófaithfulô. It is not surprising, therefore, that fidelity in translation has been consistently defined in terms of gender and sexuality. While translators and theorists have used many metaphors to explain the translatorôs work (for example, translation is like painting or copying or putting on new clothes or reading or even like writing itself), those metaphors that relate to gender reveal something of the politics of translation. They reveal an anxiety about origins and originality, and a power struggle over the meaning of difference.

Fidelity, thus, is not just an issue of how best to shape the relationship between source and target texts, but also an issue in the ócontractô that characterizes marriage. Indeed, the double standard that in many cultures characterizes that contract also captures the traditional way of viewing the relationship between original and translation: just as it is a womanôs, not a manôs fidelity and sexual purity that matter most, fidelity is viewed differently depending on whether the text is viewed as a male or a female. As Pierre-Daniel Huet advises in his seventeenth-century work *De interpretatione libri duo* (1666, in Lefevere 1992b: 93), õWe should forbid any license in a translator, as in a pretty and modest virgin, as we try to stamp out impudence in intemperate menö. The terms of fidelity used in discussions of translation may differ (whether it is the spirit or the letter that one must serve, whether it is best to be servile before the original or to dominate it as one would a captive slave), but the marked term is usually gendered female. Thus, theories of translation have been peopled, metaphorically, with chaste maidens, mistresses, and unfaithful lovers. Translators have worried that the process of translation may violate the purity of the mother tongue, and that bastards would be bred. Translators have worried equally over the virility of the original, and the complaint is frequently that the original has been emasculated. The act of translating has been compared to sex, and to rape.

A historical overview of the metaphorics of gender in translation

Historically, the gendering of translation occurs at least as early as the seventeenth century, when the well-known tag *les belles infid¯les* was coined by Gilles M®nage around 1654. The tag captures not simply a phonetic similarity between beauty and infidelity in the French language, but a transcultural preoccupation with fidelity in both marriage and translation. As in marriage, so in translation, nothing more than the promise of fidelity guarantees the legitimacy, or in other words the paternity of the offspring. What is at issue, in both cases, is the authority of the father/author. For, though maternity is biologically obvious, paternity is not, and, for this reason, translators have the ability to obscure the origins of the text. In short, they have the ability to breed textual bastards, a fear made explicit in SCHLEIERMACHERôS famous treatise on translation (1813; See GERMAN TRADITION; STRATEGIES OF TRANSLATION). Debating the issue of whether the essential foreignness of the text should be retained in translation, Schleiermacher articulates what is at stake as follows: õWho would not like to permit his mother tongue to stand forth everywhere in the most universally appealing beauty each genre is capable of ? Who would not rather sire children who are their parentsô pure effigy, and not bastards?ô (1813, in Lefevere 1977:79).

Translators have, of course, also resisted this gendering of the translation or translator as female, but have traditionally done so by opting instead for the masculine term of this binary opposition. Thus, we occasionally see discussions of translation in which the translator is advised, albeit indirectly, to usurp the authorôs paternal role. The Earl of Roscommon advises the translator to óChuse an author as you chuse a friendô. Through the friendship, the translator becomes the author (1685, in T.R.Steiner 1975:77):

> United by this Sympathetick Bond You grow Familiar, Intimate, and Fond; Your thoughts, your Words, your Stiles, your souls agree, No longer his Interpreter, but He.

While the translator is presented here as the father/author, the text itself is a female who must be treated with paternal care (ibid.: 78):

> With how much ease is a young Muse Betrayôd How nice the Reputation of the Maid! Your early, kind, paternal care appears, By chast Instruction of her Tender Years. The first Impression in her Infant Breast Will be the deepest and should be the best. Let no Austerity breed servile Fear No wanton Sound offend her Virgin Ear.

The translatorôs duty is therefore to maintain the textôs chastity and virginity, which is so easily óBetrayôdö. The metaphor works because

virginity, at least for a woman, was once deemed a prerequisite to marriage. Thus, our social preoccupation with the regulation of female sexuality is translated into a concern over preserving authorial privilege. These discussions of the issues of fidelity have been couched in the language of paternalism: protection of and concern over female sexuality. But, using the language of colonialism and conquest, translation theory has often also advocated a kind of violence towards the text. In this narrative, texts must be penetrated, made captive, as Thomas Drant announces in his sixteenth-century translation of Horace (1566, in Amos 1920:112ï 13):

> First I have now done as the people of God were commanded to do with their captive women that were handsome and beautiful: I have shaved off his hair and pared off his nails, that is, I have wiped away all his vanity and superfluity of matteré I have pieced his reason, eked and mended his similitudes, mollified his hardness, prolonged his cortall kind of speeches, changed and much altered his words, but not his sentence, or at least (I dare say) not his purpose.

The biblical passage to which Drant refers outlines how a captive woman may be made a wife: ôThen you shall bring her home to your house; and she shall shave her head and pare her nailsô (Deut. 21:12, Revised Standard Version). Drant, a clergyman translating a secular author, must make Horace a suitable ôwifeô. In doing so, Drant transforms Horace into a metaphoric female, the effect of which is glimpsed in the pronominal reference where *his* seems to refer to ôwomenô. The sexual violence alluded to in Drantôs colonizing metaphors mirrors the sexual violence of conquest to this day, where rape is unfortunately still a part of war.

The metaphorics of gender in modern translation studies

Modern theories of translation have preserved these gendered features of the translation process. They are clear, for example, in George Steinerôs (1975) HERMENEUTIC MOTION, where the translator *penetrates* and *captures* a text in an act explicitly compared to erotic possession. To compensate for this appropriative rapture, the translator must also make amends, attempt some act of reciprocity to compensate for the act of erotic aggression. Steinerôs model for this derives from Levi-Straussôs *Anthropologie structurale,* ôwhich regards social structures as attempts at dynamic equilibrium achieved through an exchange of words, women, and material goodsô (Steiner 1975:302). With the language of eroticism, coinciding with that of colonialism, Steinerôs metaphor is not so different from that of Drant.

In an extension of Steinerôs work, Serge Gavronsky (1977) argues that the Oedipal model can explain the translatorôs seemingly contradictory obligations both to give the text ôchast Instructionô (as the Earl of Roscommon puts it) and to ravish it. In paternalistic models, or what he calls ôpietisticô ones, Gavronsky argues that the translator ôconsiders himself as the child of the father-creator, his rival, while the text becomes the object of desire, that which has been completely defined by the paternal figure, the phallus-penô (ibid.: 55). In contrast, the ôcannibalisticô translator captures and rapes the text, mutilating it (in Gavronskyôs terms) beyond recognition (ibid.: 60). Both models then rely on a fundamentally patriarchal model of authority, where the son-translator either obeys or destroys the father-author.

The ambivalence betrayed in this metaphoric model is evident in the real world of translation as well. Claims by translators for originality and authority, made in reference to acts of artistic and biological creation, exist in sharp contrast to the place of translation in a legal, economic or literary hierarchy. Under American copyright law, for example, translation is considered a derivative work, like a musical performance (see Venuti 1995). Translators are, for the most part, poorly paid, and it is still rare for a translator to merit more than a line or two in a book review (see REVIEWING AND CRITICISM). In addition, academic institutions do not generally regard translation projects as appropriate either as dissertation projects or as the basis for tenure. At the same time, however, it would be wrong to argue that translators have been without power. Transla-

tors have wielded enormous power in shaping the reception of certain texts and, indeed, in defining certain literary and cultural traditions.

Recent theory has called into question the gendered politics of authority and originality, the effects of which have been inscribed not just in translation studies, but in many adjacent disciplines as well. One of the most influential recent theories of translation has been offered by Jacques Derrida (1979, 1985a). By drawing many of his terms from the lexicon of sexual difference (for example: *dissemination, invagination, hymen*), Derrida exposes gender as a conceptual framework for the definitions of mimesis and fidelity that he calls into question. The law of translation requires transgression, he argues, so that fidelity is impossible. He refers to this double bind as a *hymen*, the sign of both virginity and consummation of a marriage. By subverting the autonomy and privilege of the so-called original text, he argues for the interdependence of writing and translatingð and, implicitly, against a politics of translation that depends on gender violence.

Translation practices

Feminist scholarship has drawn attention to the considerable body of writing by women and has sought to subvert the dominant discourses of cultural formation and authority. It has perhaps made us able to listen to the increasingly audible number of women translators who are beginning to ask, as Suzanne Jill Levine does, what it means to be a woman translator in and of a male tradition. Speaking specifically of her translation of Guillermo Cabrera Infanteôs *La Habana para un infante difunto*, a text that ómocks women and their wordsô, she asks (1983:92):

> Where does this leave a woman as translator of such a book? Is she not a double betrayer, to play Echo to this Narcissus, repeating the archetype once again? All who use the motherôs father tongue, who echo the ideas and discourse of great men are, in a sense, betrayers.

The very choice of texts to work with, then, poses an initial dilemma for the feminist translator: while a text such as Cabrera Infanteôs may be ideologically offensive, not to translate it would capitulate to that logic which ascribes all power to the original (father). Feminist translators have thus advocated a translation of resistance that gives voice to antagonist works but also óspeak[s] with them and place[s] them in a larger contextô (Maier 1985:4). Even such apparently straightforward aspects of translation as deciding on the gender of a pronoun pose dilemmas to the translator. Indeed, the issues relating to gender in the practice of translation are myriad, varying widely according to the type of text being translated, the languages involved, cultural practices and countless other factors.

Other areas of theory and practice also promise to explore and question the gender of translation. Post-colonial research, for example, has already begun a critical examination of the politics of translation in the shaping of cultural traditions. Metaphors of conquest, such as the one relied on by Drant in his explanation of his translation practice, are informed not just by a theory of translation but by a larger political system as well. Studies of the translation of popular culture, and in particular of the translation of movies and television programmes, also promise to expand our knowledge of the effect of gender in and on translation.

The work on gender and translation, however, has really only just begun. Much research remains to be done on gendered practices of translation: what role have women played as translators? how have women authors fared in translation? how has gender itself been translated? what special problems are raised by translating explicitly feminist texts into certain languages? As women write their own metaphors of cultural production, it may be possible to consider the acts of authoring, creating, or legitimizing a text outside of the gender binaries that have so far circumscribed womenôs work both inside and outside the academy.

See also:

METAPHOR OF TRANSLATION.

Further reading

Chamberlain 1988; Diaz-Diocaretz 1985; Godard 1990; Hannay 1985; Krontiris 1992; Levine 1983; Maier 1985; Robinson 1995; Simon 1996; von Flotow 1991, 1997.

LORI CHAMBERLAIN

H

Hermeneutic motion

Hermeneutics is an interpretive method developed by the German Romantics, especially Friedrich SCHLEIERMACHER (1767ï 1834) (see GERMAN TRADITION) and Wilhelm Dilthey (1833ï 1911), and named after the Greek word *hermeneuein,* meaning ótoo understandô. It involves an empathic projection of the interpreterôs desire to understand into the activity s/he is attempting to understand. Rather than objectifying the activity they want to study, and rather than treating it as a stable external object to be examined with the methods of empirical science, hermeneuts imagine themselves inside the activity, feel subjectively what it must have been like to be one of the writers of the Bible (the subject matter the method was originally developed for), and attempt to describe what they find from within.

The term **hermeneutic motion** is George Steinerôs, from his chapter heading of that name in *After Babel* (1975). It is his attempt to project himself into the activity of translating and to describe it from withinð an attempt that is, on the face of it, far easier than projecting oneself into the experience of the writer(s) of Genesis, say, since Steiner has done translations himself. Still, since he claims to be exploring not his typical act of translation but the act of translation in its entirety, translation as it has been experienced from within by every translator who ever lived, his project is at least as problematic as the attempt to get inside a scriptural authorôs skin. On the other hand, an empirical scientific approach to the same topic would be equally problematic, for slightly different reasons: the empirical scientist would not trust his/her own empathic intuitions but would gather a random sample of translators and attempt to generalize from their observed behaviour to ótheô act of translation. While this would obviate the accusation that empirical scientists merely project their own experience onto other people, it would still leave them vulnerable to attacks on the subjectivity not only of generalization from a sample to a population, but also of interpreting internal experience from observed behaviour (see SPECULATIVE APPROACHES).

Steiner envisions the hermeneutic act of translating as a movement or motion through four stages: **trust, aggression, incorporation,** and **restitution.** The translator first surrenders to the SL text, trusts it to mean something despite its apparent alienness. This is the step that typically stymies people who say they canôt learn foreign languages: ó÷This means nothing,ò asserts the exasperated child in front of his Latin reader or the beginner at Berlitzô (Steiner 1975:297). The reader who stops at this stage doesnôt translate: the original text is too wonderful, too perfect as it is, ever to submit to translation. The translator who stops at this stage produces painfully literal renditions: the SL words in their original sequencing are too wonderful to force into TL habitats.

óAfter trust comes aggression. The second move of the translator is incursive and extractiveô (ibid.: 297). Here Steiner draws on Hegel and Heidegger to explore the aggressive nature of all understanding, all interpretation ð of every hermeneutic. The translator goes abroad, enters the SL text, driven no longer by passive trust but by the active intention of taking something away, of grabbing up fistfuls of meaning and walking off with them. The submerged imperialist tenor of much Western

translation theory becomes operative here, from JEROMEôs (see LATIN TRADITION) talk of taking the original captive through the German Romanticsô attacks on French neoclassicism for taking Homer captive. Recent studies of translation as empire include Rafael (1988), Cheyfitz (1990), Niranjana (1992), and Venuti (1992, 1995). See also METAPHOR OF TRANSLATION.

The third stage or move for Steiner is incorporation: ôThough all decipherment, he says, ois aggressive and, at one level, destructive, there are differences in the motive of appropriation and in the context of ñthe bringing backöö (ibid.: 299). In the second stage the translator goes abroad with plunder in mind; in the third, s/he returns home with plunder in hand. The translator who stops at this stage (since it is difficult to stop at the second, without bringing anything back) produces assimilative translations, translations so thoroughly conformed to TL norms as to bear no trace of their origins in the SL.

The fourth and final move is restitution: ôThe translator, the exegetist, the reader is *faithful* to his text, makes his response responsible, only when he endeavours to restore the balance of forces, of integral presence, which his appropriative comprehension has disruptedô (ibid.: 302). This is Steinerôs attempt to shift the grounds on which fidelity has been understood, from a static one-to-one correspondence between SL and TL texts to an ethical process whereby power seized is relinquished in restorative ways. The translator has invaded the SL and stolen some of its property; now s/he makes restitution by rendering the SL text into a TL that is balanced between the divergent pulls of the SL and TL cultural contexts. *Restitution* is probably, in fact, a fancy way of restating the old adage, oas faithfully as you can, as freely as you mustô. The translator, for Steiner, must be willing to give back to the SL as much as s/he has takenð for example, by transforming the TL through pressure from SL phrasings.

Taken as a whole, Steinerôs hermeneutic motion is a revision of Goetheôs three epochs of translation, from the notes to *West-¥stlicher Divan* (1819). Goetheôs first epoch is appropriative, the radical domestication of a foreign text, exemplified by LUTHERôs Bible (see GERMAN TRADITION); Steiner expands this into his second and third stages of the hermeneutic motion, aggression and incorporation, under the assumption, presumably, that there is a significant difference between going abroad with the intent of seizing property and actually bringing it home (even though it is difficult to show what impact this subjective difference has on actual translations).

Goetheôs second epoch is fuzzy; he wants it to be the antithesis of appropriation, and in fact in his earlier formulationsð as in Schleiermacherôs hermeneutic in ôThe Different Methods of Translatingô (1813)ð the antithesis had been clear: you either bring the author home to the reader or you take the reader abroad to meet the author. You either domesticate or foreignize (see STRATEGIES OF TRANSLATION). But by the *West-¥stlicher Divan* Goethe had apparently discovered the problem in this tidy dualism: even the foreignizer domesticates; even the translator most determined to take the TL reader abroad to meet the author on SL grounds must finally translate into the TL, must bring the foreign author home to the TL, even if to a radically foreignized TL. Steiner solves this problem by making this oepochô into a hermeneutical omoveô, one phase of the translatorôs approach to his/her text and task, that of trust, in which the translator surrenders his/her TL predilections and lets the SL author take over. Since Steiner is now talking hermeneutics rather than history, the social psychology of individual translators rather than the epochs of translation from Luther to the present, he places this trusting move first, before his expanded version of Goetheôs appropriationð although, again, it might be argued that naµve literalism preceded sense-for-sense translation historically as well, in the early literal Latin translations of Naevius and Livius Andronicus (see FREE TRANSLATION; LITERAL TRANSLATION).

Goetheôs third epoch is that of the mystical interlinear translation, which he implicitly associates with German translations in his own period, translation that synthesizes his earlier thesis and antithesis in a dialectical move toward messianic perfection. Walter Benjamin

would later, in ôThe Task of the Translatorô (1923), pick up this messianism and take it to new heights (see PURE LANGUAGE); and while Steiner draws heavily on both Goethe and Benjamin throughout his book, he also significantly secularizes his predecessorsô mysticism, reads it as ethical rather than eschatological -as directed toward good translation rather than the redemption of the world.

Numerous problems remain with Steinerôs formulation. One is that, while he explicitly wants to make his fourfold movement an ideal model of every individual act of translation, he also wants to illustrate it with specific translations from the pastð and in the course of illustrating the four moves he begins to treat them like stable categories for the classification of translations. Thus Lutherôs Bible and Vladimir Nabokovôs *Eugene Onegin* are both classified as incorporative translations; this classification is both trivially accurate, in that all translations by definition incorporate foreign texts into a domestic context, and wildly problematic, in that Nabokovôs radical literalism is far more aggressive towards English, the TL, than it is towards Russian, the SL. In that sense it might have been thought of as more like the move of trustð except that, as for Goethe, it is difficult for Steiner to explain just how trust can motivate a single translation without proceeding to the other three moves.

Another problem is that Steiner does allow Goethe and Benjamin to inject a little of their dialectical messianism into his hermeneutic motion: ôThe true interlinearô, he writes, ôis the final, unrealizable goal of the hermeneutic act. Historically, practically, the interlinear and *mot-¨-mot* may indeed be a crude device. But rigorously conceived, it embodies that totality of understanding and reproduction, that utter transparency between languages which is empirically unattainable and whose attainment would signal a return to Adamic unison of human speechô (ibid.: 308). Clearly, here, he wants literalism to serve both as a crude device at the beginning of the hermeneutic act, in the form of trust, and as its final, unrealizable goal, in an escalation of restitution (and for that matter, in individual cases like Nabokovôs translation of Pushkin, as illustrations of the other two moves as well). This might have worked better had Steiner stuck more closely with the dialectical form of Goetheôs three epochs: the crude trusting amateur literalist (thesis) learns to translate sense-for-sense, which the German Romantic tradition from Herder to Heidegger coaches Steiner to thematize as aggression and incorporation (antithesis), but discovers what an impoverishing violence this does to the SL text and returns to literalism with a new complexity, raises literalism to a higher power, interlinear literalism as perfect word-for-word as well as sense-for-sense equivalence between two texts, the ultimate unattainable ideal of Western translation (synthesis). The vagueness of Steinerôs fourth move, and of the hermeneutic motion as a whole, surely has something to do with his desire to retain something of this romantic synthesis (and its redemptive potential) while not quite falling into the trap of unattainability. He wants his hermeneutic motion to be both an unattainable ideal model, a map for the apocalyptic act of translation that will transform all humanity, as the German Romantic tradition has imagined it to be, and an empirical taxonomy into which he can fit individual translations (and he does provide numerous examples of what he calls restitutive translations ð wholly successful translations that, by the Romanticsô lights, should have been impossible).

For all its problems, however, Steinerôs hermeneutic motion stands as a salutary alternative to recent linguistic and sociological systems models developed for the process of translation (see NORMATIVE MODEL). By exploring the geopolitical, ideological, and social-psychological aspects of translation, Steiner consolidated much of German Romantic translation theory for contemporary hermeneutics and helped set the stage for recent studies of translation as imperialism by Rafael, Cheyfitz, Niranjana, and others (see METAPHOR OF TRANSLATION).

Further reading

Benjamin 1923; Burke 1976; Chau 1984; Goethe 1819; Howard 1982; Ormiston and Schrift 1990; Palmer 1969; Steiner 1975.

DOUGLAS ROBINSON

History of translation

Interest in the history of translation has grown in recent years: conferences have focused on the subject, numerous books have appeared, and ambitious group projects have been launched. Perhaps more significant, scholars have repeatedly called for even more work to be done, emphasizing the urgency of constructing a new sub-discipline with appropriate methods and theoretical models.

Studying the history of translation is not a new endeavour. Just as translators have frequently reflected on their art, so have they often cast a glance at the history of their profession. In his 1661 work, óOn the Best Way of Translatingô, Huet discusses the translators of Antiquity, such as Quintilian and Cicero, and compares their ideas on translation with those of St JEROME (see LATIN TRADITION) ERASMUS (see DUTCH TRADITION) and others (Lefevere 1992b). Huetôs aim in presenting the views and achievements of the past, as his title suggests, is to determine how to translate. Similarly, Samuel Johnson, writing in *The Idler* in 1759, traces the history of translation from ancient Greece to seventeenth-century England, to illustrate the triumph of non-literal translation (Johnson 1963:211ï 17).

While historical fragments such as these are worthy of considerationð a óhistory of historiesôhas yet to be writtenð this entry will focus on the efforts of contemporary scholars. What distinguishes the more recent historical studies from previous ones is an attempt to present a more disinterested, structured or systematic view of the past.

History is on the curriculum in many disciplines; there is a history of music, medicine, science, even a history of accounting, sometimes constituting entire university departments or academic programmes. Translation schools are no exception: in Canada, for example, the first course on the history of translation was created by Paul Horguelin at the Universit®de Montreal in the early 1970s; at the University of Ottawa School of Translators and Interpreters, Jean Delisle and Louis Kelly have been teaching history since the mid-1970s. Other schools have followed suit, and even when history is not specifically taught as a separate subject, historical material is usually included in translation studies courses (Woodsworth 1996).

History is not simply a necessary ingredient in the education of future translators; a historical perspective is necessary and has been incorporated into translation scholarship in general. Writing the history of translation is both possible and timely because of the developments within the discipline of translation studies. As strictly linguistic theories of translation have been superseded, translation has come to be considered in its cultural, historical and sociological context. New conceptual tools provided by scholars working from a variety of theoretical perspectives have made it possible, and even imperative, to write the history of translation.

Since the mid-twentieth century, and more particularly since the 1980s, translation scholars have been concerned with writing the history of their own discipline. Antoine BERMAN (see FRENCH TRADITION) called the construction of a history of translation the most pressing task of a truly modern theory of translation (1984:12). This and similar pronouncements are becoming more common: ó[t is time to give the history of translation the place it deservesô (Dðhulst 1991:61; translated). It is not sufficient to recognize the importance of history, however: it is also essential to formulate the task of the translation historian in a more explicit and systematic manner (Dðhulst 1991; Lambert 1993c; Pym 1992b).

Constructing the history of translation: definitions, models and methods

The word *history* has two current meanings: the enquiry conducted by the historian and the series of actual events in the past which are the subject of his/her enquiry (Carr 1961:23). The relationship between past events and the historian recording them has been the subject of considerable debate. Attitudes have changed radically in the past century: the nineteenthcentury belief in a hard core of facts existing objectively and independently of the interpretation of the historian was challenged and gave way to another extreme, according to which

history is óthe re-enactment of past thought in the historianôs own mindô (Collingwood 1962:215). Some thinkers have come to look upon historiography as a literary artefact requiring creativity on the part of the historian (White 1973). While the óobjectivity questionô remains unresolved (Novick 1988), fruitful historical enquiry seems possible none the less: it depends not only on a balanced interaction between historians and their facts, but also on an awareness of the complex nature of the ófactsô themselves, hybrids belonging to both the óworld of things and the world of wordsô (Stanford 1987:73).

A further distinction can be made between **history,** understood as the events of the past recounted in narrative form, and **historiography,** which is the discourse upon historical data, organized and analysed along certain principles. The term **historiology** refers to the methodology of writing history; however, it is more frequently replaced by the term **historiography,** which can thus have a double meaning.

Increasingly, translation scholars have felt the need to reflect on how to write history. One of the first questions that arises concerns the *object* of the historical inquiry. How is ótranslationô itself defined? Does the term include both written and oral forms, subdisciplines such as terminology and lexicography, and related activities such as ADAPTATION and PSEUDOTRANSLATION? Would a history of ótranslationô as commonly understood in the twentieth century include Chaucer, for example, whose works are somewhere in between original authorship, translation and adaptation?

The history of translation can focus on practice or theory, or both. A history of the practice of translation deals with such questions as what has been translated, by whom, under what circumstances, and in what social or political context. History of theory, or discourse on translation, deals with the following kinds of questions: what translators have had to say about their art/craft/science; how translations have been evaluated at different periods; what kinds of recommendations translators have made, or how translation has been taught; and how this discourse is related to other discourses of the same period. Or, both theory and practice can be investigated at once: how can the reliability or relevance of texts on translation be determined? What is the relation between practice and reflection on translation?

Much work remains to be done in order to formulate adequate models. Other disciplines, such as the philosophy of science, can provide guidance (Dôhulst 1991). Models can be borrowed from other specialized histories, depending on whether we are seeking to construct the historiography of a discipline or the historiography of a practice or performance: the history of linguistics would be appropriate in the first case, and the history of literature or music in the second.

One of the major concerns in writing the history of translation, as in any history, is how to structure the events of the past. Among the more conventional dividing lines are those offered by the categories of space and time: the history of translation in a given geographical area such as Europe; the history of translation during a given period such as the Middle Ages. These divisions give rise to a number of questions. How broad, how narrow are they? What is the relevance and validity of the categories? How does our own point of view influence the way in which we attempt to structure history?

What are the goals of a history of translation? What does it set out to show or prove? Can one history paint an óobjectiveô picture of changing ideas about translation and translatability? Or, in documenting the contribution made by translators/translation to intellectual history, are historians motivated by a concern for improving the image of translators and translation in the eyes of other members of society? It could be, as Jos® Lambert (1993b) has suggested, that the writing of history stems from a need to legitimize a new discipline. Introducing a historical perspective into translation studies can also bring about greater tolerance of the different approaches to translation and can provide unity to the discipline (Dôhulst 1994).

Writing the history of translation: the texts

With the emergence of an increasingly self-conscious discipline, works on translation

began to include historical information as part of a comprehensive treatment of the subject. Early examples include Edmond Caryôs *La traduction dans le monde moderne* (1956) and Theodore Savoryôs *The Art of Translation* (1957), which present facts about the translators and translations of the past, along with translation principles. The now classic works by George Steiner *(After Babel,* 1975), Louis Kelly (*The True Interpreter,* 1979) and Susan Bassnett (*Translation Studies,* 1980) make use of history in laying the foundations for a theoretical study of translation. Of the three, Kellyôs comes closest to a general history of translation: whereas Steiner and Bassnett deal primarily with theories of translation, Kelly, as his subtitle indicates, sets out to cover the history of translation theory and practice in the West.

Since the appearance of these pioneering works, there has been a proliferation of articles, monographs and collective research projects, each drawing the boundaries of history in a different way and looking at the past through different lenses. Although the dividing lines are not always clear and the categories often overlap, the survey that follows will attempt to review scholarship in the field of the history of translation from a methodological perspective.

Space and time

In keeping with the European preoccupation with the nation-state, traditional historiography has tended to divide the historical field up into nations or their cultural groupings (Stanford 1987:21). Translation history, too, has paid attention to country, region, or linguistic or cultural community. Jean Delisle, for example, has written the history of translation in Canada (1987) while Sherry Simon (1989) limits the field further by studying translation in Quebec, a Canadian province that is linguistically and culturally distinct from the rest of the country. There are other examples of national histories of translation, often in the form of articles, for example translation in Cameroon (Nama 1991) and in Cuba (Arencibia 1992), and sometimes in the form of books, as in Croninôs overview of a thousand years of translating in Ireland (Cronin 1996).

History can also be divided using chronological conventions such as centuries, reigns and dynasties. Work on translation history has generally followed the periodization of cultural history (Antiquity, the Middle Ages, the Renaissance, etc.). A number of works have dealt with translation in the Middle Ages and Renaissance (Chavy 1988; Copeland 1991; Ellis et al. 1989; Ellis 1991a, 1991b; Ellis and Evans 1994). In addition, there are numerous combinations of time and space: for example, the study of translation during the Romantic period in Germany (Berman 1984).

Types of translation

Translation history, like translation theory, has tended to place particular emphasis on literary translation, at times highlighting specific genres in combination with spatial and temporal restrictions. In his study of English versions of the Brigittine *Revelations*, Domenico Pezzini (1991) investigates devotional writing, a very specific genre at the crossroads of literature and sacred writing in the Middle Ages. Annie Brisset (1990, 1996) examines the translation of theatre in Quebec during a particularly significant 20-year period. Research carried out in Gº ttingen initially concentrated on drama and theatre translation in German-speaking countries, from the late eighteenth century on.

Another way of looking at the history of literary translation is to study the successive translations and reception of great authors, such as Homer or SHAKESPEARE, or central texts such as *The Arabian Nights.* One example of this approach is the collection of essays on European translations of Shakespeare by Delabastita and Dðhulst (1993).

The BIBLE is another of these significant works, although it is in a class of its own. Its importance is based on a paradox: it is a central text in Western culture, yet it is written in a language that few people can understand. The story of its translation, therefore, from the Greco-Roman period through the Reformation and up to the modern era, has been told in many ways. Bible translation is covered in most general works of history, as well as in some specific ones (Bruce 1970; Stine 1990). The history of the translation of other sacred texts, such as the TORAH, QURðũ N (or Koran)

and Bhagavad Gita, has also been documented, although to a lesser extent, but religious translation in general has rarely been considered from a comparative perspective. Chapter 6 of Delisle and Woodsworth (1995a, pp. 159ï 87) attempts to fill this gap through an examination of the role of translators in the spread of the major world religions.

Other types of translation have not received as much attention as literary and religious translation. Scientific and technical translation has been referred to by some historians (Kelly 1979), and recently examined from specific perspectives, for example, in a history of the translation of scientific documents in China (Li 1993; Delisle and Woodsworth 1995a: 104ï 8). This is an area, however, which requires further work. Interpreting, too, has played a crucial role in the history of international relations but has not received the thorough treatment it deserves, despite some interesting material (van Hoof 1962; Roditi 1982; Kurz 1985). Each of these two categories of translation are subjects of chapters in the FIT history of translation (Delisle and Woodsworth 1995).

Great moments in the history of translation

The history of translation has been marked by moments of particular productivity, ósschoolsô of translation that have coalesced through a concurrence of political, cultural and linguistic circumstances, usually under the patronage of a particular individual. The Baghdad School, which grouped together translators of the Abbasid period around the person of Hunayn IBN ISHŭ Q, is the subject of a book by Myriam Salama-Carr (1990; see ARABIC TRADITION). The Toledo School, which operated in twelfth-and thirteenth-century Spain, has been the subject of a number of articles (Dunlop 1960; Foz 1988, 1991; Jacquart 1991; Pym 1994; see also SPANISH TRADITION). Lars Wollin (1991c) has revealed the contribution of the Vadstena monastery, lesser known perhaps than the other two schools, but no less important for the development of vernacular language and literature in medieval Scandinavia (see SWEDISH TRADITION).

Other divisions

New perspectives in the humanities and social sciences, along with social change itself, have influenced scholarly research in general. Gender, for instance, has become an important parameter in current scholarship. Hannay (1985) discusses women writers/translators of religious works; Krontiris (1992) and Robinson (1995) study them at a particular period, the Renaissance and the sixteenth to seventeenth centuries, respectively. Sherry Simon (1996) and von Flotow (1997) each present an overview of the whole question of gender and translation. There is room for more work on the history of women in translation, along the lines of other disciplines (literature, art, music) in which the role played by women throughout history has recently come to light.

In highlighting the changing function and status of translators, contemporary studies have recognized the importance of institutional factors: either the impact of institutions on translation (for example: the influence of the Acad®mie fran-aise on translational norms) or the history of translation institutions themselves (Delisle 1984, 1990).

The challenge to European ideologies of nationhood and empire has also brought about new approaches to the history of translation, rewritten as a history of conquest and colonization (Cheyfitz 1991; Niranjana 1992; see METAPHOR OF TRANSLATION).

Anthologies of statements about translation

In addition to general works such as those by Kelly (1979), George Steiner (1975) and Bassnett (1980) that trace the history of translation theory, a number of publications have been devoted specifically to writings on translation. While some collections present a sampling of well-known writings on translation through the ages (Schulte and Biguenet 1992), anthologies have generally been organized by country and/or period. Andr® Lefevere (1977) and Paul Horguelin (1981) have compiled collections of statements on translation: Lefevereôs is restricted to texts by German theorists, in English translation, and Horguelinôs to the ódomaine fran-aisô, apart from a few introductory statements by Latin authors. Santoyo (1987) has compiled a similar anthology of Spanish translation theory, arranged chronologically. English translation theory from 1650 to 1800 is presented in T.R.Steiner (1975) and French translation theory from

1748 to 1847 in Dõhulst (1990). Chesterman (1989) is a collection of more contemporary readings in translation theory. Some anthologies are accompanied by analysis or explanatory material; in some cases the material is presented chronologically, whereas in others it is organized according to genre or theme. Dõhulst, for example, divides his volume into discursive categories. Lefevere (1992b) is a collection of seminal texts about translation originally written in Latin, French, German and English, translated into English by the author and classified according to topic: the power of patronage, techniques of translating, and so on. Robinsonõs *Western Translation Theory From Herodotus to Nietzsche* (1997) is perhaps the most broad-ranging in so far as it presents excerpts from over 90 authors, from the mid-fifth century BC to the end of the nineteenth century, with a useful biographical note on each author.

Towards more comprehensive histories of translation

Since the late 1980s, a number of efforts have been made to paint the history of translation with a broader brush. Frederick Rener proposes to correct the ónarrow focusô of previous studies concentrating on an individual language, particular century, or a specific translator and to reveal the ócommon theory of language and communicationô and óshared idea of translationô underlying theory and practice in Western Europe (Rener 1989:5ï 7). Henri van Hoof (1991) provides a rich compilation of translators, translations and historical background, in a fairly broad history of translation in the West. Michel Ballard (1992) covers the history of translation from Cicero to Benjamin, with special emphasis on the search for a translation method.

More ambitious still is the five-volume history undertaken by Hans Vermeer (1992b). By means of *Skizzen,* or sketches, Vermeer highlights the basic principles that have governed translation and interpretation at certain periods of history. Based in part on his own *SKOPOS* THEORY, Vermeerõs history seeks to determine the extent to which translators have taken account of cultural differences as well as the expectations and behavioural conventions of the target audience. After approximately the ninth century AD, special emphasis is placed on translation in German-speaking areas.

The diverse methods of writing the history of translation reflect two opposing tendencies in modern historiography: one consisting in splitting up the field into smaller and smaller plots as specialization increases, and the other in moving toward a órejoining of the piecesô in order to tackle a total or global history (Stanford 1987:41). It has been possible to reconcile these tendencies by means of team work, which has the advantage of bringing pluralism to bear on the history of translation in the world and hence of achieving some measure of breadth and objectivity. Group research projects have been made possible through the support of academic and professional institutions. Other factors, too, such as the creation of electronic networks, have facilitated the work of international research teams.

In 1985, a special research centre *(Sonderforschungsbereich)* was set up, with funding for up to 12 years, at the Georg-AugustUniversitª t in Gº ttingen (see GERMAN TRADITION). The Centre embarked upon a cooperative multidisciplinary programme to investigate literary translation. Tools were developed for a historical-descriptive branch of translation studies, intended to identify what translations really were, what thought went into them, and what role they played in a literature and culture.

The team set out to examine representative translations, in German-speaking countries initially, working with language, literature and culture pairs (British-German, Swedish-German, Polishð German, etc.). They dealt with the most frequently translated works by the most frequently translated authors since about the end of the eighteenth century, when translation became a mass market in German-speaking countries. In a second phase, an effort was made to develop multilateral projects. The basic premise is that historical-descriptive translation studies need a transfer-oriented approach: the historical profile of a translation can best be worked out by concentrating on the most striking differences between source and target texts.

The work of the Gº ttingen centre has resulted in numerous publications, principally

the series *Gº ttinger Beitrª ge zur Internationalen ¦ bersetzungsforschung* (Gº ttingen contributions to international translation research; see for example Kittel and Frank 1991). Their work in the field of DRAMA TRANSLATION, in particular, has been ground-breaking.

The second part of the *Routledge Encyclopedia of Translation Studies* (this volume) is entirely devoted to the history of translation and provides another example of large-scale team work. The history of translation is covered in countries, such as Canada, in which there are more than one language. There are also entries on languages that exist in more than one geographical or political entity: for example English is treated separately under the AMERICAN TRADITION and the BRITISH TRADITION.

Similar projects are currently in the process of being completed. The *Sachwº rterbuch der Translationswissenschaft* is an encyclopedic dictionary of translation studies, edited by Heidemarie Salevsky (Berlin) and to be published by Julius Groos Verlag. It aims to bring together translation scholarship from Eastern and Western Europe. A significant portion, approximately 100 pages, has been set aside to cover the history of translation; this section is coordinated by Hans Vermeer (Heidelberg).

The *International Encyclopedia of Transla-tion Studies,* the most ambitious to date, is to be published by Walter de Gruyter in 1999ï 2001. Edited by a group of seven scholars, it includes a section on Translation and Cultural Historyôwhich will make up about half the total number of pages of this proposed three-volume work. It will also contain theoretical and methodological articles on the topic of historiography. The aim is to cover the history of translation comprehensively, from the earliest times to the present day, across the globe, although some areas and periods will receive a more detailed treatment than others. There are three different and complementary approaches:

(a) coverage of large geographical/cultural units (mainly Europe, but also the Middle East) with emphasis on phenomena across the region broken down into traditional periods of cultural history (Antiquity, Middle Ages, Renaissance, Modern Period)
(b) coverage from regional and national perspectives, with translation in German-speaking areas treated in depth as a óparadigmatic caseô
(c) case studies of the worldwide distribution and translation of significant texts.

The FIT Committee for the History of Translation

The idea of a comprehensive history of translation in the world was first proposed to the F£D£RATION INTERNATIONALE DES TRADUCTEURS (FIT) by the late Gyº rgy RADč (see HUNGARIAN TRADITION) in 1963. It was not until 1990, however, that the project actually began to take shape, under the direction of a new Committee for the History of Translation (Delisle 1991). The history was to be selective and thematic, rather than comprehensive or exhaustive. Nine themes were identified and a research team headed by a óprincipal authorô was put together for each theme. The book was published in English as *Translators Through History* and in French as *Les traducteurs dans lôhistoire* (Delisle and Woodsworth 1995a and 1995b).

Emphasis has been placed on the contributions made by translators to the intellectual and cultural history of the world: the invention of alphabets, the emergence of national literatures, the propagation of religious texts, etc. The vast subject matter has been treated through collaborative research, by scholars with different areas of expertise, living in various parts of the world. An effort has been made to move beyond a Eurocentric view by introducing new material from the Far East, Africa and Latin America, for example. What is unique about this project is that it was sponsored by FIT, the organization which represents translators world-wide; the international dimension of the project has been further enhanced by the fact that UNESCO is one of the bookôs co-publishers.

Further reading

Ballard 1991; Delisle and Woodsworth 1995a, 1995b; Dõhulst 1991; Ellis 1991a; Kelly 1979; Lefevere 1992b; Pym 1992b; Rener 1989; Robinson 1997; Stanford 1985; Vermeer 1992b; Woodsworth 1996.

JUDITH WOODSWORTH

I

Ideology and translation

It is perhaps ironic that Nietzsche, who championed the notion that all knowledge is perspectival (i.e. conditioned by oneôs point of view), should have denounced the practice of perspectivism in translation when he berated Imperial Rome and Classical France for the complete assimilation of earlier literatures in the translation process (Nietzsche 1964:115ï 16). However, his comments in this respect demonstrate that an óideologicalô approach to translation can be found in some of the earliest examples of translation known to us. With the spread of deconstruction and cultural studies in the academy, the subject of ideology, and more specifically the ideology of power relations, became an important area of study, and claims about ideology proliferate in many fields, though they are not always well substantiated. The field of translation studies presents no exception to this general trend. For example, the handful of case studies presented in Lefevere (1992a) scarcely justify his sweeping declaration that óon every level of the translation process, it can be shown that, if linguistic considerations enter into conflict with considerations of an ideological and/or poetological nature, the latter tend to win outô (ibid.: 39). Similarly, Niranjana (1992:3) writes that óTranslationé produces strategies of containment. By employing certain modes of representing the otherð which it thereby also brings into beingð translation reinforces hegemonic versions of the colonised.ô However, she offers no examples to demonstrate her assertion, quoting not from translations but from prefaces to translations or from works written directly in English. Furthermore, her claim that translation functions by ócreating coherent and transparent texts through the repression of differenceô (ibid.: 43) not only contradicts the frequent references, in the prefaces from which she quotes, to the negative characteristics which are supposed precisely to mark the colonized subject as Other, but also ignores the long tradition of óexoticô translations which work in the same direction. None the less, both authors signal the importanceð and the problematic nature -of the subject, and Niranjana is certainly right that translation and translation studies have been ócaught in an idiom of fidelity and betrayal that assumes an unproblematic notion of representationô (ibid.: 4).

In part, the problem of discussing translation and ideology is one of definition and category. Is all human activity ideologically motivated? When is something óideologyô rather than just ócultureõ? What is the difference? Can we invoke the notion of ideology to explain what is only our ólife-worldô, our concrete human situation (Gadamer, quoted in Bandia 1993:62)? When the publishers of Anne Frankôs diary remove allusions to her sexuality, is that, as Lefevere suggests, because there is an óideologically sanctioned image of what a fourteen-year old should beô (Lefevere 1992a: 62ï 4), or is it simply a matter of modesty? When Gutzkow, in preparing Bµchnerôs *Dantons Tod* for the stage, ódeletes what may be taken to be offensive to the taste of the middle- and upper-class readersô (ibid.: 153), is that an ideological move or simply a matter of taste? And what can we say about Lefevereôs own hidden ideology which decrees that the middle- and upper-classes are a monolith about whose taste sweeping judgements may be made? Indeed, the ideologies driving those who write about ideology and

translation can sometimes result in contradictions. Douglas Robinson (1991:49), in support of his somatic theory of translation, proposed as a counterblast to the intellectual Augustinian ideology, asserts that ótheir majority of translators in the Westé appear to be womenô, while Paul St-Pierre (1993:68), in support of his Foucauldian analysis of appropriation in translation, claims that ówomen seldom doé control the discourses produced, either as authors or as translatorsô.

According to Penrod (1993:39), ó[s]ince we are always required when translating to ñtake a positionò relative to other cultures and languages, we must as well remain ever vigilant as to the nature of the position assumedô. This leads her to interpret in terms of power relations SCHLEIERMACHERôs (see GERMAN TRADITION) (1813) philosophical distinction between domesticating and foreignizing translation (see STRATEGIES OF TRANSLATION). Schleiermacher did not himself make any attempt to find totalizing names for the two methods he distinguishes, adopting, like Goethe, a dynamic-historical view of translation strategies; however, the distinction has been redefined many times by many people, among them BERMAN (1984; see FRENCH TRADITION) who, writing explicitly about translation and ideology, talks of ethnocentric and hypertextual translation. This demonstrates the extent to which the debate about translation strategies (essentially LITERAL versus FREE) has tended to be ideologically motivated, and the extent to which present discussions of ideology and translation are rewordings of that same old debate.

If, on the one hand, ideology is indeed implicated in every aspect of our human situation, then translation becomes fraught with potential accusations of imperialism every step of the way. Even translating the apparently innocuous French expression *une baguette de pain* by óa loaf of breadô can lay the translator open to denunciations of ósuppressing and repressing the Otherô. If, on the other hand, as Rocher (1993:16) saysð echoing the deconstructionist clichðé *óloriginaire est introuvableô* (óthe origin cannot be foundô), then all deviations become permissible, needing only the motivation of an ideology to justify them, because there is no original to be copied and because the óviolent hierarchyô which gives primacy to the source text can be overturned in favour of the target culture.

The concept of *Nachtr^a glichkeit* (ópost-humous-nessô) became fashionable after deconstructionists rediscovered óDie Aufgabe des ¦ bersetzersô (óThe task of the translatorô), Walter Benjaminôs 1923 essay which calls to mind George Steinerôs stage of ócompensationô or órestitutionô (Steiner 1975/1992:415; see HERMENEUTIC MOTION; PURE LANGUAGE). This concept can similarly be seen as a motivation for ideologically interfering with the original, on the grounds that new richness is being added to the work: if original meaning does not exist and if the work lives on in the endlessly deferred meaning of the play of the signifier, then various forms of ADAPTATION become justified as the main translation technique. Gender politics lead to the same conclusion (see below). In these circumstances, translation becomes not a submission to otherness but a performance art with procedures exactly comparable to those used in modern-day stagings of classical theatre and opera. Indeed, Lefevere (1992a: 51) goes so far as to suggest that faithful translation is just another translation strategy that results from the collocation of an ideology and a poetics.

Translators have never needed difficult modern concepts to justify an ideological attitude towards their task, however. If we accept the definition of ideology as an action-oriented set of beliefs (Seliger 1976:91ï 2, quoted in Ireland 1989:131), and if we assume those beliefs, even where they call themselves aesthetic, religious or poetic, to be political in the sense that their application establishes relations of dominance, then we can see how, throughout the centuries, individuals and institutions have applied their particular beliefs to the production of certain effects in translation. The questions Nord (1991:36) asks about a specific text to be translated can be asked of translation in general, but with a power orientation: What gets translated (what is valued and what is excluded)? Who does the translation (who controls the production of translation)? Who is translated for (who is given access to foreign materials and who denied)? How is the material translated (what is omitted, added, altered, to control the message)?

Ideology and translation from a historical perspective

Roman approaches, which involved assimilation of the source text to the target culture and which were criticized by Nietzsche as we have seen, are not unique in the history of translation. Similar attitudes towards the source text as something which needs to be adapted to the receiving culture existed in the Middle Ages. Amos (1920:5) quotes the words of *Î lfric* to the effect that in his translation of the *Lives of the Saints* he abbreviated the words but not the sense in order to prevent boredom. In doing so, he was making a double ideological move: he was not only adapting his translations to his readership rather than respecting the source text, but was also practising a craft that the educated and clerical classes frowned upon, since translation was then seen as something of a revolutionary act, an attempt to replace the dominant Latin by emergent national languages struggling to assert themselves and to wrest the dissemination of knowledge from class control. In this sense, Î lfric was empowering his readers in two ways through translation: he was putting information into their hands for unmediated consumption, and he was allowing their reading habits to control his choice of translation technique.

Kelly (1979:70, 74) sees a comparable ideological move behind the dispute in the Middle Ages and the Renaissance over free versus literal translation. The choice, he suggests, was less influenced by respect for the mystery of the original sacred text than by the question of whether the target audience spoke a restricted code and had ingrained verbal habits that should not be upset, or had access to an elaborated code that could tolerate abstraction and complexity. Consider the decision by the fifteenth-century translator Niclas von Wyle (1861:8) to translate literally for the nobility, knowing that his work would be incomprehensible to the ósimple, common, uneducated manô. He tells us that, after doing a translation into ócomprehensible Germanô, many people had begged him to complete the task, whereas other scholars had advised him against it on the grounds that it would be a pity *(daz yemer schad were)* if the ópraiseworthy artô of Cicero and others, which they them selves had mastered only ówith work and great diligenceô *(mit arbait vnd grossem flysse)*, should be made accessible ówithout workô *(ane arbeit)* to ómany uneducated, common lay peopleô *(mancher vngelerter grober laye)* (von Wyle 1861:9ï 10).

By contrast, Norton (1984:14) describes how Renaissance translators, motivated by space logic and Renaissance constructivist ideology, set off in search of a comparable *interpretationis lex* (ólaw of interpretationô), but failed: óthey would be unable to turn away from the image of fallen translative man consigned to a fallen post-Babel worldô, and were therefore forced back on the relativism of Joachim P®rion, which translates as óThere are as many and as varied methods of translation as there are ways of speakingô. What the implications of such relativism might be and how widespread over European time and space it was can be seen from the little-known work of Balcerzan (1978:124), who, in relation to the development of Russian and Polish literature, defines all pre-Romantic translation as belonging to an age of syncretism in which the concept of authorship was problematic and in which two principles were at work: apocrypha (reverse plagiarism) and annexation (plagiarism). The first approach, Balcerzan tells us, is exemplified by Bogomolets, who declares that he will expand or abbreviate the original author where necessary óso that I might not only be on a par with the author I am translating but even rise above him in liveliness of expositionô (ibid.; translated); the second approach is characterized by Kokhovskii, who claims a translation as his own work because the simple fact of putting the words into another language has given it a ónew colouringô (ibid.; translated).

The continuing influence of religious ideology can also be seen in Nortonôs description of how translation was used in the battle lines of theology (1984:61ï 3): the theologians of Francis I of France were opposed to literal translations of the Old Testament because such translations lent comfort to the Jewish tradition of non-allegorical readings which went counter to the Christian tradition. The Soviet writer Fedorov (1958:26), writing from a Marxist viewpoint, was able to dismiss the literalist tendency of biblical translation for another

reason, as ôarising not so much from a conscious theoretical position as from superstitious piety, ñdevout tremblingò before the Biblical textsô (translated).

That translation was then and still is deeply implicated in religious ideology can be seen not just from skirmishes of the type described by Norton but also from the grisly fate of translators such as TYNDALE in Britain (see BRITISH TRADITION) and DOLET in France (see FRENCH TRADITION) (both burnt at the stake), a fate mirrored in the twentieth century by the assassination of the Japanese translator of Salman Rushdieôs *Satanic Verses* and the subsequent refusal by other publishers to produce a translation. And just as religion continues to grip translation output, so modem writers continue to project contemporary ideology onto earlier texts. Thus Norton himself seems to backdate a deconstructionist ideology to the Renaissance when he says of Jacques Peletier du Mansô declaration ôit would be nice if word-for-word translation were possible but sadly it isnôtô that Peletier makes us ôrelive the agony of motion in place, of embarkation towards an object constant in its self-denialô (1984:242).

In the eighteenth century, one of the most famous examples of ideological incursion in translation was Voltaireôs (1734) translation of Hamletôs soliloquy, not as a meditation on death, but precisely as a diatribe against religion: ôthus conscience doth make cowards of us allô is translated as (literally) ôturns a warrior hero into a timid Christianô. Other examples, driven this time by class ideology, are to be found in the suppression of dialectal features in Prévostôs translation of Samuel Richardson, where ôI thought as how if the man was payed by me beforend, he mought play trixô is rendered into upper-middle-class French as (literally) ôI deemed it inadvisable to pay him in advance in order to be the more sure of his loyaltyô (Stackelberg 1971:588; translated). This move expresses the domination in literary production of a particular class of people, and the belief that those people, as readers, would not wish to be offended by lower-class language. However, such radical appropriations as those of Voltaire and Prévost might also be ascribed to the universalizing nature of Classical poetics; for if human nature is thought to be universal, it becomes permissible to strip away local deviations as irrelevant accretions.

By contrast, the bourgeois-revolutionary individualism with which nineteenth-century Romanticism combated the tyranny of kings would favour literal translations which respected individual difference. Consider Pushkinôs celebration of Chateaubriandôs literal translation of that most revolutionary of poems, John Miltonôs *Paradise Lost*, as an indication that ôan ignorant passion for nationalismô has given way to the need to see foreign authors ôin their own national dress and with their natural defectsô (Pushkin 1837:453). This interpretation is in part supported by Fedorov, who writes that ô[t]his new understanding of the problem of translationé was prepared by the literature of the revolutionary bourgeoisieô, while insisting that it was the result of ôthe general progressive tendencies of the entire historical period as a whole, linked with national-liberation movementsô, rather than being a purely Romantic (and individualistic) phenomenon (Fedorov 1958:31ï 2; translated). The Marxist interpretation of history is loud and strong here. It will be interesting to see what alternative interpretation will be produced when the historical revisionism of the New Right, which in the 1980s rewrote history to suppress such socialist interpretations, finally reaches the historiography of translation studies.

Fedorovôs book is probably one of the very few books on translation theory to contain an entire chapter devoted to ôMarx, Engels, Lenin on Translationô and to make such statements as ôEnormous interest and extreme value for the theory of translation are presented by the remarks of V.I.Lenin on translation and languageô (Fedorov 1958:91; translated), not to mention passing on such gems of information as that the manuscript of Leninôs first translation disappeared in a police raid (ibid.) and that his advice on the best way to keep busy in prison was to translate and then back-translate entire novels (ibid.: 92ï 3). This pressure to mention the right people (a trait by no means confined to Communism) is just one of several ideological pressures found in Marxist-oriented translation theory. Communism had to reach as many people as possible, and

therefore had to adopt appropriate translation strategies. Fedorov says of Leninôs own translation method that óhe achieves full accessibility of content for the widest circle of readersô (ibid.: 98; translated). At the same time, the methods used had to reflect Marxist ideology, which is why Gachechiladze (1967) uses terms not normally found in other Western theories of translation. If the dominant theme of socialist art was social realism, achieved through a theory of reflection, then a theory of realistic translation must also be produced. In this theory, the free-literal dispute would be replaced by an appropriately Marxist dialectics in which the actual words used are secondary to the óartistic reality of the originalô as it is cognitively órevivifiedô in the translatorôs mind (Gachechiladze 1967:90). As in all good dialectical practice, the thesis (source language) and antithesis (target language) are resolved in the synthesis of translation (ibid.: 91).

Communist ideology was not the only source of optimism in translation theory. In the scientific and technological atmosphere of the early and mid-twentieth century, there was for a time a feeling that linguistic theory had provided a óscientificô basis for grounding translation in a way that should make ideological manipulation a thing of the past. One of the main proponents of this trend was Eugene Nida, who believed that he had found a neutral point of observation on which to base his concept of dynamic equivalence. It should therefore come as no surprise that Nida is the prime target of deconstructionist critiques of óclosureô, which aim to lay bare the ideological bases not only of individual acts of translation but of translation theories in general. Meschonnic (1986:77), for example, accuses Nida of ópseudo-pragmatismô and manipulative behaviourism, and Gentzler points to the ónon-ditô of óthe Protestant sub-textô in Nidaôs apparently linguistic approach (Gentzler 1993:59).

To what extent are criticisms of Nida themselves ideologically motivated? One of the most frequent criticisms of Nidaôs methodology is that its justification for translating the biblical phrase óto greet with a holy kissô by óto give a hearty handshake all roundô amounts to complicity on the theoryôs part with the dominant, white, heterosexual, male, Western, Anglo-American understanding of what is an acceptable mode of greeting between men. Yet comparable condemnations are rarely heard from translation theorists (although they are from the general public) of translations which reflect other group values, such as ó*I* ain*t* done nothing wrong ócuz I ain*t* down with herô from *Rapping with Jesus*ð *The Good News According to the Four Brothers* (Matthew 5:28). And Gentzler, a severe critic of Nida, has no comparable denunciation to offer of Barbara Godardôs declaration that the feminist translator óflaunts the signs of her manipulation of the textô (Godard 1990:94).

Just as the universalism of classicism gave way to the individualism of the Romantic era, individualism may be yielding to a form of tribalism in which each group will want its own translations and in which the words of the source textð which Godard claims has been overvalued in translation theories (1990:93) give way either to cannibalizing, womanhandling, ethnicizing, gaymaking and other forms of post-modernist translation, or to the need to avoid mutual offence. The latter is true of a translation of an Inuit myth in which the Inuktitut word for óskins taken from seals less than a year oldô has been translated simply by ósealskinsô in order to avoid the double bind of offending the sensitivities of white readers and giving a poor image of Inuits, even though the translation omits vital cultural elements necessary for interpreting the legend and turns an opportunity to learn about Inuit society into no more than an entertainment (Ireland 1989:111ï 13).

Ironically enough, translation in both cases reverts to a ógesture of closure which consists in reducing the unknown to the knownô (Rocher 1993:12; translated), a mode of translation which, as Berman (1985c: 48) puts it, óbrings everything back to its own culture, to its norms and values, and considers what is situated outside the latterð the Foreignð as negative or just about good enough to be annexed, adapted, to increase the richness of that cultureô (translated), a strategy which receives justification from the POLYSYSTEM approach to translation as ówhatever the target culture calls translationô. As Snell-Hornby (1988:44) says of certain recent translation

theories, ótheyare all oriented towards the function of the target text (prospective translation) rather than prescriptions of the source text (retrospective translation)ô. In terminological terms, this offers no advance on Schleiermacherôs distinction quoted above; but in ideological terms, it reverses Schleiermacherôs Romanticizing tendency to favour the disorienting and alienating strategy of foreignizing translation: Schleiermacher imagined readers so attuned to cultural diversity that they would develop an ear for translations from different languages (Schleiermacher 1813, 1967:57) and would welcome into their language a linguistic space set aside for translation in which linguistic manipulation impossible elsewhere would be allowed (ibid.: 70). That this debate still rages in ideological terms, in spite of Snell-Hornbyôs somewhat totalizing statement, is shown by Bandiaôs (1993:56ï 7) reaction to her words. The authors whose translation he discusses, Africans writing in European languages, require a source-culture oriented approach which takes particular care to avoid ónegative stereotypingôin the transfer between the languages of the colonizer and the colonized.

See also:

GENDER METAPHORICS IN TRANSLATION; HERMENEUTIC MOTION; METAPHOR OF TRANSLATION.

Further reading

Baker 1996; Bassnett and Lefevere 1990; Lefevere 1992a; Niranjana 1992; Pym 1992b; Robinson 1991; George Steiner 1975/1992.

PETER FAWCETT

Imitation

In ordinary English, *imitation* means slavish copying, mimicking, miming. Through a strange linguistic history, however, the word has come to mean almost the exact opposite in translation theory: doing something totally different from the original author, wandering too far and too freely from the words and sense of the SL text. In fact, imitation has come to be virtually synonymous with FREE TRANSLATION.

Imitation is the Classical Latin translation of the Greek word *mimesis,* which was used in literary theory from Plato and Aristotle onward to describe the writerôs imitation of reality; pedagogically it was used for revision exercises, in which students were taught to write or orate by rewriting or respeaking classic textsð changing them in some significant way, choosing new words for saying the same thing. The two most common approaches to this exercise, formulated by Quintilian in the late first century AD (*Institutes of Oratory, c.95* AD) from terms coined by Philo Judaeus in *De vita Mosis* (20 BC), were METAPHRASE, or changing one word at a time, and PARAPHRASE, or changing one phrase at a time.

The use of imitation in translation theory to mean free translation is most popularly established in John DRYDENôS (see BRITISH TRADATION) 1680 preface to his translation of Ovidôs *Epistles:* ótheThird wayô, he writesð the first and second being metaphrase or word-for-word translation and paraphrase or sense-for-sense translation (see FREE TRANSLATION) -ótis that of imitation, where the translator (if now he has not lost that name) assumes the liberty, not only to vary from the words and sense, but to forsake them both as he sees occasion; and taking only some general hints from the original, to run division on the groundwork, as he pleasesô. As he later remarks, óimitation of an author is the most advantageous way for a translator to show himself, but the greatest wrong which can be done to the memory and reputation of the deadô.

But here as elsewhere, Dryden was only popularizing a sense of the word that had become well-established in the tradition. The first writer to use *imitation* in this way was CICERO (see LATIN TRADITION), who not only extended classical imitation from intralingual to interlingual modelling but linked it to the verb *exprimere*. Cicero, or rather his dialogical persona Lucius Crassus, finds that imitating Latin orators binds his verbal imagination, and so tries his hand at imitating Greek orators in Latin:

> But later I noticed this defect in my method, that those words which best

> befitted each subject, and were the most elegant and in fact the best, had been already seized upon by Ennius, if it was on his poetry that I was practising, or by Gracchus, if I chanced to have set myself a speech of his. Thus I saw that to employ the same expressions profited me nothing, while to employ others was a positive hindrance, in that I was forming the habit of using the less appropriate. Afterwards I resolved,ð and this practice I followed when somewhat older,ð to translate freely *[explicarem]* Greek speeches of the most eminent orators. The result of reading these was that, in rendering into Latin what I had read in Greek, I not only found myself using the best wordsð and yet quite familiar onesð but also coining by analogy *[exprimerem imitando]* certain words such as would be new to our people, provided only they were appropriate.

Exprimere literally means óto squeeze outôð a powerful image for the translation process as Cicero describes it, akin to giving birth. Figuratively, especially in connection with *imitando, exprimere* means to mould or form one thing in imitation of another. Ciceroôs phrase *Sed etiam exprimerem quaedam verba imitando* suggests the potter shaping clay into the likeness of a face, creating something new in imitation of something that already exists; or, since the likeness of which Cicero speaks is not of a face but of words (and since we derive our verb *express* from the participle form of *exprimere*), it suggests the Romantic poet giving verbal expression to the whispering of the muse. *Exprimere imitando* gives us the translator as mediator, but not as neutral transfer-machine; rather as the artist who mediates between two forms of being, two modes of understanding, natural and plastic, material and verbal, matter and manner, SL and TL. The expressivist mediation of translation as *exprimere imitando* is specifically channelled through the translatorôs transformative relation to both forms of being, both modes of understanding. The translator is only able to mediate between them because s/he plays an active, creative role in exchanging one for the other.

See also:

ADAPTATION; FREE TRANSLATION; LITERAL TRANSLATION; METAPHRASE; PARAPHRASE.

DOUGLAS ROBINSON

Interpretive approach

The interpretive approach, sometimes referred to as the óinterpretative approachô, is also known as the ótheory of senseô. It is an approach to interpreting and translation adopted by members of the ESIT group, sometimes referred to as óthe Paris Schoolô, of óprofessors sharing the theoretical conceptions underpinning the teaching at the Ecole Supérieure dôInterprétariat et de Traduction [sic] of Paris: M.Lederer, D.Seleskovitch, F.Herbulot but also J.Delisle and M.Pergnierô (Hewson and Martin 1991:41).

Initially developed in the late 1960s on the basis of research in CONFERENCE INTERPRETING, the interpretive theory of translation was subsequently extended to the written translation of non-literary or ópragmaticô texts (Delisle 1980) and to the teaching of translation and interpreting.

The main representative of the Paris School is Danica Seleskovitch. Drawing on her extensive experience of professional conference interpreting, Seleskovitch (1977) developed a theory based on the distinction between linguistic meaning and **non-verbal sense,** where non-verbal sense is defined in relation to a translating process which consists of three stages: interpretation or exegesis of discourse, de-verbalization, and reformulation.

The theoretical background

Drawing on experimental psychology, neuropsychology, linguistics and Jean Piagetôs work on genetic psychology, researchers of the Paris School study conference interpreting in real situations, with particular emphasis on the mental and cognitive processes involved. Their research focuses on the translating process, particularly on the nature of meaning as

senseð as opposed to linguistic or verbal meaningð and the nature of linguistic ambiguities. The resultant theory makes a distinction between **implicitness** (what the writer or speaker intends to say or means) and **explicitness** (what is actually said or written). *Sense* is composed of both, but full comprehension of sense depends on the existence of a sufficient level of shared knowledge between interlocutors, without which the confrontation between text and cognitive structures does not lead to the emergence of sense. Cognitive structures include both the **cognitive baggage,** or real world knowledge, and the **cognitive context,** which is the knowledge acquired through the specific and immediate reading of the text to be translated or interpreted. Ambiguity, an issue which has long preoccupied translation theorists and linguists, is, according to the theory of sense, a direct result of lack of relevant cognitive ócomplementsô to verbal meaning. The possibility of multiple interpretation arises in situations in which only the surf ace or verbal meaning of the text is available and the translator does not have at his/her disposal all the cognitive elements and complementary information needed to extract sense.

Proponents of this approach see all translation as a form of interpretation and acknowledge the contribution made by Cary (1956), a practising interpreter who based his description and explanation of written translation on óoralô translation or interpreting. Although different in their modalities, the translation of written text and of oral discourse are both seen as communicative acts, but the link between discourse and the real world is thought to be less strong in the case of written texts. The link becomes increasingly tenuous as written texts age, or whenð according to this approachð one crucial factor, namely the *vouloir dire* or intention of the author as expressed in the specific contextual sense, is lost. Interpreting is considered the ideal communicative situation: all interlocutors are present, sharing the same spatial and temporal situation, circumstances and (normally) knowledge relevant to the topic of discourse.

Interpreting is not based on verbal memory but on the appropriation of meaning, followed by reformulation in the target language. Translators, too, will reconstruct the meaning of the source language text and convey it to the readers of the translation. They will, however, normally go one step further than interpreters, by attempting to óequate the expression of sense, to a certain extent, with the linguistic meanings of the source languageô (Seleskovitch 1977:32).

Seleskovitch distinguishes between two levels of perception, that of the linguistic tool (rather transient) and that of sense as awareness: ósense is external when pre-established linguistic meaning merges with a concomitant perception of realityô (ibid.: 31). The translation process is seen not as a ódirect conversionô of the linguistic meaning of the source language but as a óconversion from the source language to sense and then an expression of sense in the target languageô (ibid.: 28). Translation is thus not seen as a linear transcoding operation but rather as a dynamic process of comprehension and re-expression of ideas.

Jean Delisle, a Canadian scholar, developed a more detailed version of the interpretive approach to translation, based on discourse analysis and text linguistics, where the interpretation of the text is defined in terms of specific criteria such as contextual analysis and preserving textual organicity (Delisle 1980, 1988), with particular reference to the teaching of translation and interpreting. Delisle focuses on the intellectual process involved in translation, the cognitive process of interlingual transfer, and stresses the non-verbal stage of conceptualization. He views translation as a heuristic process of intelligent discourse analysis involving three stages. The first stage is that of **comprehension;** this requires decoding the source-text linguistic signs with reference to the language system (i.e. determining the semantic relationships between the words and utterances of the text) and defining the conceptual content of an utterance by drawing on the referential context in which it is embedded (1988:53ï 6). The two operations are performed simultaneously. The second stage of **reformulation** involves reverbalizing the concepts of the source utterance by means of the signifiers of another language; this is realized through reasoning, successive associations of thoughts and logical assumptions. Finally, the third stage of **verification** can be

described as a process of back-translation which allows the translator to apply a qualitative analysis of selected solutions and equivalents. Its purpose is to confirm the accuracy of the final translation.

Relationship to other approaches

Although linguistics and applied linguistics are not considered adequate frameworks for the description of the translation process, the interpretive approach acknowledges a debt to developments in text linguistics and discourse analysis, particularly when applied to written translation.

The ótheory of senseô must not be confused with Newmarkôs notion of **interpretative translation,** which órequires a semantic method of translation combined with a high explanatory power, mainly in terms of the SL culture, with only a side glance at the TL readerô (Newmark 1981:35). The interpretive approach advocated by members of the Paris School in fact argues the opposite of this position and places much emphasis on the target reader, on the clarity and intelligibility of the translation and its acceptability in the target culture in terms of writing conventions, use of idioms, etc., as well as the communicative function of oral or written discourse. Nor should this approach be confused with the ontological approach to translation which emphasizes the subjective conditions of the interpreter and the role played by intuition in text interpretation and exegesis (George Steiner 1975, 1992).

The Paris School initially doubted the applicability of the interpretive approach to literary translation. Literary translation was therefore excluded from its field of study, and attention was focused on the kind of discourse that is aimed at informing, explaining and convincing. This neglect of literary translation has attracted a good deal of criticism. In recent years, however, the fact that form is seen as a means rather than an end in the interpretive approach has been evoked to reject the notion of the untranslatability of literature (Seles-kovitch 1988; Lederer and Israel 1991; Lederer 1994).

The languages used for exemplification in the publications of the Paris School are mostly English, French and German, and the examples provided are normally drawn from reallife interpreting or translating situations. However, although the main publications have been translated into several languages, including English, the interpretive approach as expounded by Seleskovitch and her colleagues is not widely acknowledged in the English-language literature on translation theory.

An overall account of the interpretive theory can be found in Seleskovitch and Lederer (1984), a collection which also includes some earlier work, and in Lederer (1994).

See also:

DISCOURSE ANALYSIS AND TRANSLATION; CONFERENCE AND SIMULTANEOUS INTERPRETING; TEXT LINGUISTICS AND TRANSLATION.

Further reading

Cormier 1985; Delisle 1980, 1988, 1993; Larose 1990; Lederer 1981, 1993, 1994; Roberts 1988; Seleskovitch 1968, 1975, 1976, 1987, 1988, 1989; Seleskovitch and Lederer 1984.

MYRIAM SALAMA-CARR

Intertemporal translation

If interlingual translation is translation between two languages, intertemporal translation in its purest form would be translation between two forms of the same language separated by the passing of time. At its most mundane level, intertemporal translation might involve updating a piece one wrote a year or two ago, not only including more recent references but bringing wordings and phrasings into synch with oneôs most recent thinking. This is generally thought of as revision, or editing; but somewhere between rewriting a year-old piece of oneôs own and rewriting *Beowulf* in modern English, the process undeniably becomes translation. How old does a version of oneôs language have to be before it is considered a different language? We speak of modernizing

Shakespeare, but of translating Chaucer: Chaucerôs Middle English is just that much more alien than Shakespeareôs Early Modern English, that much harder to understand without special training, that a modernization seems like a translation. Italian has changed so little in seven centuries that Danteôs *Divina Commedia*, a century older than *The Canterbury Tales*, can be read by contemporary Italians without intertemporal translation; Greek has changed so little that contemporary Greeks can read Homer with only minimal intertemporal translation.

Sometimes interlingual translations are considered important enough that, when they date, they too are subjected to intertemporal translation. This is especially true of the Bible. JEROMEôs *Vulgate* (see LATIN TRADITION) was partly an intertemporal translation of older Latin versions, partly an interlingual translation from the original Hebrew and Greek. The Standard or King James Version has been modernized or translated intertemporally several timesð the Revised Standard Version, the American Standard Version, the New Revised Standard Version, and so was the Rheims-Douai Bible, without title changes, before it was finally replaced with an entirely new Catholic interlingual translation in the Confraternity Bible. Even the greatest translations of literary classics, like Florioôs Montaigne or Urquhartôs Rabelais, are typically retranslated interlingually when they age; without the liturgical pressure to keep a translation like the King James Version alive in alien solemnity long after it has lost its freshness, a literary translation soon comes to sound merely quaint, and is appreciated mostly by scholars.

In a broader sense, of course, interlingual translation is always by necessity intertemporal as well: time has always passed between the writing of the original and the writing of the translation. This has a negligible impact when the lag time between original and translation is relatively short, as when a contemporary novel or a recent piece of technical writing is translated into a different language; in these cases the difficulties and problem areas almost always stem from linguistic and cultural difference, not the passing of time. But when the time differential is greater, interesting translation problems arise. For example, should the translator somehow seek to reflect in the TL the fact that the SL text is old? Some translators, like Francis Newman in his 1851 English translation of Homer, or Rudolf Borchardt in his 1908 German translation of Dante, have sought to archaize the TL, to write in an older or older-sounding form of the TL, and thus to signal to the TL reader that this is not a modern text, that a great deal of time has passed since it was written. Other translators, like Clarence Jordan in his *Cotton Patch* versions of New Testament books from the 1960s, have radically modernized the TL, deliberately cultivating anachronisms in order to force readers to experience the textôs contemporary relevance. Most translators avoid these extreme responses to the passing of time between the original and the translation, writing in a TL that is somehow detemporalized, modern enough to be read without difficulty but unmarked for modernity: no topical references to people, places, or things that did not exist in the time of the original, no recently coined words or slang that might make the TL reader uncomfortably aware of the discrepancy between the old original and the present interpretive situation.

Most translation theorists, too, when they have taken issue with archaized and modernized translations, have tended to voice their disapproval; archaism and modernization typically draw attention to the translation as a translation, as a piece of verbal craftsmanship created in the present time by a real human being, and thus, according to the traditional wisdom, detract from the limpid perception of the SL text itself. Translators in the Christian West have been expected to make themselves and their words clear transparent windows to the original, to be heard but not seen, so as to maintain the illusion of the immediacy of the SL text. A Bible translation in particularð but ultimately any translationð that sounds too much like a translation breaks the illusion, reminds the reader that what s/he is hearing is the voice not of the original author but of the translator, which in turn underscores the fact that the reader is reading ójustô a translation, not the Word of God, not the immortal words of a classic author.

To translators who prefer to archaize or modernize their renditions of old texts, this illusionism feels like rank hypocrisy; rather

than trying to repress the fact of temporal difference in their translations they celebrate it, highlight it, foreground it, by writing either in an idiom that no modern translator speaks natively (archaic renditions) or in an idiom that the original author could not possibly have employed (modernizations). In so doing they write for, or perhaps seek to create, TL readers who enjoy translations, who have broken their addiction to a worshipped original and take pleasure in good writing of any period, from any penð especially writing that makes them aware of the problems created by temporal and cultural difference.

See also:

STRATEGIES OF TRANSLATION.

Further reading

Jacobson 1958.

DOUGLAS ROBINSON

L

Language teaching

use of translation in

Despite the widespread popular assumption that translation should play a major and necessary part in the study of a foreign language, twentieth-century theories of language teaching and learning have at best ignored the role of translation, and at worst vilified it. From the turn of the century onwards almost all influential theoretical works on language teaching have assumed without argument that a new language (L2) should be taught without reference to the studentôs first language (L1).

The grammar-translation method

The reasons for the rejection of translation are complex; but both the popular perception and the academic reaction against it derive from the widespread influence of the **grammar-translation** method, which has become the stereotype for the use of translation in language teaching.

In a grammar-translation syllabus, the structures of the L2 are graded and presented in units (often equivalent to a lesson or the chapter of a textbook). In each unit, a list of new vocabulary items is presented together with translation equivalents; grammar rules are explained in the L1; there are sentences for translation, both into and out of the L2, employing only the vocabulary and grammar encountered in the current and earlier units. Introduced in the Gymnasia of Prussia in the mid-nineteenth century, the grammar-translation method spread rapidly, and it is still used widely today (Howatt 1984:131ï 8). Under its influence written translation exercises became the central feature of language teaching syllabuses: in textbooks for selfstudy, in schools, and in universities. These exercises are regarded as being at once a means of instruction, practice and assessment; L2 competence is measured by the accuracy of the lexical and grammatical equivalence attained in translation.

The direct method and the rejection of translation

Grammar-translation soon came under attack. At the turn of the century, the self-styled óReform Movementô criticized it for ignoring the spoken language, for encouraging false notions of equivalence, and for presenting isolated sentences rather than connected texts (Howatt 1984:173). The influential phonetician and language-teaching theorist Henry Sweet (1899/1964:101) ridiculed the kind of sentence found in a typical translation exercise as óa bag into which is crammed as much grammatical and lexical information as possibleô and produced parodies in illustration such as:

> The merchant is swimming with the gardenerôs son, but the Dutchman has the fine gun.
>
> (Sweet 1899/1964:74)

Such sentences, as many have observed, are highly artificial: divorced from purpose, context and actual use (for further discussion see Cook 1989:1ï 12). Other attacks on grammar-translation have cited the demotivating difficulty of translating from L1 to L2, the reinforcement of reliance on processing via the L1, strengthening of L1 interference, and a detrimental effect on the acquisition of native-like processing skill and speed (for a summary of such arguments see Stern 1992:282ï 87).

Such criticisms have been devastatingly

effective in influencing academic opinion, and translation has not yet been reinstated as a theoretically-justified activity in language teaching. Opposition to the use of translation has led to its replacement by the **direct method:** the teaching of an L2 using that language (and only that language) as a means of instruction. Attitudes to translation have varied from a total ban (as in the Berlitz schools), to an indulgent if reluctant admission of it as a necessary last resort, óa refuge for the incompetentô as Kelly (1969) describes it. Almost all twentieth-century methodologies are species of the direct method (for descriptions and discussion see, *inter alia*, Richards and Rodgers 1986, Stern 1992).

Meanwhile, grammar-translation has continued to be used, especially in secondary schools in many parts of the world; it is one of the few methods which can be adopted in very large classes and, being structured and predictable, can give students a sense of confidence and attainment. It is also suited to teachers whose own command of the L2 may be limited. The typical teacher of grammar-translation is one whose L1 is the same as his or her students, and who has learned the L2 as a foreign language; such teachers have the advantage of understanding the language-specific problems of their students. Grammar-translation is also widely used in books for self study.

Political and demographic influences

In this entry, as in any discussion of language teaching theory and practice, it is important to remember the consequences of the position of English as the worldôs most widely learned foreign language (Quirk and Widdowson 1985; McCallen 1989:12ï 20). In recent years, the most influential ideas about language teaching have often been developed with explicit reference to English Language Teaching (ELT), accompanied by an implicit assumption that they apply to foreign language teaching in general. This view is strengthened by the focus of attention, deriving from Chomskian linguistics, on universal rather than language-specific aspects of language and language acquisition. Arguments concerning the pedagogic use of translation are no exception to the influence of these general trends. The relevance of ideas from ELT to the teaching of other languages, however, should not be taken for granted. The case for and against translation may vary with the social and linguistic relationship between a studentôs L1 and L2. The growing ascendancy of English as the worldôs main international language (Crystal 1985; Coulmas 1992:187ï 9; Phillipson 1992:17ï 37) makes the issues surrounding its teaching in many ways atypical.

In the twentieth century, the theoretical rejection of translation fitted well with demographic and economic changes which created new motivations for learning English, and new types of classes. From the nineteenth century onwards, immigration into the United States led to a demand for utilitarian courses focusing upon the rapid development of a functional command of the language. Increased world trade and tourism, and the growing dominance of English as a world language, have perpetuated this pedagogic situation. Language schools in English-speaking countries cater for classes of visitors and immigrants from mixed linguistic background, making translation impossible. The typical teacher in such schools is a native English speaker whose expertise is in direct-method teaching skills, and rarely includes command of the studentsô L1. Moreover, English-speaking countries, especially Britain, have promoted the employment of such teachers abroad, even in situations where students share an L1, and translation can consequently be used. A highly questionable assumption has developed that the native-speaker teacher is necessarily the best (for discussion and challenges to this view see Davies 1991; Paikeday 1985; Phillipson 1992:193ï 9). International publishers have had an interest in the demise of translation too, as monoglot materials can be distributed without regard to studentsô L1.

Influence of second language acquisition theory (SLA)

Further opposition to translation in language teaching has been fuelled by successive theories of second language acquisition (SLA) which in turn derive from theories of childrenôs first language acquisition (FLA), in which, by definition, translation has no role to

play. Among major theories of FLA have been (a) behaviourism, which sees language acquisition as a process of habit formation, (b) Chomskian nativism, which views a disposition to acquire language as a genetic endowment, and (c) functionalism, which sees language acquisition as the result of a need to convey social meaning. All have in turn had a vicarious influence on teaching practices, almost none making use of translation. A common current belief, deriving from a combination of nativism and functionalism, is that student attention should be focused on meaning and communication rather than on form, as this will stimulate the subconscious acquisition of the language system (Krashen 1982; Prabhu 1987). Translation, which implies a conscious knowledge of two language systems and the deliberate deployment of both, is not among the activities compatible with this belief.

The assumptions underlying current SLA theory and attempts to apply them to language teaching are all highly questionable, especially in their denial of the inevitable wish of teachers and learners to attempt a conscious and systematic relation of L1 to L2 via translation. It is clear that, before translation can be reinstated as an aid to language acquisition, there needs to be explicit recognition that adult SLA need not necessarily attempt to repeat the stages of child FLA, but can be essentially different in kind.

The revival of translation

Most criticisms of translation apply only to the limited and idiosyncratic uses of translation in the grammar-translation method and overlook the fact that translation can be used in many other ways (Duff 1989:5ï 18). Grammar-translation holds no monopoly, and translation may be used both more imaginatively, and as a complement to direct method teaching rather than an exclusive alternative to it. Activities may involve oral as well as written practice, and focus on connected text rather than isolated sentences. Successful translation, moreover, may be judged by criteria other than formal lexical and grammatical equivalence. Students may be assessed for speed as well as accuracy. They may be encouraged to translate for gist, to seek pragmatic or stylistic equivalence, to consider the features of genre (Swales 1990; Flowerdew 1993), or to produce different translations according to the needs of the audience. Yet so strong has been the influence of the grammar-translation method that many critics have been unable to envisage any other approach to translation in language learning and believe that, in criticizing this one methodology, they are dealing with the use of pedagogic translation in general.

Recent years have seen the beginnings of a reappraisal of the role of translation in language learning, and a number of writers have expressed doubts about its banishment from the classroom (Widdowson 1979; Howatt 1984; Duff 1989; Cook 1991; Stern 1992). The extremism of its earlier rejection is being recognized, and the use of translation is being readmitted, not only as a matter of expediency (in that translation is often the quickest and most efficient way to explain the meaning of a new word), but also as a theoretically justified activity aiding acquisition. A number of factors are contributing to this reappraisal. It is acknowledged that the good practice of translation is an end in itself for many students rather than simply a means to greater proficiency in the target language. There has been criticism of the chauvinism and illogicality of the view that native speaker teachers are always the best. It is recognized that translation involves far more than formal equivalence.

There is also a growing awareness of the formal inaccuracy which can result from an exclusive focus on communication, and a realization that translation can, as it was traditionally believed to do, develop accuracy. One of the virtues of translation as an exercise is that the learner, being constrained by the original text, is denied resort to avoidance strategies and obliged to confront areas of the L2 system which s/he may find difficult. Another virtue is that translation can focus attention upon subtle differences between L1 and L2 and discourage the naµve view that every expression has an exact equivalent.

There are thus signs that the outlawing of translation in language teaching may be coming to an end. As Kelly (1969:217) observes, the twentieth century is unique in its

vilification of the use of translation in language teaching. Howatt (1984:161) comments that ôThe practice of translation has been condemned so strenuously for so long without any really convincing reasons that it is perhaps time the profession took another look at it.ôAs we approach the new century, it is to be hoped that this prediction will be realized in a renaissance of translation in language teaching.

Further reading

Blaasch et al. 1991; Cook 1991; Duff 1989; Howatt 1984; Kelly 1969; Phillipson 1992; Richards and Rodgers 1986; Stern 1992; Widdowson 1979.

GUY COOK

Linguistic approaches

In 1965, Noam Chomsky sounded a note of caution in relation to the implications of generative grammar for translation: ôThe existence of deep-seated formal universalsé does not, for example, imply that there must be some reasonable procedure for translating between languagesô(1965:30). In the same year, Catford published his well-known book *A Linguistic Theory of Translation,* which opens with the words: ôClearly, then, any theory of translation must draw upon a theory of languageð a general linguistic theoryô(1965:1). This uncertain relationship between linguistics and translation theory continues to be reflected in the literature. Eight years later, we find Jº rn Albrecht expressing regret and astonishment that linguists have not concerned themselves with translation (1973:1), while Shveitser, writing in the same year (although not widely available until 1987), makes the opposite claim, namely that many linguists have long since decided that translation could be the object of linguistic study (1987:13). Shveitser rejects the view that linguistics can explain only the lowest levels of translation activity as being based on too narrow a view of linguistics. He does, however, refer briefly to the furore caused by the first major attempt in Russian to produce a linguistic description of translation (Fedorov 1953), an attempt which provoked a lively polemic from the supporters of literary approaches to translation.

The intervening years seem not to have resolved this tension. Almost 30 years after the Catford-Chomsky declarations, Bell (1991: xv) claims that translation theorists and linguists are going their own separate ways. Similarly, while signalling, in the 1993 preface to a new edition of a work first published in 1978, that developments in linguistics have brought the discipline much closer to the concerns of the translation theorists, Pergnier still warns that there are those who would like to liberate translation completely from linguistics (1993:9).

Tension and disagreements aside, it is clearly fair to say that linguistics does have something to offer translation studies, so much, in fact, that only the briefest outline is possible here of the main areas where the two disciplines can interact.

The relationship between linguistics and translation

The relationship of linguistics to translation can be twofold: one can apply the findings of linguistics to the practice of translation, and one can have a linguistic theory of translation, as opposed, say, to a literary, economic or somatic theory of translation.

In the first instance, a subdivision of linguistics such as sociolinguistics may have something to say about the relation of language to social situation, and what it has to say can consequently be applied in the act of translating. For example, in Barry Hinesô novel *Kes* (1969) a northern English dialect is used in the dialogue, and this should in theory be translated differently from the non-dialectal language of the narrative. This poses a problem, however, since many cultures either do not have a dialect which has comparable cultural functions or connotations or they quite simply do not permit the use of dialect in the written language. In the French translation of *Kes* (1982), the regional dialect is replaced by a sociolect, that is a dialect which is characteristic of a social rather than a regional group. In

other translations, the dialectal feature may simply disappear (as happened in France in the eighteenth century), unless the translator is willing to assume the risky role of trail-blazer. Linguistics can provide some, but not all, of the information on which to base the decision of how to handle dialects and similar features in translation.

In the second instance, rather than applying linguistic theory to elements within the text to be translated, one can apply it to the entire concept of translation itself. Thus, it can be said that Eugene Nidaôs theory of **dynamic equivalence** is, in fact, nothing less than a sociolinguistics of translation. By focusing the translation process on the target-text receiver, who differs from the source-text receiver in language, culture, world knowledge and text expectations in the same way that a northern blue collar worker differs from a southern stockbroker compatriot, we are invited to see the translation process as one of adapting the source-language text to a different social group with what one might, for the sake of terminological comparability, call its own ónatiolectô.

Both of these approaches are found in the writings on linguistics and translation. Authors such as Albrecht (1973), Hatim and Mason (1990), Bell (1991), and many others effectively list the main elements of linguistic theory and show how they supposedly impact upon elements in the translation process and its product. The second approach is found in the works of writers such as Catford (1965), who attempts to describe translation in terms of a specific linguistic theory, in this case Hallidayôs rank-scale grammar; of House (1981), who uses a basic distinction of functional linguistics to describe the two strategies of **overt** and **covert translation** (see QUALITY OF TRANSLATION); and of Shveitser (1987), who draws amongst other things on generative and situational linguistics to describe translation as a rewriting process, which is also, in effect, the approach adopted in translation theories based on linguistically founded taxonomies of translation techniques.

The most famous example of the second approach is Catfordôs linguistic theory of translation (1965). This is on the whole quite disappointing, its main weakness being that Catfordôs model never goes beyond the sentence to incorporate the text as a unit of meaning. It does, however, remain one of the very few truly original attempts to give a systematic description of translation from a linguistic point of view. Catford sees language as a set of systems operating at different levels. This view allows him to define the conditions of **textual equivalence** as opposed to **formal correspondence** (see SHIFTS OF TRANSLATION) and to describe broad translation types using three sets of criteria:

(a) in terms of the extent of translation, Catford distinguishes between **full translation,** where the entire text is submitted to the translation process and óevery part of the SL text is replaced by TL text materialô (1965:21), and **partial translation,** where ósome part or parts of the SL text are left untranslatedô (ibid.). This is not a technical distinction but one which Catford adopts in order to avoid confusion between the nontechnical sense of *partial* and the technical way in which he uses the term **restricted translation** (see below).

(b) in terms of the levels of language involved in translation, a distinction is drawn between **total translation** and **restricted translation.** In **total translation,** which is what is generally meant by translation, all the linguistic levels of the source text (phonology, graphology, grammar and lexis) are replaced by target-language material. EQUIVALENCE in this type of translation is normally only achieved at the level of grammar and lexis, and Catford therefore defines total translation as the óreplacement of SL grammar and lexis by equivalent TL grammar and lexis with consequential replacement of SL phonology/graphology by (nonequivalent) TL phonology/graphologyô (ibid.: 22). In **restricted translation,** on the other hand, there is óreplacement of SL textual material by equivalent TL textual material at only one levelô (ibid.). There are two main types of restricted translation: **phonological translation** and **graphological translation.** Restricted translation at the grammatical level or lexical level only is ódifficult if not impossibleô because of the interdependence of grammar and lexis

(ibid.: 24). Catford also stresses that there can be no restricted translation at the interlevel of context because óthere is no way in which we can replace SL ñcontextual unitsò by equivalent TL ñcontextual unitsò without *simultaneously* replacing SL grammatical/ lexical units by equivalent TL grammatical/ lexical unitsô (ibid.: 22).
(c) in terms of the grammatical or phonological rank at which translation equivalence is established, Catford distinguishes between **rank-bound translation,** which involves a deliberate attempt to consistently select TL equivalents at the same rank in the hierarchy of grammatical units, for example at the rank of morpheme, word, group, clause or sentence (ibid.: 24), and **unbounded translation,** where equivalences óshunt up and down the rank scale, but tend to be at the higher ranksð sometimes between larger units than the sentenceô (ibid.: 25; see also FREE TRANSLATION).

Applying the findings of linguistics to translation

The disenchantment of translation theorists and practitioners with linguistics is said to arise from the refusal of American structural linguistics to address the problem of meaning on the grounds that meaning is scarcely structured and, in any case, unobservable. This type of linguistics is obviously of little assistance to translation, since, as Catford says, ó It is clearly necessary for translation-theory to draw upon a theory of meaningô (1965:35). However, linguistics did fairly quickly come to the task of modelling meaning both at word and sentence level. To describe meaning at word level, it produced concepts such as denotation, connotation, componential analysis, and semantic fields; and to describe sentence meaning it generated concepts such as presupposition and entailment. A discussion of some or all of these forms the bulk of the works by Bell (1991) and Pergnier (1993), among others. The relevance of componential analysis to translation has been discussed by Nida (1975b, Chapter 13) and Newmark (1988, Chapter 11).
The importance of these concepts for translation is that their application in comparative linguistics demonstrates clearly that the mean ings and meaning structures of one language do not match those of another. From a linguistic point of view, one could almost say that each language is full of gaps in relation to other languages. Most English speakers, for example, will normally use just the one word to refer to their home lighting *(Put the light on),* whereas French people may refer to the same thing by a number of different terms, depending on the shape or position of the light fitting. Mounin (1963) gives similar examples from the semantic field of French bread, amongst other things, while Bassnett (1980/ 1991) opens her work with a comparison of Italian and English words for butter. One could almost say that these cultural incompatibilities are the óbread and butterô of many works on linguistics and translation. Albrecht uses the interesting analogy of currency transfer to describe such incompatibilities: although the aspect and numerical value of the coins and notes changes, their real value should not, but in reality it does, since they fit into a different price structure (1973:5; see also Pym 1992a).
Incompatibilities of this type have obvious linguistic implications for translation. The meaning which is transferred in translation is nearly always contextual and usually involves some form of loss. This is now a commonplace of linguistic theories of translation. Consequently, one task of a linguistic translation theory becomes that of defining the translation techniques required to deal with these mismatches and the relations they set up between languages.

Word and phrase level taxonomies

The Russian translation theorist Retsker (1974) talks of three forms of correspondence between source and target language. These are **equivalence,** by which he means one-to-one correspondence, **analogy,** that is quasisynonymy and partial equivalence, and **adequacy,** where the translator departs from the wording of the original and the dictionary offerings to use four translation techniques:

(a) concretization or differentiation, with its corollary generalizationð for example *Geschwister* usually becomes the more concrete and differentiated *brothers and sisters,* rather than *siblings)*

(b) logical derivationð *shorter working hours*, which is result or effect, becomes *Senkung der Arbeitszeit* (literally ócreduction in work timeô), which is a process or cause
(c) antonymic translationð *est une valeur d®j¨ ancienne* (literally óis an already old valueô) becomes *is by no means a new value*
(d) COMPENSATIONð as in the earlier reference to *Kes*, where the absence of a suitable dialect is compensated for by a choice of sociolect.

A more accessible and detailed discussion of these terms (which are, not surprisingly, very similar to those found in other taxonomies) can be found in Shveitser (1987), from whom the German examples are taken. Shveitser extends the analysis by summarizing a Russian theory of generative grammar in which deep structure tags account for selection restrictions (rules governing the combinability of words into phrases) and so allow translation to be viewed as a process of paraphrase by providing no fewer than 55 lexical and 22 syntactic rules to guarantee the maintenance of equivalence within an altered form or structure. Most translators would clearly find such an apparatus unwieldy.
Eugene Nida (1969) has proposed his own simpler version of deep structure analysis, in which complex structures or sentences are first reduced to **kernels,** or simple sentences, using just the four categories of Object, Event, Abstraction, and Relation; target language surface structures are then arrived at by a series of transformational rules. It has been pointed out by many commentators that such a process is almost certainly not followed by actual translators, whose analyses of the source language text, if undertaken at all, are far more likely to take the form of discursive explanations to themselves of what they think the text is about. On the whole, deep structure and transformational grammar would seem to have offered very little to the study and theorization of translation.
These analyses tend for the most part to be concentrated at word or phrase level, and it is mainly to describe this level that translation taxonomies have been developed. Such taxonomies represent ways of accounting for translation EQUIVALENCE. Retskerôs taxonomy has already been mentioned, and there are quite a few others, but the most famous, and one of the most criticized, is undoubtedly the one proposed by Vinay and Darbelnet (1958), while the most recent is offered by Malone (1988). Vinay and Darbelnet describe the techniques of borrowing, calque, literal translation, transposition, modulation, equivalence and adaptation, with examples from the linguistic levels of lexis, grammar and text. Malone discusses various techniques of matching, zigzagging, recrescence, repackaging, reordering and recoding, most of them with sub- and sub-sub-divisions that form quite a complex edifice. His claim is that such techniques and procedures will óserve either as tools for the study of completed translation (the **analytic** mode), or as helpmates in the act of translation (the **operative** mode)ô(1988:2). However, many translators find, like Ladmiral (1979:211), that linguistics cannot provide translation techniques which can be applied in a linear fashion, though this does not prevent Ladmiral himself from offering his own translation **theorems,** a mixture of concepts and techniques such as ócontresens minimal, dissimilation, incr®mentialisation, intraductionô, etc.

Text linguistic approaches
Word and phrase level taxonomies, even where they are context-sensitive, are inadequate for dealing with all the problems faced by translators. It is usual, therefore, to broaden the scope to the TEXT LINGUISTIC level of register analysis (tenor, mode, domain), DISCOURSE ANALYSIS (thematic structure, coherence, cohesion) and PRAGMATIC analysis (speech acts, Gricean principles, language and text functions). This is more or less the progression followed in Hatim and Mason (1990, 1997), Bell (1991), and Baker (1992).
One of the earliest applications of the concept of register to translation was provided by House (1981), who showed how the two major text functions (**ideational:** conveying ideas, and **interpersonal:** relating author, text and reader) are supported by register parameters such as medium and social role relationship, and how on this basis a translation can be judged not just on semantic match but by the

degree of register match or mismatch (see QUALITY OF TRANSLATION). It is more CUStomary now to present a simplified model of register with just three parameters: **tenor,** which relates author to reader through the degree of formality and accessibility of the text; **mode,** which defines the channel used for communication and can therefore have an effect on the degree of spontaneity and reader participation in the text; and **domain,** the definition of which seems to vary from one writer to the next, but is in some way linked to function and genre.

These linguistic concepts are clearly of considerable importance for translation from two points of view. First, all translators should be able to perform such an analysis in order to (a) have an understanding of the text they are translating which allows them to choose the appropriate register in the TL, and (b) produce their own analysis of registers available in SL and TL when they come to tackle new subject matters. Second, the assumption is that the registers appropriate in a given situation will vary between languages and that, as a corollary, register shifts will occur in the process of translation. Sadly, however, very little comparative work seems to have been done in this field, and consequently there is little solid data for translators to go on other than their own experience and common sense. The same is true of vital areas of text linguistics such as **coherence** and **cohesion** (the conceptual and linguistic linkages which combine to make a text a meaningful unit), text typology and text function. It is generally assumed that different languages will handle these matters differently, with consequences for translation. French, for example, will tend to use explicit hypotactic cohesion and coherence devices, but here again there is only a dearth of experimental linguistic data to support such claims. Nevertheless, the works of Nord on textual analysis and of Reiss and Vermeer on functional translation theory point the way (see *SKOPOS* THEORY), and the development of corpus analysis by computer should begin to remedy these deficiencies (see CORPORA IN TRANSLATION STUDIES).

Two final areas of modern linguistics which are often linked to translation come from PRAGMATICS, which, being concerned with the use-value of utterances, is of para mount importance to translation studies. They are the so-called Gricean implicatures and the theory of speech acts. The concept of **implicature** is based on the assumption that conversation is guided by a set of principles such as: be polite, do not say more or less than you have to, and so on. When one of the principles is violated, something is implied above and beyond the normal routines of conversation. Although the concept was developed primarily for the analysis of spoken language, its relevance to translation is also clear. The politeness principle could be used in explaining decisions taken in the course of translating offensive material into cultures where it is not customary to cause offence in writing. The principle of quantity has clear relevance in translating material which is unfamiliar to the TL audience. Furthermore, different languages will apply the principles in different ways in different situations, and this knowledge should form part of the translatorôs competence.

Finally, it has been suggested that a knowledge of speech act theory is important to translators. Hatim and Mason (1990), for example, provide speech act analyses of passages of English on the assumption that the **speech act** (passing judgement, giving orders, and so on) underlining the actual words used will influence the translation. This is, however, frequently not the case, since a literal translation will often produce the desired effect without the need for further analysis. This observation describes, in a nutshell, the problematic status of linguistics with regard to translation theory and practice. In sum, modern linguistics clearly provides powerful tools for the analysis and understanding of language, and these tools ought to be part of the competence of every translator. However, these tools frequently prove to be more useful as diagnostic techniques, to find out what has gone wrong in a translation after the event, rather than as systematic aids for use during the event. Moreover, much excellent translation is done by people who have no knowledge of what linguistics has to offer. It therefore seems reasonable to suggest that linguistics should not be excluded from discussions of translation, but should, at the same time, be seen as just one way, rather than the only way, of accounting for the translation process.

See also:
CONTRASTIVE ANALYSIS AND TRANSLATION; DISCOURSE ANALYSIS AND TRANSLATION; PRAGMATICS AND TRANSLATION; QUALITY OF TRANSLATION; SEMIOTIC APPROACHES; TEXT LINGUISTICS AND TRANSLATION.

Further reading

Baker 1992; Catford 1965; Hatim and Mason 1990, 1997; Malone 1988; Nida and Taber 1969; Pergnier 1993; Snell-Hornby 1988; Vinay and Darbelnet 1958.

PETER FAWCETT

Literal translation

Literal translation, also called word-for-word translation by CICERO (106ï 46 BC; see LATIN TRADITION), Horace (65ï 8 BC) and virtually everyone thereafter, and METAPHRASE by John DRYDEN (1631ï 1700; see BRITISH TRADITION), is ideally the segmentation of the SL text into individual words and TL rendering of those word-segments one at a time. This ideal is often literally impossibleð an inflected word in an agglutinative SL, for example, can almost never be replaced with a single word in an isolative TLð and, even when literally possible, the result is often unreadable. Hence most so-called literal translations are in fact compromises with the ideal: looser renditions that replace individual SL words with individual TL words wherever possible, and cling as closely as possible to the SL word order in the TL.
Catford (1965) attempts to obviate the confusions inherent in the loose terms word-for-word, literal, sense-for-sense, and free by speaking of rank-bound translation and unbounded translation. **Rank-bound translation** proceeds by rendering textual segments that are all at the same **rank** (morpheme, word, group, clause, or sentence). In this sense, a strictly literal translation, in the old sense of rendering only one word at a time, and a strictly sense-for-sense translation, in the Latin sense of rendering only one sentence at a time, would both be rank-bound. A translation that did not adhere so closely to a single rank or textual segment but rendered now individual words, now whole sentences, sometimes condensing, sometimes expanding, etc., would be an **unbounded translationð** even if the rank-shifts were between words and phrases and thus looked near-literal. In his terminology, in fact, literal and free are sub-categories of unbounded translation, the former being unbounded translations at the lower ranks (words and phrases), the latter unbounded translations at the higher ranks (clauses and sentences).
The earliest translations that survive today, Greek-to-Latin translations by Gnaeus Naevius (*c.*270ï *c.*200 BC) and Lucius Livius Andronicus (*c.*284ï *c.*204 BC) from the third century BC, are literal; and by the mid-first century BC, when Cicero first theorized translation for the education of the orator, translation had come to be thought of as definitively literal. Thus when Cicero and later Horace warned against translating word-for-word, they specifically warned against rendering like a translator, *ut interpres,* as Cicero puts it. To translate was to render one word at a time; to render an SL text more freely into the TL, *ut orator,* like an orator, in order to persuade a TL audience effectively, was to do something altogether different. Even very recently, in 1955, Vladimir Nabokov continues to assert this ancient conception of translation: ôThe person who desires to turn a literary masterpiece into another language has only one duty to perform, and this is to reproduce with absolute exactitude the whole text, and nothing but the text. The term ñliteral translationò is tautological since anything but that is not truly a translation but an imitation, an adaptation or a parodyô (1955, 1992:134).
In his letter to Pammachius (AD 395), JEROME (347ï 419/20; see LATIN TRADITION) launched a divergent and more conflicted attack on literalism, coining the term **sense-for-sense translation** for a faithful middle ground between the faithful literalism Cicero and Horace censured and the free imitations they defendedð but also, problematically, defending literal translations of Scripture, ówhere even the word order holds a mysteryô. Since his letter is largely a series of examples in which the Septuagint translators and the evangelists translated passages from the

Hebrew Old Testament loosely, freely, sense-for-sense into Greek, this is a strange claim, and probably evidence that even Jerome, despite his thoroughgoing radicalism, had not totally demystified the sacrality of SL word order. Mystical traditions both before and throughout the history of Christianity have typically conceived of their sacred texts as dictated by their god, and thus as taboo, to be approached only with great reverence for the actual words (and letters, and their sequences) on the pageð and with a fear of changing even a syllable.

Orthodox Christianity, and the mainstream theory of translation built on it by Jerome and his followers, has been an exoteric assault on this worship of the SL letter, calling it idolatry; Augustine (354ï 430), in fact, in *On Christian Doctrine*, stated his preference for the Septuagint translation over the original Hebrew and Aramaic texts, because the 72 Greek translators at Alexandria were guided by the Holy Spirit. For an esoteric, the original text always takes precedence, and a translation must cling to its contours as closely and reverently as possible; for the exoteric Christian church, a translation conceived as divinely inspired (as Jeromeôs Vulgate came to be) always takes precedence, and divine inspiration is taken to mandate conformity not to SL word order but to orthodox doctrine. An exoteric translation must thus make sense not only in the TL, but in a dogmatic system that is operative in the TL but is taken to be universal, pre-existing not only the translation but the SL text as well. A correct sense-for-sense translation renders what the ecclesiastical institution takes to be the abstract, transcendental sense of the SL textð a sense that the SL author himself may not have fully understood, as when authors of books of the Old Testament have the gods refer to themselves in the plural (the *Elohim*, which the faithful sense-for-sense translator renders as the singular LORD) or do not yet fully understand the typological significance of their own words in pointing ahead to Christ.

But it was to be many centuries before this orthodox theory of translation was fully assimilated into the unconscious practice of translators, and literal translation continued to flourish throughout the Middle Agesð and was even influentially defended by BOETHIUS (470/75ï 524; see LATIN TRADITION), John Scotus Erigena (c.810ï 877), Burgundio of Pisa (d. 1193), and others. Indeed some students of medieval translation theory, such as Brock (1979) and Schwartz (1944) have claimed that medieval translation was normatively literal. Copeland (1991) offers a more complex analysis of medieval translation in terms not of word-for-word and sense-for-sense translation, but of the conflicting traditions of rhetoric and grammar. In any case, by the early fifteenth century sense-for-sense translation had been accepted by almost every-one as the only orthodox approach to a foreign text, and the Renaissance saw the birth of the theoretical treatise on translation, usually dedicated to the inculcation of that principleð couched, typically, in the form of a survey of different approaches to translation. Renaissance translators like Leonardo BRUNI (1370ï 1444; see ITALIAN TRADITION) ridiculed their predecessorsôliteral renditions of classical texts, and retranslated those texts en masse in the new mode developed by Jerome a millennium earlier.

But literalism didnôt disappear under this orthodox onslaught; it only went underground, resurfacing most strikingly in the work of the German Romantics (see GERMAN TRADITION), who were careful not to call the translations they defended literal. For Johann Gottfried von Herder (1744ï 1803), for August Wilhelm von SCHLEGEL (1767ï 1845), for Friedrich SCHLEIERMACHER (1768ï 1834), for Johann Wolfgang von Goethe (1749ï 1832), for Wilhelm von Humboldt (1767ï 1835), the issue in translation was no longer segmentation, or what formal unit to isolate for translation, but what might be called geohermeneutics, the problematics of interpreting texts across cultural boundaries. The translator either appropriates the foreign text, brings it home in a form palatable to the monolingual TL readerð producing something like sense-for-sense translationsð or s/he surrenders to the attractions of the foreign text and seeks to escort the TL reader abroad, to immerse the TL reader in the textural feel of the SL culture, producing something like literal translations (see STRATEGIES OF TRANSLATION). In this new conception of the old dualism, the German Romantics sided

wholeheartedly with the latter, attacking the French neoclassicists for assimilating the foreign authors they translated to French tastes and fashions and praising German translators like Johann Heinrich Voss (1751ï 1826) for their willingness to retain the strangeness or foreignness, or what would come by the 1980s to be called the alterity, of the SL text.

In the twentieth century, this Romantic foreignizing conception of translation has been picked up and passed on by a succession of brilliant theorists, from Walter Benjamin (1892ï 1940, ótheTask of the Translatorô, 1923) through Martin Heidegger (1889ï 1976, *The Principle of Ground*, 1957), to George Steiner (*After Babel*, 1975), Antoine Berman (*The Experience of the Foreign*, 1984/1992), Lawrence Venuti (*The Translatorôs Invisibility*, 1995), and others. Like most of their Romantic precursors, these later theorists typically dualize translation and assign overtly moral charges to the two choices: either you domesticate the SL text, cravenly assimilate it to the flat denatured ordinary language of TL culture, or you foreignize it, retain some of its alterity through literalism, and so heroically resist the flattening pressures of commodity capitalism. There are no other alternatives, no middles excluded by the dualism; and the moral imperatives behind the choice, if not always practical in the real world (a translator might be forced to domesticate in some circumstances, to make a living), are nevertheless irrevocable.

See also:

FREE TRANSLATION; UNIT OF TRANSLATION.

Further reading

Berman 1984, 1992; Brock 1979; Catford 1965; Schwartz 1944; George Steiner 1975; Venuti 1986, 1995.

DOUGLAS ROBINSON

Literary translation

practices

Literary translation is the work of literary translators. That is a truism which has to serve as a starting point for a description of literary translation, an original subjective activity at the centre of a complex network of social and cultural practices. The imaginative, intellectual and intuitive writing of the translator must not be lost to the disembodied abstraction which is often described as ótranslationô.

Literary translators have to connive or contend with the well-established hierarchies in the definitions of what constitutes literature: poetry, drama and proseð usually in that order, of óhighô culture as opposed to ólowerô categories such as science fiction, childrenôs fiction and ópulpô fiction. These hierarchies are reflected in general assumptions about both the relative worth and difficulty of translating the constituent sections of literary production. Such categorizations have been attacked by cultural theorists, post-modernists and some translation scholars who have pointed out how the construction of canons has been informed historically by value-judgements refracted through prejudices of class, gender, nation and race. These attacks have also undermined confidence in the authorôs interpretation of what s/he has written in favour of the multiplicity of readings by readers: the kingly or queenly author has been dethroned and replaced by a fragmented realm of individual readers (Venuti 1992). The work of literary translators implicitly and sometimes explicitly challenges the authority of the canon, the nationalism of culture and the ódeathô of the author.

A literary translator is bilingual and bicultural and thus inhabits a landscape which is not mapped by conventional geographies; s/he is at home in the flux that is the reality of contemporary culture, where migration is constant across artificial political boundaries. In self-styled monolingual dominant cultures, as in the Anglo-Saxon varieties, that flux is often portrayed as a threatening, if not a pathological state of being. Literary translators are involved at a keen point of cultural convergence because they translate those works which, for whatever reason, are selected for translation and which now exist where otherwise there would be silence. They often play a key role by suggesting works for translation or regularly writing readersô reports for publishers on books sent by foreign authors or

their agents. The eventual selection implies the work is representativeð even if it is anticanonicalð of a particular quintessential use of language and feeling in the source culture. It also implies that the publishers believe there is a market for that literary translation. By definition, nevertheless, any literary translation breaks the nationalist canon because, however assimilated by the translation and publishing process, it introduces into the reading space of non-readers of the source language a work that would otherwise remain an array of meaningless letters or symbols. As the creator of the new work in the target culture, the literary translator operates at the frontiers of language and culture, where identity is flux, irreducible to everyday nationalist tags of óArabô, óEnglishô or óFrenchô, or to foreign talk seen as irritating jabber.

Literary translators also belong to a cash nexus of relationships and a tradition of social practices within the publishing industry. A contract has to be signed, payment agreed, and decisions about copyright and deadlines for delivery of the manuscript have to be reached, usually in the course of the translatorôs lone negotiations with a publisher. Payment may be in the form of an advance on royalties. Usually, the originating author accepts a royalty of 8 per cent that in principle leaves 2 per cent for the translator. For a publisher who sees the translator as an added expense, a small payment may be made as an advance on royalties or a flat fee worked out on the basis of a rate per thousand words. Many literary translators argue for an advance based on the actual amount of time they estimate the translation may take rather than such piece-work rates. Grants from sponsoring Ministries of Culture or bodies such as the Arts Council in Britain or the National Endowment for the Humanities in the United States are sometimes awarded to publishers to defray the cost of translation (see PUBLISHING STRATEGIES). Contracts usually include some line about óproviding a language that is faithful to the originalô and commit the translator to the correction of proofs.

These arrangements may differ from country to country. In countries with a buoyant demand for translations, a publisher may have an in-house team of translators. *Actes-Sud,* for example, in France, have a company where readersô reports, the commissioning of translations and translators, and the whole chain of production is run by literary translators who are part of the professional administrative framework of the publishers (Mattern 1994). In Britain and the United States, it is more likely that publishers will work with freelance translators they know or will contract them on the basis of word-of-mouth recommendation (the ófriend of a friendô), proof of previous work or by reference to directories of literary translators.

Literary translators often do not have an agent, because agents are not interested in the slender earnings to be gleaned from representing literary translators. There are translatorsô associations which will advise on contracts and legal help in disputes, but characteristically they do not become involved in the actual negotiations over individual contracts. Literary translators, like all writers, are a heterogeneous social grouping. Some can live on their inheritances or the windfall of a royalty from a best-seller, some may combine literary translation with full- or part-time academic posts or other work, but freelance literary translators throughout the world depend on the amounts they receive for their translations to pay for the electricity that powers the word-processor.

What then of literary translation and the órebirthô of the author? The process of translation differs slightly from translator to translator and is influenced by the particular work translated. However, whether there is to be collaboration with a living author, or study of previous translations in the case of a óclassicô work, there are common stages and problems in the work of literary translators. It used to be the case that translators did not write about these issues (George Steiner 1975), but there are now a number of case-studies written by translators about their mode of operation (for example Felstiner 1980; Levine 1991).

First, the literary translator confronts words set on the pageð in a certain context and with particular resonancesð by an author who may be dead physically or metaphorically and now lives in the variegated readings by a host of readers of the source language. There is at

least a minimum commonality to those readings created by the original. The literary translator creates a new pattern in a different language, based on personal readings, research and creativity. This new creation in turn becomes the basis for multiple readings and interpretations which will go beyond any intentions of either original author or translator. Nevertheless, it is the fruit of thousands of decisions, large and small, and of creative activity on the part of the translator.

An essential preparation for the translation will be careful reading and re-reading and accompanying research of source text and other work by the author. This can include travel to the writerôs country and historical and literary research. It often helps to read works that play a similar though different role in the target culture. For Felstiner (1980), this meant reading poetry by High Church T.S.Eliot in order to gauge the right voice for Pablo Neruda, the Chilean Communist. In the case of a living author, a range of collaborative possibilities offer themselves. Some authors enjoy participation in the translation to the extent that the final fruit of the collaboration is a new work in which they extend and add new sections (Levine 1991). Others may add marginal comments to a draft. Sometimes, a translator may decide on very limited collaboration with an author in order to further a strategy of translation that is not tied too closely to equivalence, and this can give more scope for intervention on the part of the translator (Venuti 1995). There are translators who opt not to research the scholarly background of the work they are translating, presumably in pursuit of a more ówriterlyô, intuitive mode (Peters 1995). Whatever the strategy adopted by the translator, any translation is ultimately the product of multiple readings and drafts which precede and determine the shape of the final draft delivered to the publishers. Context is crucial. The process may be truncated or altered by external forces: the publication of a book may have to coincide with the release of a film, a dramatic script may have to be handed to production so staging can be started and the translation be changed in that process, or in a tradition upheld by London theatre companies a óliteralô translation may be given to a well-known writer who then produces a literary version. Different strategies may be necessary to approach a short lyric poem or a long work of prose fiction. A translator of fiction has to engage with the different rhythms, the images and symbols an author will use in the course of hundreds of pages (Levine 1991). Repeated reading and research enable the translator to identify such patterns, though some will be translated subconsciously as part of the process of imaginative rewriting. In dense texts resonant with ambiguities and alternative meanings by a James Joyce, a translator works at disrupting the target culture in the way the original work disrupted the standard language and received notions of the source culture (Conde-Parilla 1994). Literary translation is then a very social, culturally-bound process where the translator plays a key role in a complex series of interactions.

When a manuscript is submitted to a publishing house, the editing process involves the application of a new set of criteria to the translation. There may be a house-style that an editor uses across the board, and this may be applied, appropriately or otherwise, to a literary text in translation. In the English, Spanish and Portuguese-speaking worlds, for example, there will be issues of different dialects and editors who will only accept their variety of standard. This often leads to partial and usually inconsistent adaptations of translations into, say, American English or British English. Some leading translators have argued against this practice, explaining that ó*editors can play havoc as they try to anglicize the text*ô (Pontiero 1992:303), and some have called for the retention of the language of the translator (Wright 1993). The editorôs reading, however, need not simply be a threatening and standardizing project. A fresh reading brings new insights and can eliminate mistakes that would otherwise mar the final version.

Conscious decisions which involve changing the translation are made at every stage, by editors and translators, in order to cater for the perceived needs of the receiving, dominant culture; Kuhiwczak (1990), for example, discusses the case of cuts made to Milan Kunderaôs novel *The Joke*. It is also worth pointing out that many publishing houses do not employ editors with a knowledge of the source language and there is no tradition of

sub-contracting freelance editors with such knowledge.
A published translation is the fruit of a substantial creative effort by the translator, who is the key agent in the subjective activity and social practice of translation. Whatever the restraints of the network of social and cultural factors, it is ultimately the literary translator who makes the thousands of decisions that give a literary work its óafterlifeô: an existence in other languages (Benjamin 1923).
See also:
DRAMA TRANSLATION; LITERARY TRANSLATION, RESEARCH ISSUES; POETICS OF TRANSLATION; POETRY TRANSLATION; PUBLISHING STRATEGIES; SHAKESPEARE TRANSLATION; STRATEGIES OF TRANSLATION.

Further reading

Felstiner 1980; Levine 1991; Pontiero 1992.

PETER BUSH

Literary translation

research issues

Many of the books written on translation through the ages deal largely with literary translation, and in particular with the difficulty of ótranslating wellô and of being ófaithfulô. Such discussions are based on an assumption of universality and on ahistorical claims; they rarely offer any scholarly insight into the way actual translations have been produced and used through the ages. Scholarly work does exist, but it is rather heterogeneous, making it difficult to provide a reliable overview of either the history or current thinking about literary translation.

Literary translation: a problem of definition

The very use and combination of *literary* and *translation* is symptomatic of the casual way in which the concepts of literature and of translation have so far been taken for granted. Neither concept is simple or well defined in most cultures. A historical exploration of the way in which the object of study has been conceptualized, with the aid of such things as dictionaries, encyclopedias and other key instruments of cultural knowledge, is therefore very much needed. The same applies of course to translation practices and their exact relationships with the more or less explicit theories elaborated at different points in history.
The use of the term *literature* and its equivalents in various languages to refer to specific patterns of creativity in style, genre, and so on seems to be a rather modern development, dating back only to the eighteenth century (Escarpit 1962; Culler 1989). Scholarship has not established clearly the extent to which *literature* and *a literature* are necessarily linked to one particular language and, even less, the extent to which particular literary traditions may be linked to a given territory, nation or state. It is generally assumed that such links exist a priori, but this assumption is untenable for a variety of reasons. A tenuous relationship between literature and other entities such as language, territory and nation would suggest that translated literature will not necessarily manifest signs of interaction between different literary traditions (Lambert 1984). The concept of translation itself is similarly far from being universal, and where it does exist, the borderlines between it and related concepts such as ADAPTATION and rewriting are not necessarily clear or uniformly drawn, whether historically or at a given moment in time, not even within the same linguistic tradition (van Gorp 1978).
The ubiquity of the type of event that is casually referred to in translation studies as *literary translation* makes it incumbent on scholars to define the conditions under which this type of event takes places, as well as to investigate the conditions under which it does not occur. This is no easy task, given the ambiguous status of translated literature, particularly in view of the problem of visibility/invisibility of the act of translation. A translation may be presented explicitly as a translation, in which case it is visible, or it may be disguised as an original, which explains why the majority of readers remain unaware of the foreign origins of some literary texts. The latter is particularly true of fairy

tales and childrenôs literature. What complicates the issue even further is that original texts are also sometimes presented as translations (see PSEUDOTRANSLATION). But it is far more common for a translation to be disguised as an original than it is for an original text to be presented as a translation, particularly in the world of mass literature and in the business world (Lambert 1989). Both pseudotranslations and invisible translations provide interesting indicators of the value position of imported literature in a given culture and therefore deserve to be studied systematically as central issues in the development of literatures.

Another reason why translation is often invisible and ambiguous is that not only entire texts but also text fragments and discursive patterns may be imported into the target literature. In this sense, the difficulty of drawing a clear line between what is original and what is translated in a given literary tradition reflects the wider difficulty of identifying what is indigenous and what is foreign in any language: all languages contain many elements and patterns which are ultimately foreign in origin.

To the extent that literatures (as literary traditions or systems) are tied to particular languages, they have all developed, at least in part, with the aid of literary exchange via translations (Even-Zohar 1978a; Lambert 1991; Bassnett 1993). It is not at all clear, however, where and how this exchange takes place nor what the exact impact of translation on a given literary tradition may be. Notwithstanding the long history of scholarship which asserts the innovative nature of the interaction between literature and translation, we can no longer justifiably assume that such exchanges are necessarily innovative (Even-Zohar 1978a). It is fair to say, however, that there are many instances where a literary tradition has been greatly influenced by imported and translated models on the level of stylistic devices, metaphors, narrative structures or entire genres (such as the modern novel) and entire genre systems (for example the Aristotelian genre tradition in the West). What seems to play a decisive role in determining the extent of such influence, as well as the very definition of translation within a given literary tradition, is the position of literary translation as such and the extent to which it has become canonized (Even-Zohar 1978a; Poltermann 1994; see POLYSYSTEM THEORY). Indeed, in most western societies literary translation seems to have become so prestigious that the very concept of translation tends to be reduced to literary translation, as can be seen in the definitions offered by most dictionaries and encyclopedias. Most cultures will cite instances of literary translation, in the narrow sense, as examples of good or well-known translations, rather than say BIBLE translations, even though the latter have been imported more systematically and with far-reaching consequences into most cultures. The canonization of literary translation is a consequence of the prevalence of a NORMATIVE concept of translation and is restricted to literary translation *vis-¨-vis* other types of translation and other texts in the target culture. It is rarely the case that a literary translator and his/her own text have acquired more prestige than the canonized source text and source author: translations of Virgil and SHAKESPEARE belong to the core of canonized literary writing and their translators have benefited from this situation, but they hardly vie with the original authors in terms of prestige. Exceptions do occur as, arguably, in the case of Baudelaire as translator of Edgar Allan Poe, but only very rarely.

Literary translation: research models

Given that translation is a culture-bound phenomenon, it is essential that we study the way in which it varies through time and across cultures, as well as the reasons for this variation. Clearly, there is a need here for theoretical and methodological models which can provide a research-oriented set of hypotheses for studies of this type. One such model has been proposed by Toury (1980, 1995) for both literary translation and for translation in general, based on the concept of NORMS which is borrowed from sociolinguistics and the social sciences. This model is an extension of POLYSYSTEM THEORY, as elaborated by Even-Zohar (1978a). Polysystem theory, and by extension Touryôs model, assumes that translations never function as totally independent texts and that translators

always belong in one way or another to a literary and/or cultural environment, even if this environment is geographically remote from their place of residence. The relationship between translations and their environment may vary, and may at times be negative, but it is always there, shaping translation behaviour and influencing the position of translated literature. Identifying and describing the position of translators and translations *vis-¨-vis a* given readership is no easy matter. Clear parameters need to be elaborated for locating translators and translations first and foremost with respect to the target literature, but sometimes also with respect to the source literature, and even with respect to an intermediary tradition on which a translation may be based (Toury 1980:53, 56; Stackelberg 1984); the latter, i.e. intermediate/indirect translation, is particularly common in a (post-)colonial context (Lambert 1995). By and large, translators and translations function as translators/ translations rather than as writers/literature, as in the case of contemporary translations of the Greek classics, and this may be due either to their own strategies or to their position from the point of view of the dominant literary groups (Toury 1993).

Translation is a type of communication which points, often explicitly, to a previous communication in another language, or to parts of it. This relationship with a previous communication assumes some form of equivalence (Toury 1980:54) which is nevertheless thought to be unattainable in practice. The concretization of the elusive notion of EQUIVALENCE is essential for a description of the position of translated literature because it can explain how and even why value and power relationships between the traditions involved determine the very concept of translation. Numerous types of equivalence may be postulated in a given culture, and even within the same text, but the NORMS of equivalence are to a certain extent predictable: for example, proper names in novels are often adapted to fit into the target tradition in France but hardly ever in the Netherlands. The norms, models and strategies employed in a given translation cannot be understood in isolation from the dominant and/ or peripheral literary and cultural environment in which the translation has to function. This environment is complex and is generally defined in terms of the target culture rather than the source culture. And yet, contemporary mass culture has gradually redefined, even partly erased, the borderlines between source and target worlds while placing (literary) translation within a multilateral rather than a bilateral frame of reference (Lambert 1989). Nevertheless, given that literary translation and literary imports in general are goal-oriented activities designed to fulfil a need in the target literary tradition, an analysis of these needs and the strategies employed to address them may help us explain the dynamics of literary relationships and traditions, and hence of literary translation.

Within this functional research paradigm, then, it is assumed that all translation activity (whether it involves producing, using or commenting on translations) is guided and shaped by such things as the norms, value scales and models which are prevalent in a given society at a given moment in time. The study of literary translation therefore consists of the study of translation norms, models and traditions. Any translation activity, and any utterance about translation, is part of the data that can be used to elaborate a profile of a given translation environment and to establish the position that literary translation occupies on the cultural maps of the world (Lambert 1993), and indeed whether it plays a significant role in shaping the dynamics of such maps. In this respect, statements by translators and their critics or readers are interesting not so much in themselves but as objects of research. Most cultures have only a limited tradition of translation criticism and theory, but there is generally an obvious systematicity in their implicit discourse on translation. The entire network of relationships between translated texts, translators, their critics and readers becomes more intelligible when considered as a complex tradition or system.

Descriptive studies of literary translation

According to Even-Zohar, it is possible to predict the conditions under which translations might occupy a central or peripheral position and might be innovative or conservative in the strategies they employ. Descriptive studies are

required to test the validity of this hypothesis and to provide a basis for elaborating general principles that can help us predict such conditions, if they are indeed possible to predict. Some descriptive studies have been undertaken in recent years, and the tradition of translation has been studied more or less systematically in certain cultures, in particular the European ones. The European Renaissance period and its contribution to the birth of the very concept of literary translation (Hermans 1986), French classicism with its strong and enduring tradition of *les belles infid¯les* (Zuber 1968; Stackelberg 1984; Dðhulst 1987), and the remarkably rich German translation culture (Frank et al. 1987-) have been covered by such studies. Some research has also be done on the reception (rather than the translation) of Greek and Roman classics (Delcourt 1925; Mund-Dopchie 1984) and of SHAKESPEARE in Europe (Delabastita and Dðhulst 1993), where indirect translation has played a significant role.

There is still a need to investigate the beginnings of various European literary traditions, focusing on literary translation as one type of literary and cultural import (Lambert 1986). Most national literatures seem to have based their canons on the Greek and Latin models, often with the mediation of the French canon, and to have kept these canons alive with the help of translation as the supreme rhetorical exercise (Rener 1989). The differentiation of literary traditions during the Romantic Age illustrates a double movement in the position of translated literature: on the one hand, the Shakespearean and other new models helped the various national traditions to establish their new rhetorics and genre systems, gradually substituting theatre and the epic with prose works; on the other hand, the classical tradition has been pushed further and further into the periphery of literary life and now survives mainly in didactic traditions rather than in literature, though it is fair to say that attempts have occasionally been made to reintroduce the classics into modern literature. In terms of theoretical models of translation, the German tradition has been by far the most influential. Lessing, Voss, Herder, Goethe, SCHLEIERMACHER (see GERMAN TRADITION) and the German Romanticists, among others, have all used translation explicitly as a key instrument in developing German culture on the basis of a systematic interaction between the (more or less French) classical tradition and the new world (see especially Frank et al. 1987-).

Extending the range of descriptive research beyond this essentially restricted European frame of reference will most likely prompt us to revise our understanding of literary translation considerably, especially if we include oral literature and the history of colonization within our purview (Bassnett 1993; Lambert 1995). The literatures of North America and Latin America seem to have developed almost entirely on the basis of translation, in much the same way as the Roman tradition was based on the Greek one. We may well discover that all colonial culture, writing systems and literacy have developed on the basis of translated literature. In Africa, and also in Korea (Hyun, forthcoming), this process occurred with the aid of the Bible and John Bunyan. In Japan and in South East Asia, the novel use of colloquial language in translations has shaped contemporary written usage (Hyun and Lambert 1995; Murakami 1995). DUBBING and SUBTITLING, two new genres used in the audiovisual representation of fiction and hence arguably belonging to the category of literary translation, have played and continue to play a similar role (Delabastita and Lambert, 1996). Given that translated literature has been so influential in shaping the dynamics of discourse, communication and culture, its traditional treatment as an art that is best described by reference to individual, anecdotal experience no longer seems justifiable, and the need for serious, descriptive research in this area cannot be overestimated.

See *also:*
ANTHOLOGIES OF TRANSLATION; DRAMA TRANSLATION; LITERARY TRANSLATION, PRACTICES; POETICS OF TRANSLATION; POETRY TRANSLATION; SHAKESPEARE TRANSLATION.

Further reading

Bassnett 1993; Even-Zohar 1978a; Hermans 1986; Holmes 1988; Holmes et al. 1978; Lambert 1984, 1986, 1991, 1995; Lambert and Lefevere 1993; Lefevere 1981, 1991; Toury 1993.

JOSɆ LAMBERT

M

Machine-aided translation

A variety of definitions exist for machineaided translation, also known as **computer-aided translation.** Between them, these definitions place machine-aided translation on a scale reaching from human translation in the proper sense of the word to fully automatic MACHINE TRANSLATION.
Blatt et al. (1985:76) distinguish three types of computerized approaches to the translation process: machine aids for translators, machine-aided translation, and machine translation. In this classification, machine aids cover systems such as word processors, dictionary management tools, TERM BANKS, and various look-up facilities which support the translator but do not actually perform the translation task. Machine-aided translation systems, on the other hand, are systems which actually perform the task of translation but rely on the intervention of the human translator at various stages in the translation process. The difference between machine-aided translation systems and machine translation systems, in Blatt et al.ôs view, is that the latter are intended as fully automatic translation systems, though their output can of course be passed on to a translator for post-editing. More recent approaches to defining different types of computerized translation take as their principal criterion the degree of automation, that is ćthe relative contribution of the machine and the human translator to the translation processô (Lehrberger and Bourbeau 1988:5), resulting in a classification which distinguishes among machine-aided human translation (MAHT), human-aided machine translation (HAMT), and fully automatic machine translation (FAMT). Balkan (1992) makes a binary distinction between machine translation (MT) and machine-assisted/computer-assisted translation (MAT or CAT), using machine translation to refer to ćany system that actually performs a translationô and classifying ćany other computerised translator tool which falls short of translating as a CAT deviceô (Balkan 1992:408).
In this entry, the term ćmachine-aided translationô is used in a broad sense to cover all kinds of software systems especially designed and developed for use as part of a translatorôs work-station, but not themselves performing the task of translation as such. In other words, the systems discussed here are not designed to undertake any syntactic or semantic analysis of a source text nor to generate a target language equivalent of the source text or any part of it. Also excluded from the definition of machineaided translation here are standard software systems used in a modern office environment in general rather than specifically by translators; these include standard word-processing software, universal database systems and other tools used in performing administrative tasks. Our current definition of machine-aided translation further assumes that the source-language text is available in machine-readable form. Thus, machine-aided translation, as defined here, occurs in any situation where a machine-readable source text is processed by computerized tools in order to produce a target-language translation, with the translator being in control of all stages of this process and performing the intellectual process of translation.

Tasks in the machine-aided translation process

The process of machine-aided translation can be roughly divided into three tasks. These

tasks are usually performed simultaneously, or at least not in a strict chronological order, but involve different types of operations and require different types of tools. The tasks in question are:

- editing, that is creating a translation either by overwriting the source text or by entering the translation in one part (window) of the screen while having access to the source text in another part of the screen
- terminology management: looking up and/ or entering terms in a machine-readable dictionary or terminology database, before, during, or after the translation process
- translation proper: choosing target language equivalents on the lexical, syntactic, textual, and functional (pragmatic) levels, where the translator might be supported by various tools offering translation suggestions.

Editing

Standard word-processing software is often used for creating and editing the target-language text. However, there are various features which can aid the translator in the task of editing but which are not included in such standard products. These are offered by translation editors, software programmes especially designed with the needs of translators in mind.

For example, if the translation is created by overwriting the source text, it is essential that the software used provides the possibility of protecting certain elements of the text against being overwritten accidentally. Such elements may include tags which contain layout information or, in software localization, elements which form part of a programme code. Similarly, if translation is done using different windows for displaying source and target texts, a translation editor will usually include a feature for simultaneously scrolling the texts in both windows.

Terminology management

An important part of the translation process involves collecting subject-specific terminology, entering this terminology in a machine-readable glossary or terminological database, and making sure that all this can be accessed from the translation editor during the actual translation process.

Terminology management systems are not usually based on standard database systems but rather consist of tools designed specifically for translators (see Schmitz 1990). Such systems provide a means for maintaining complex, concept-oriented terminological entry structures which can be individually adapted by the translator and include features for direct communication between the translation editor and the terminology database (for example looking up terms manually or automatically from the editor, pasting terms from the database into the text and vice versa). Automatic look-up requires a degree of morphological analysis of the source language in order to identify inflectional endings and strip inflected word forms to their word stems.

There are also systems, available or being developed, which explicitly integrate a translation editor and a terminological database with an automatic look-up feature in one software package. Such systems automatically display an additional window containing the terminological material related to the part of the text currently processed in the editor window (for a detailed discussion of such systems, see Melby 1982, 1983, 1992).

Translation proper

Although the actual task of translation, which involves making decisions on which target language equivalents to use, is performed by the human translator, there are various tools which can be used to support the translator in performing this task. One such tool is the terminology management system as described above. In addition to providing access to source and target terms, this type of system can and should offer definitions of the terms in question, information on subject fields, linguistic contexts, synonyms, and so on (see TERMINOLOGY, APPLICATIONS).

Apart from providing information on the lexical or phraseological level, some tools offer suggestions for the translation of a complete sentence or even larger segments of the text. Such systems, generally known as **translation memory systems,** consist of databases which contain source-language text segments together with their target-language equivalents. The text segments are drawn from translations produced by human translators and then

segmented according to simple linguistic algorithms. An example of such a system was used in the early 1960s as part of a machine-aided translation tool developed for the European Coal and Steel Community in Luxembourg. It is described in the ALPAC Report (ALPAC 1966:27ï 8).

Translation memory systems of this type can be particularly useful if the source-language text is an updated version of a document which has been translated previously and then stored together with its translation (for example a computer manual). When starting to translate the new text using the translation editor, the system automatically performs a segmentation of the source text and looks up the segments in the translation memory database. If a segment is found, the translation stored with this segment is offered as a possible equivalent. It can be adopted by the translator as it is, amended, or rejected. As soon as the translator has finished the translation of this segment, the new source and target segments are again stored together in the translation memory.

One advanced feature of a translation memory system is the so-called **fuzzy match facility.** This is of interest to both professional translators and linguists. In addition to exact matches, systems which incorporate this feature can find in their translation memory segments which differ from each other in certain respects but which are regarded as similar according to specific algorithms. The algorithms are based on the principles of ófuzzy logicô and make use of syntactic parsing mechanisms to some extent.

A similar principle of ófuzzy matchô or ócontrolled similarityô has been applied in a rather different translation environment. A system known as Computer-Aided Dialect Adaptation (CADA) has been used by Bible translators to create a translation on the basis of another translation in a similar or related language, for example to translate the Scriptures into several dialects of South American or African languages (Bean 1993; Stanford and Watters 1993).

Integrated systems for the translatorôs workstation

As early as the 1980s, Alan Melby had designed a system of multi-level translation aids (Melby 1982, 1983). This included a translation editor and a terminology look-up facility as part of an Interactive Translation System (ITS). Other, more recent systems also include a translation memory component. Entries from the terminology database and the translations found in the memory component are integrated and the system then provides automatic substitution of all source-language segments which are either totally identical with segments in the memory or which differ only with respect to the terms contained in the terminology database. A slightly different approach involves integrating, in addition to the above, a machine translation system which provides a raw translation for any segment not found in the memory component. This approach suggests that there is no clear distinction between machine-aided translation and machine translation and that the translatorôs workstation of the future is bound to make extensive use of both kinds of technology.

See *also:*
MACHINE TRANSLATION, APPLICATIONS; MACHINE TRANSLATION, HISTORY; MACHINE TRANSLATION, METHODOLOGY; TERM BANKS; TERMINOLOGY, APPLICATIONS.

Further reading

Fischer et al. 1994; Newton 1992; Sager 1993.

KARL-HEINZ FREIGANG

Machine translation

applications

Applications of Machine Translation (MT) can be categorized in terms of mode of use and intended user. The former ranges from fully automatic, through automatic with pre- or post-editing, to interactive. Brief mention will also be made of dialogue and speech translation systems. Different users include the enduser (i.e. the consumer of the translation), an intermediate agent, the translator, and the original author of the text to be translated.

Fully automatic MT

The term **fully automatic MT** applies to cases where the source text is input to the system and the translation is delivered, both without any involvement of the user. Given the current state-of-the-art of MT, this scenario is only suitable where the input text is written in either a naturally-occurring sublanguage or an artificially controlled language, or else where a rough translation, possibly containing errors and inaccuracies, is nevertheless acceptable. With fully automatic MT, the only users are the authors and consumers.

Where a sublanguage can be used, the original author of the text is not affected, because the sublanguage occurs naturally. A **sublanguage** is a language which is naturally restricted in its vocabulary and range of structures. These restrictions stem from both the subject matter or **domain** (where they are typically lexical) and the text type (which imposes structural restrictions). This is often said to be the most successful scenario for MT (cf. Kittredge and Lehrberger 1982): if the application is appropriate, the consumer will not even notice that the translation has been delivered by a computer. The most famous example of this approach is the M£T£OÊ system (Chandioux 1987, 1989) which translates 45 000 words of Canadian weather bulletins from English into French every day, without any significant human intervention whatsoever. Other examples of this genre include multilingual textiles abstracts, Canadian Department of Agriculture reports, Swiss avalanche warning bulletins, newspaper reports about business mergers, and so on. In the most extreme case, we can think of such translation as being based on the kind of fixed phrases one finds in a holiday phrase-book (Saito and Tomita 1986, Jones and Tsujii 1990), though it should be stressed that this situation is not typical.

Where a sublanguage does not occur naturally, a similar effect can be achieved by artificially imposing restrictions and controls on the author: vocabulary use and the range of admissible syntactic structures can be defined in accordance with the limitations of the MT system to be used. This **restricted input** approach has been used very successfully to produce quality translations with the least sophisticated of MT systems. The practice was first reported by Elliston (1979) when Xerox used the (now obsolete) Weidner system, and similar reports have appeared occasionally ever since. Indeed, a number of standardized restricted languages are now available, the most widely used being AECMA Simplified English, which was developed for the aviation industries (AECMA 1995). Several other examples have been reported (see CLAWS 1996). The author must follow a strict style sheet, and a typical application is technical writing, for example user manuals and reports. Interestingly, it has been reported (by Lawson 1979:81ff.) that one indirect advantage of this approach is achieving better style in the original text. The end-user may realize it is MT (because the style is stilted), but this is sometimes desirable. This scenario is particularly appropriate for situations where the consumers are non-native speakers, or where the documentation must be simultaneously produced in a variety of languages.

Where it is impossible or undesirable to control the input, the rough or **raw output** from fully automatic MT may still be useful, even though it may lack in style or even accuracy. Input of the source text would normally be from a machine-readable source such as floppy disk, modem or OCR (optical character reader): rekeying the text is undesirable, especially since this scenario is particularly appropriate where the source text is in an óexoticô language with an unfamiliar writing system, or where traditional translation services are less readily available. The original author is remote (unknown, unavailable), and the consumer may be a (perhaps amateur) translator, or a subject specialist. In the former case, MT provides a óquick and dirtyô first draft, guaranteeing consistent terminology but lacking in style. In the latter case, the consumer may want to know which parts of a foreign-language text are of most interest, or which may be worth translating properly. This might be the case where a scientist comes across an article in an inaccessible language and wants, in the first instance, to know only roughly what the article says (cf. van Slype 1979:88). Indeed the rough translation may on its own be sufficient, since specialists can use

their own knowledge of the domain to make sense of clumsily worded translations. Martin Kay tells a story (cited in Hutchins and Somers 1992:157) from the early days of MT research, where physicists preferred as ómore accurateô the raw output from a Russian-English MT system to the texts produced by human translators who were Russian experts but knew next to nothing about nuclear physics. More recently, this approach has been used for example in the TRADEX system (Aumaitre et al. 1992) which provides rough translations of military telexes between English and French.

Pre- and post-editing

Where the fully automatic scenario is inappropriate, the performance of the MT system can be mitigated by the use of pre- or post-editing, i.e. adapting the input or output text to meet the end-userôs needs.

The **restricted input** approach described above is a form of **pre-editing.** Other techniques involve inserting a kind of ómark-upô in the source text, indicating explicitly, for example, proper names and titles which should not be translated, clause boundaries where these might be ambiguous, or explicit identification of homonyms. This mark-up might be achieved by means of an interactive pre-processing stage in which the system is able to scan the input text and identify problems which are likely to arise once it starts to translate. This approach has been more or less abandoned now: the user has to know quite well how the system works to pre-edit the text really effectively. Interactive pre-editing is much the same as interactive MT proper and subject to the same limitations (see below).

Post-editing is currently the most common scenario and is an extension of the situation described in the discussion of raw output above, where the user is either a translator or the consumer. Post-editing consists of tidying up the raw output, correcting mistakes, revising entire, or, in the worst case, retranslating entire sections. It should be noted that even human translations are usually subject to revision, though it should also be said that revising MT output is quite different from revising human output; indeed, some revisers reportedly find it easier to work on MT output, since there are no feelings to be hurt. On the other hand, Church and Hovy (1993:247ff.) cite numerous negative aspects of this mode of use, many of them long recognized. Correcting MT output is quite different from revising human output, and many translators find it frustrating. Also, since the initial quality is quite low, repair can take longer and/or be more difficult than simply starting from scratch. Nevertheless, this option remains popular, at least among developers. For example, since the mistakes made by MT systems tend to be recurrent, more sophisticated systems include specific interactive tools especially designed to facilitate post-editing. These aim to help the post-editor correct predictable mistakes, and may be linguistically sophisticated, for example changing the tense of a verb, the number or gender of an adjective and so on. Where a lexical substitution needs to be changed, the grammatical inflection may nevertheless be kept; furthermore, the system may be able to access dictionaries and thesauri enabling the exchange of near synonyms with a single keystroke. Changes can be made either locally or globally, and may be óremembered ô by the system. Some systems are even able to predict where they may have made mistakes and draw the post-editorôs attention to these potential corrections, or even offer alterna-tives. In all these scenarios, the supposed user is typically a translator, since knowledge of both the source and target languages is required. This being the case, such systems have to offer a real improvement in performance over the fully human equivalent to justify their use. On the other hand, the system can afford to produce slightly less sophisticated translations in the first place, since the post-editor is always there to clean up afterwards.

Interactive MT

Mention has already been made of interactive pre- and post-editing, which should be distinguished from truly interactive MT. In this scenario, the system consults with the user during the course of performing the translation, clarifying ambiguities in the source text, choices of alternative translations, and

questions of style in the target text. Originally thought to be the ideal solution to the unavailability of fully automatic high quality translation (Kay 1980, Melby 1987), this approach is now losing popularity. The main drawbacks are that the user must normally have some knowledge of both languages involved, and so is typically a translator rather than the original author or the end-user (but see below). Also, because MT systems typically work sentence-by-sentence, the effect for the user is one of discontinuity, since the system will ask questions as it comes to them, rather than arranging for related questions to be asked *en bloc* (for example questions of grammar, lexical choice, and so on). Further-more, because the interactions are usually ócannedô texts, the questions tend to be very repetitive, and of course the system may ask exactly the same question several times during the course of translating a text, since it cannot reasonably be expected to know whether the response the first time the question is asked should apply in all cases. Some systems incorporate a learning mechanism, enabling the user to update the systemôs dictionaries for example. But this has the added disadvantage of repeatedly changing the focus of attention between the particular text in question and the language in general. Taking all this into consideration, coupled with the fact that the user is typically a translator, such systems have been found to be too clumsy and in general much slower than manual translation.
A more plausible scenario for interactive MT involves a monolingual user, namely the original author of the input text or the end-user of the output. In the former case, this might be appropriate where the aim is to produce multilingual **parallel texts,** i.e. corresponding texts in different languages, none of which are identified as original or as a translation (Somers and Jones 1993). Here there is a good division of labour between the user and the system, in contrast with the traditional interactive system described above, where the user and the system have overlapping abilities: the user knows what s/he wants to say, while the system knows how to say it in various languages. This scenario is again most appropriate where there are well-defined sublanguages, and in some cases the system might even be used to guide the user in the composition of the source text (Somers et al. 1990).
A system which interacts with a monolingual end-user is much harder to design, since the system has to take much responsibility for the translation. However, this scenario will be appropriate for example when the source text is linguistically straightforward but target language generation is especially difficult. Japanese to English is an obvious case in point: the source language is highly vague and interpretative from an MT point of view. The system would offer a range of possible translations for the user to choose from on the basis of his/her real-world knowledge and intuition, attributes notably lacking in computers.

Dialogue and speech MT

We should also mention here basic research on dialogue-based systems in two senses. In the first sense, researchers are aiming at interactive systems in which the interactions form an intelligent dialogue (Boitet 1993) rather than the canned texts mentioned above; in this case, the system órememberssô what the user has said previously and operates more like a human translation consultant might, working with a client to produce a translation together. In the second sense, research continues towards the development of speech translation systems for handling dialogue, where the users are conversation partners (Kitano 1990; Kurematsu 1993). It should be said however that the state of the art both in human-computer interfaces and in speech processing suggests that these applications are still a long way off, except in limited domains.
See also:
MACHINE-AIDED TRANSLATION; MACHINE TRANSLATION, HISTORY; MACHINE TRANSLATION, METHODOLOGY.

Further reading

Arnold et al. 1994; Hutchins and Somers 1992; Lawson 1982, 1985; Newton 1992; Snell 1979; Vasconcellos 1988.

HAROLD L.SOMERS

Machine translation

history

Although the idea of mechanized translation via an intermediate universal language has been around since the seventeenth century, the first concrete proposals for a ótranslation machineô can be dated precisely by the simultaneous, but unconnected, issue of patents in 1933 to the Russian Petr Smirnov-Troyanskii and to the Armenian Frenchman Georges Artsrouni. Troyanskii appears to have worked more seriously at his idea, though his ideas were largely ignored, and it is not he but Warren Weaver who is credited as the founding father of Machine Translation (MT) research.
One of the products of World War Two was the invention of the óelectronic computerô, which was used to calculate ballistic firing tables in the United States and, more significantly, for code-breaking in Britain. Nonnumeric applications, including translating, were suggested by pioneers such as Alan Turing, but it is Weaver who followed the idea through, notably by circulating a memorandum on the topic to 200 colleagues (Weaver 1949).
Although Weaverôs original idea of using some of the techniques of code-breaking proved unproductive, the general question of mechanized translation proved stimulating enough, and research consequently began at a number of centres.

First-generation ódirectô systems

Government funding became available in the United States, and in 1951 Yehoshua BarHillel became the first full-time MT researcher at MIT. The year 1952 saw the first MT conference, also at MIT, attended by 18 individuals, all but one representing American groups. The first demonstration of an MT system took place in January 1954, when a Russian-English system developed jointly by researchers from IBM and Georgetown University was presented in New York. Research groups in other countries were formed, a dedicated journal appeared (*Mechanical Translation*, edited by Victor Yngve and published by MIT), and the first fully international MT conference was held in 1956, again at MIT; it was attended by American, British and Canadian delegates, with contributions from the Soviet Union. Around this time, work on MT also began in Japan, at Kyushu University.
The next ten years saw major activity world-wide, though particularly in the United States, where $20 million was invested in MT and related research. This high level of fundingð mostly militaryð can be explained by the escalating Cold War. Although not matching the scale of the American investment, there were also significant research programmes in Britain, France and Japan. In the Soviet Union, as in the United States, MT research was initially funded on a broad basis, with several groups involved.
During this period, a number of techniques were proposed, though the predominant one was ódictionary-based direct replacementô (see MACHINE TRANSLATION, METHODOLOGY), in which a minimal amount of analysis of the source text would be followed by dictionary look-up, target word replacement and local word-order rearrangement on the basis of the target words selected. Only a few groups used techniques of any linguistic sophistication, and indeed the formal approach to linguistics introduced by Noam Chomsky in the late 1950s did not impinge on MT research until much later. Other approaches included statistical distributional analysis, while some groups concentrated on the theoretical issues involved in designing what would come to be known as ósecond-generation systemsô.
A turning point in the early history of MT is the formation in 1964 of the Automatic Language Processing Advisory Committee (ALPAC) to report on progress in MT research. The resulting document, the infamous ALPAC report (ALPAC 1966), concluded that MT was slower, less accurate and twice as expensive as human translation, and that there was no immediate or predictable prospect of useful MT. Although widely criticized and accused of using out-of-date information, wrongly calculating cost estimates, and ignoring favourable results, the report had a devastating effect on funding in the United States, and repercussions were felt to a lesser extent all around the world. In fact the ALPAC report also contains many

positive things not often quoted, such as a recommendation for machine aids for translators and funding for more basic research in Computational Linguistics (see Hutchins 1996), but it is chiefly remembered for dealing a blow to MT from which it was not to recover for about 15 years.

Second-generation ‘indirect’ systems

It is often said that those MT groups which survived the ALPAC report (principally in Europe and Canada) responded to it by revising the basic techniques they had been using and developing the ‘indirect method’ (see MACHINE TRANSLATION, METHODOLOGY): the **transfer** approach, involving structural analysis of the input text, a bilingual mapping at an abstract level, and synthesis of the target text; or else the **interlingua** approach in which the bilingual transfer stage is avoided by the use of a more abstract universal representation. In fact, the limitations of the first-generation approach had been recognized long before ALPAC, and the classic transfer architecture was described by Yngve as early as 1957.

In addition, at about the same time Bar-Hillel was writing that fully automatic high-quality MT would only be possible if computers could have access to what we nowadays call ‘real-world knowledge’ (Bar-Hillel 1960). On the other hand, it is certainly true that some of the MT systems which survived the ALPAC report, or even which were started after it, were designed with an essentially first-generation architecture.

Nevertheless, the most significant MT research of the 10 years or so following the ALPAC report was centred on the indirect approach, and on other features of the second-generation design such as use of more sophisticated linguistic and computational techniques. This was a period of reflection during which the only work on MT in the United States was privately funded, while elsewhere funding was much reduced. The major figure during this period was Bernard Vauquois and his GETA group in Grenoble. Their continuing efforts during MT’s ‘Dark Ages’ influenced other groups (notably in Montreal and Kyoto) and ten years after the ALPAC report some promising results began to appear.

The most notable successes of this period were the M£T£O Ê system developed by the TAUM group at Montreal, which was able to replace human translators in the exceptionally tedious task of translating weather bulletins from English into French, and SYSTRAN, a hybrid first-/second-generation system which was developed privately by Peter Toma in California; the latter was used by the USAF and NASA, who needed rough translations from Russian into English (see MACHINE TRANSLATION, APPLICATIONS). There was also an English-French version of SYSTRAN which the Commission of the European Communities (CEC) experimented with and later developed in Luxembourg. These successes encouraged the CEC in 1978 to start discussions that would lead to funding throughout the 1980s of Eurotra, which remains the largest MT project ever undertaken.

The renaissance of MT was almost complete by the end of the 1970s, with several projects under way around Europe, papers on MT once again appearing in journals and conferences, and the first of Aslib’s ongoing Translating and the Computer’ conference series being held in 1979 in London. In Japan too, researchers, having learnt much from solving the problems of getting computers to handle the Japanese writing system, were turning their attention to MT.

Around this time, the first commercial MT systems were also beginning to appear on the market. In retrospect we might regard this first foray as slightly premature, since none of the systems was especially good. All the systems were US-based survivors of ALPAC, and were based more or less on the first-generation architecture. The modest quality was compensated in some cases by user-friendly interfaces, but the American general public was not yet ready for MT (they did not yet perceive the need), while European customers were used to much higher standards. The hardware required was still expensive, and none of the systems was really aimed at a monolingual user; they had to be used by translators, who felt threatened by new technology which in any case did not make their work much easier.

During the next 10 years, the field of MT began to mature, in particular as the limitations

of the second-generation technology began to be recognized and researchers started to explore ways of getting round these limitations. Advances in computer hardware certainly had an effect. In particular, the move towards interactive programs on smaller personal machines meant that the scenarioð first suggested by Kay (1973)ð of human and computer working together to create a translation could be realized (see MACHINE-AIDED TRANSLATION). Other scenarios involving preand post-editing, restricted input and so on were suggested (see MACHINE TRANSLATION, APPLICATIONS).

This was also a period of innovation in all the contributing disciplines to MT research: in Computational Linguistics new approaches to parsing and linguistic formalisms could be incorporated into MT systems; theoretical linguistics was also becoming more conscious of the presence of the computer, which permits and encourages more formal and complete theories to be developed. In Computer Science, new programming styles emerged while faster and more capacious hardware also gave MT researchers more room for manoeuvre. However, one major problem remained, namely the question of how much óunderstandingô of a text was needed to translate it. At the time, it was thought that the emerging field of Artificial Intelligence (AI) would soon offer solutions, and books and articles on MT at the time usually concluded in this vein, looking forward to the óthird generationô of MT.

MT back in fashion

By the end of the 1980s MT was firmly established again as an enterprise worthy of support. Major projects included Eurotra, which involved 150 researchers in 20 different locations across Europe, working on all combinations of the (then) nine languages of the EC. Companies such as Philips in the Netherlands and Siemens in Munich were funding MT research. In Japan, nearly all the major electronics companies had swiftly developed commercial MT systems, and MT researchð notably on speech translationð was also supported by the public sector. The Japanese-funded CICC project (Center of the International Cooperation for Computerization) involved five south-east Asian countries in a collaborative project. In the United States - encouraged by European initiatives, the sudden realization of the strength of Japan and by successful efforts nearer home, including the Pan-American Health Organization based in Washington DCð MT research at last picked up again, though still not at the level of the late 1950s, and a number of projects were started. The MT community by now had its specialist journals and conferences, andð a true sign of maturityð its factions and arguments.

At this time also, there was a second wave of commercial MT systems, including SiemensôMETAL and IBMôs LMT, which were both notable in having started out as basic research projects and had completed the full development cycle. Of the newer commercial systems, still some were of simple design, with limited performance, but now the vendors were making more realistic promises. Available systems vary in mode of use and hardware platform, with several aimed at the inexpensive, personal computer end of the market. Almost all commercial systems have quite sophisticated user interfaces, slotting comfortably into word-processing environments alongside writing tools such as spell checkers, thesauri, desk-top publishing packages, and so on.

The story so far is summarized in an informal way in Figure 1: peaks of activity can be seen in the United States just before the ALPAC report, in Japan in the late 1980s when ten or fifteen companies were perfecting their commercial systems, and in Europe in 1990, with the end of the Eurotra project. While the ALPAC peak was something of a disaster, the two later peaks merely signal a change in focus of interest (to other related topics) rather than a loss of funding altogether. Interestingly, at the moment MT research activity is on the increase only in the United States and in emerging fareastern countries such as Korea and Taiwan.

New techniques emerge

As the 1990s began, many MT researchers wondered what the next developments would be. The second-generation paradigm had been fairly fully explored, at least in principle. Of course there remained problems to be solved,

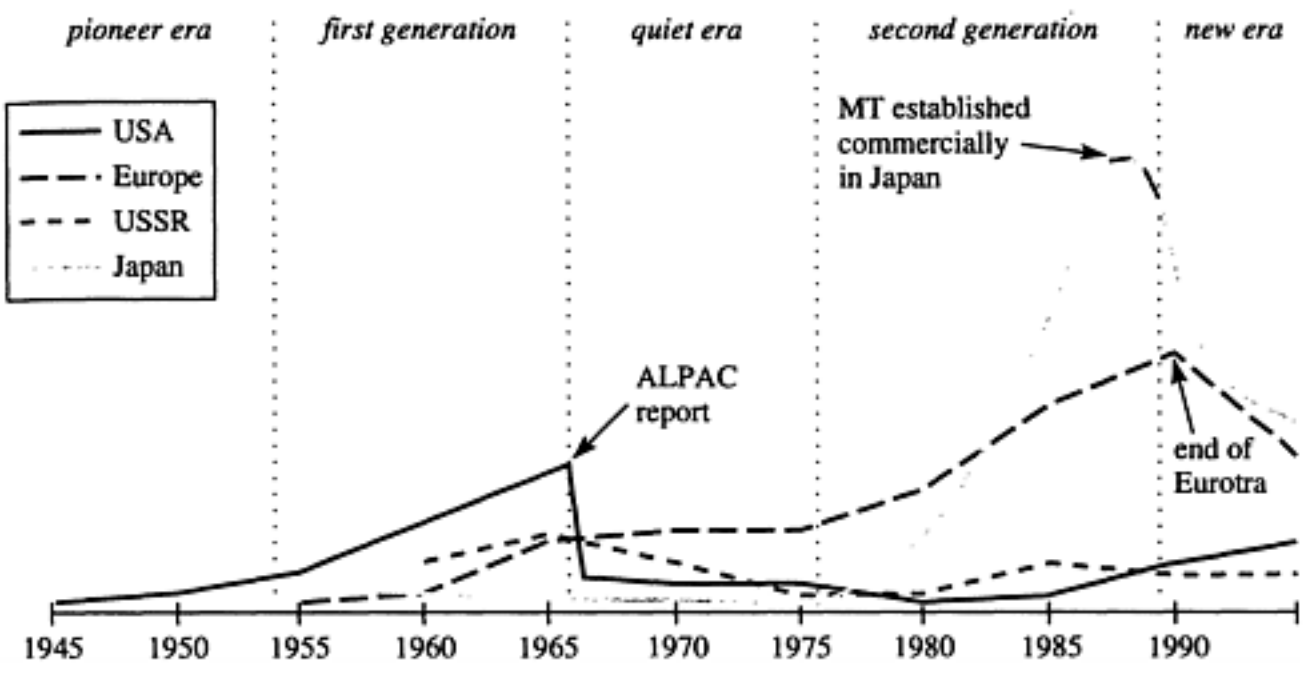


Figure 1: Informal graph showing the history of MT; also shown are the five óEras of MT Historyô identified by Hutchins (1993:27ff.)

both practical and theoretical, not least of all new language pairs for which new demands were arising. The swift geopolitical changes of the last few years have had a certain effect on perceived priorities. Yet among some MT researchers there was a slight unease. As in the 1960s, the promises of the early 1980s were starting to look over-ambitious, and researchers wondered whether a second, equally devastating ALPAC-style report was imminent The huge Eurotra project had just come to an end, with mixed feelings. The promise of AI had never really materialized. In Europe and Japan, attention shifted to more general issues such as humanð computer interfaces, expert systems, speech processing, and so on. Then, quite unexpectedly, an entirely new paradigm for MT suddenly emerged. Two new techniques having in common an óempiricalô rather than órationalistô approach, quite different from the prevailing methodology, have begun to attract researchers. The empirical approach involves the use of **corpora** (i.e. large holdings of texts in machine-readable form; see CORPORA IN TRANSLATION STUDIES) and statistics rather than linguistic rules and algorithms. One approach involves extracting from huge parallel corpora (billions of words) lexical and syntactic translation equivalents on a statistical probability basis (Brown et al. 1990). The other approach works with much smaller corpora consisting of key examples which are used as translation models (see MACHINE TRANSLATION, METHODOLOGY). Time will tell if this is a major milestone in the history of MT, or just a minor diversion. Certainly, there are plenty of researchers who prefer to continue exploring the conventional techniques, and already hybrid systems incorporating both approaches are also being reported.

See also:
MACHINE-AIDED TRANSLATION; MACHINE TRANSLATION, APPLICATIONS; MACHINE TRANSLATION, METHODOLOGY.

Further reading

Buchmann 1987; Hutchins 1986, 1988, 1993, 1996; Nagao 1989:1ï 48; Nirenburg et al. forthcoming; Pugh 1992; Warwick 1987.

HAROLD L.SOMERS

Machine translation

methodology

As an endeavour that straddles the fields of linguistics and computer science, MT has, in its

short history, not only reflected but also influenced changes in both these fields. In linguistics, MT has provided a point of focus for some linguists, who have found a practical application for their theoretical studies. It is surely no coincidence that the instigator of the most profound revolution linguistic science has ever seen (Noam Chomsky) and one of the most important of the pioneer MT research teams were located at the same institution (MIT). Although he did not work on MT himself, Chomskyôs innovative views on syntax are clearly influenced by the need for rigour and formalization that computers impose. In computer science, Bernard Vauquois of the Grenoble MT research team was a member of the group which invented ALGOL-68 and with it the ópoceduralô programming style which revolutionized computer science in the 1970s, while the now popular logic programming language Prolog was invented explicitly for the purposes of MT. In the narrower domains of Natural Language Processing and Artificial Intelligence, the innovations resulting from work on MT are too numerous to mention.

As with any ongoing endeavour, there have been a number of trends, each new one developing out of or in response to the previous ones. It is therefore convenient to consider these trends in roughly historical progression.

Direct systems

The earliest MT systems were essentially dictionary-based ódirect replacementô systems, i.e. translations were done on a roughly word-by-word basis, with exceptions and other necessary readjustments captured in the systemsô bilingual dictionaries. Linguists and translators will recognize instantly the likely difficulties in this approach, but it should be remembered that the early MT researchers were neither linguists nor translators; they were computer scientists (i.e. mathematicians or electrical engineers), some of whom had knowledge of a language only by dint of being first- or second-generation immigrants. Their lay approach to translation was roughly that found (even today) among monoglot tourists who bravely try to make themselves understood in foreign countries. The weaknesses of this word-based approach were compounded by the unsophisticated programming techniques then available, so that the typical translation process would involve some internal analysis of individual words (morphology), dictionary look-up to find the target language equivalent, and then some word-order manipulations on the basis of local environment. The crude bilingual look-up procedures often led to mistakes such as the (in)famous mistranslation of the Russian *My trebuem mira* as ówe demand the worldô instead of ówe want peaceô and many other, perhaps less startling, errors. The equally crude word-order rules might correctly realign the noun and adjective to give French *un chat noir* for óa black catô, but then *un tr¯s chat noir* (instead of *un chat tr¯s noir*) for óa very black catô.

The naµvety of this approach was quickly recognized. Some commentatorsð notably Yehoshua Bar-Hillel, the worldôs first MT researcherð rather gloomily suggested that computers would need to have a human-like understanding of any text they wanted to translate, because the ability to identify in a sentence like *The box was in the pen* the correct meaning and hence translation of the word *pen* requires real-world knowledge of the relative sizes of boxes, writing pens and playpens (Bar-Hillel 1960); and likewise the difference between *The man saw the girl with his telescope* and *The man saw the girl with red hair,* which might be reflected in a different target-language structure. Nevertheless, it was felt that many, if not all, of the problems could be overcome with just a slightly more sophisticated linguistic approach in which the input text underwent some analysis, the result of which could be the basis of a less literal and more rational translation and synthesis of the target text. Thus the idea of the óindirect approachô was born.

Second-generation indirect systems

The fundamental idea behind the indirect approach is that the source text is transformed into the target text indirectly via an intermediate representation. This may purport to be a representation of the meaning of the text, or else, rather less ambitiously, a representation of the syntactic structure of the text. A further distinction is whether the target text is generated directly from the representation of

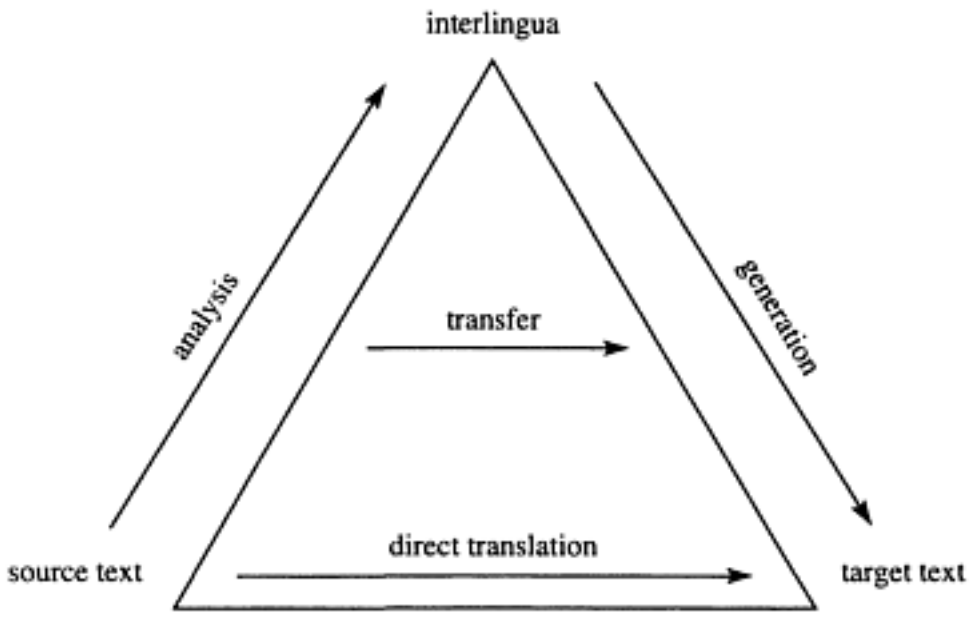


Figure 2: The pyramid diagram, probably first used by Vauquois (1968): the deeper the analysis the less transfer is needed, the ideal case being the interlingua approach where there is no transfer at all

the source textð the so-called **interlingual** approachð or whether there is an intervening stage of **transfer** between two language-specific representations. The difference between the two approaches is illustrated by the well-known pyramid diagram (Figure 2).

Historically earlier, the **interlingua** approach represents a theoretically purer answer to the drawbacks of the first-generation approach. Since an essentially word-for-word approach maximizes the interference from the source language, it was thought that a representation which completely neutralized the idiosyncrasies of the source language would offer a solution. Thus, the interlingual representation is an abstract representation of the meaning of the source text, capturing all and only the linguistic information necessary to generate an appropriate target text, with no undue influence from the original text. This turns out to be very difficult to achieve in practice, however. Even the very deepest of representations that linguists have come up with are still representations of text, not of meaning, and it seems inevitable that a translation system must be based on a mechanism which transforms the linguistic structures of one language into those of the other. This is unfortunate in a way, as there are many advantages of an interlingual approach, especially when one thinks of multilingual systems translating between many language pairs (consider that a system to translate between, say, 11 of the official languages of the European Union would need to deal with 110 different language pairs), but the best attempts to implement this idea so far have had to be carried out on a very small scale, and have generally turned out translingual paraphrases rather than translations. This issue has been widely discussed in the literature: see in particular Arnold et al. (1994:80ff.) and Hutchins and Somers (1992:71ff.).

The more practical solution has been the **transfer** approach, which views translation as a three-stage process involving: (a) analysis of the input into a source-language syntactic structure representation, (b) transfer of that representation into the corresponding target-language structure, and (c) synthesis of the output from that structure. Often thought to have been proposed only as a reaction to the 1966 ALPAC Report (see MACHINE TRANSLATION, HISTORY), the architecture was in fact described as early as 1957, as Figure 3 shows.

It is difficult to show what a typical intermediate representation might look like, as these differ so much between systems. However, they are usually based on the kind of phrase-structure representation familiar to

linguists (as in Figure 4a), though usually with more information in them, and often more abstract (Figure 4b). Another theoretical issue in the design of an MT system is the computational one of how to compute and manipulate the representations described above. Since there are broadly two problems hereð what to do and how to do it -the former linguistic, the latter computational, attempts are often made to separate the two by providing computational formalisms or programming languages which a linguist can easily learn and work with. This usually means formalisms which are very similar to the

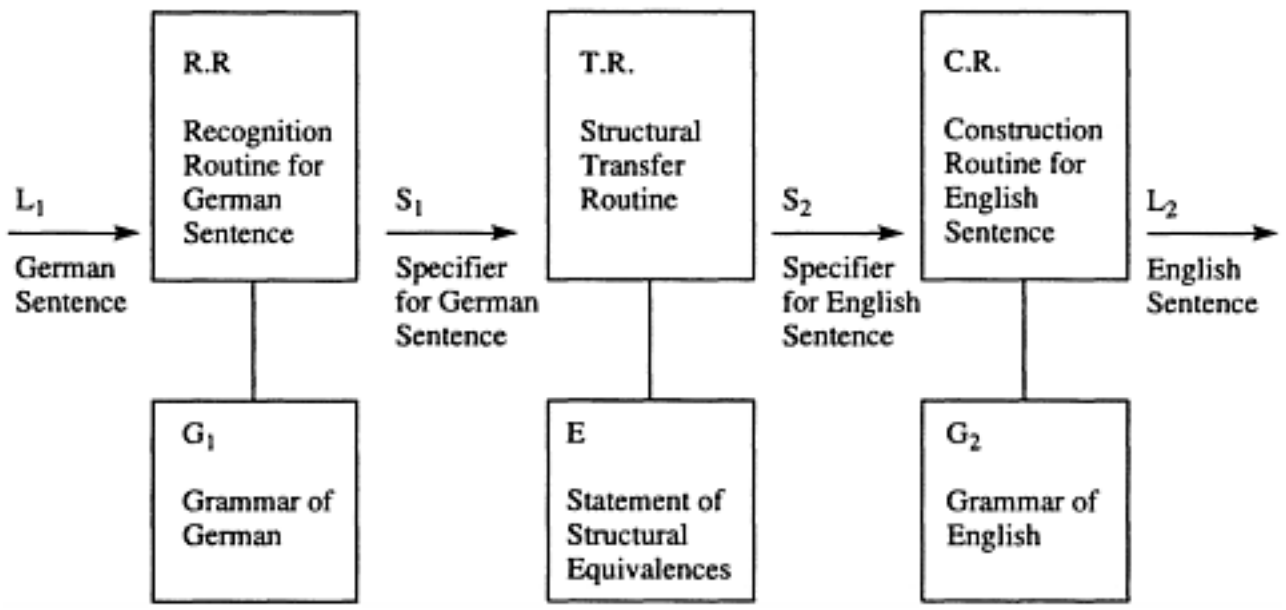


Figure 3: óA framework for mechanical translationô from Yngve (1957). óRecognitionô and óConstructionô would become known as óAnalysisô and óSynthesisô, and the óSpecifiersô as óRepresentationsô or óStructuresô; the idea of óGrammarsô and óStructural Equivalenceô rules is a classic feature of second-generation systems

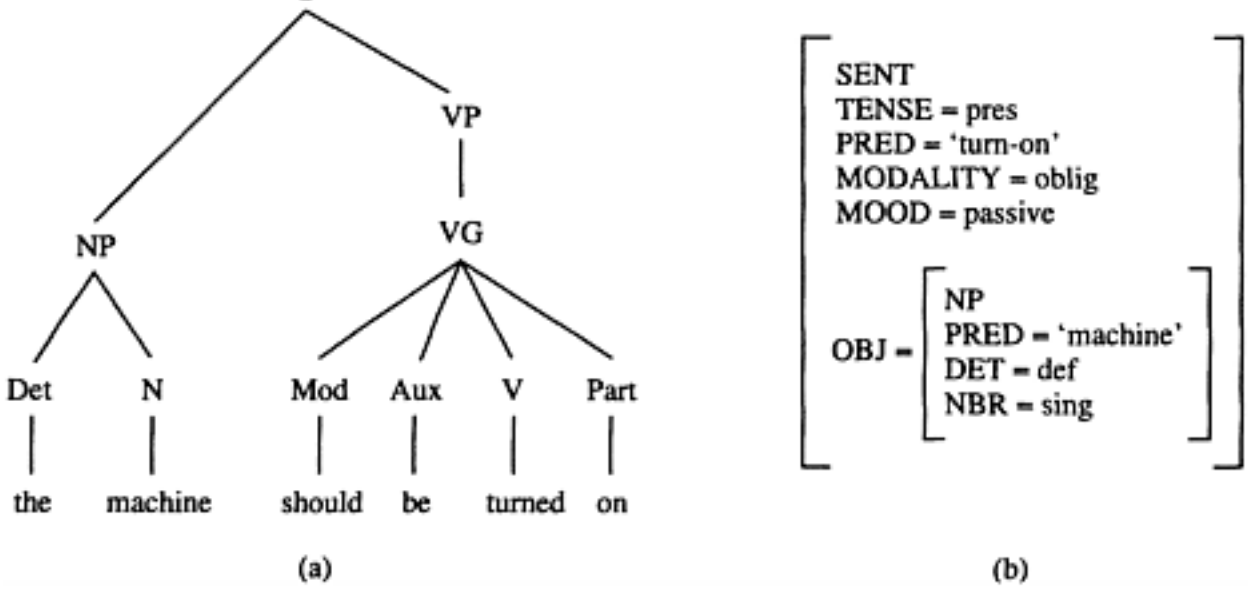


Figure 4: Two possible linguistic representations for the sentence *The machine should be turned on. Notice* how (b) is a ódeeperô representation, in that turn on is recognized as a lexical unit, and the complex verb group is represented as a bundle of syntactic features, etc.

grammar formalisms found in theoretical linguistics. But there is a further theoretical distinction between declarative and procedural formalisms. In a **declarative formalism,** the linguists have to think in terms of static relationships and facts, and leave it to the computer to figure out how to combine them, whereas with a **procedural formalism** they have to be more explicit about what to do and when. This can be exemplified quite easily: consider the fact that *mice* is the plural of *mouse*. We might use this information in a number of different procedures, for example in confirming that the subject of a sentence agrees with the verb, in determining how to translate *mice* (which is not in the bilingual dictionary), or when translating into rather than out of English. So there is an obvious advantage in stating this piece of ódeclarativeô information independently of the procedures which use it. Furthermore, the procedures alluded to above are themselves very general and so should be expressed in more general terms, e.g. óif X translates as Y, and Xô is the plural of X, then to get the translation of Xô, (normally) take the plural of Yô.

These ideas have been realized in different ways in MT systems and have reflected developments in computer science. In particular, the notion of ótask-specificô programming environments has strongly emerged in the last 30 years or so: the traditional view of the computer as a machine which simply carries out one after the other instructions which have to be expressed directly in terms of the basic low-level calculations and data manipulations the computer itself is capable of has been replaced by the notion of programming languages and formalisms which explicitly separate the ówhat to doô and the óhow to do itô aspects, and express these in a more user-friendly manner. Mention has already been made of ólinguist-friendlyô formalisms, the most wellknown perhaps being the Definite Clause Grammar (DCG) format found in the Prolog programming language, where órulesô are almost identical to the phrase-structure grammar rules found in standard linguistics text books. Other formalisms that have been developed are more procedural, but all aim at representing in the most general way possible the information that the computer needs to be able to analyse the input, convert it into the foreign language, and generate the target text.

Theoretical approaches

Within the general approach outlined above, there have been several essentially experimental research projects designed primarily to test a linguistic or computational theory rather than be the basis of a working system. Often (though not always) their designers do not even aim at building a pre-industrial prototype with huge lexicons and broad coverage. Some of the more significant approaches are briefly outlined below.

Many commentators have alluded to the need for real-world knowledge in an MT system, and some researchers have responded to this by building **knowledge-based systems** which include the ability to reason about the text they are trying to translate. An example of this is the English-Japanese KBMT system developed at Carnegie Mellon University (Goodman and Nirenburg 1991), which includes an ontological model containing knowledge about the application domain (computer installation manuals) in terms of concepts, events and actions, and relationships between them. The system uses this knowledge to resolve co-ordination ambiguities (e.g. *numeric keypad and mouse*), correctly identify pronouns (e.g. *Open the lid of the hopper and load it with paper*), and many other potentially ambiguous constructions. Although the KBMT system has been fairly successful, there are always the twin drawbacks of the human effort needed to encode all the knowledge in the first place, and the question of scaling the system up: the CMU system has less than 1000 words in its lexicon.

Since one of the major overheads in MT system development is its grammars, there has been some interest in the idea of a **reversible grammar,** i.e. a grammar which can be used both for analysis and generation of the particular language. This idea takes the declarative/ procedural distinction outlined above to its limit, since such a grammar would have to be quite independent of the procedures which are using it, or else those procedures themselves would have to be fully reversible. The problem can be appreciated in some sense if we

consider that the French words *heureux* and *heureuse* both translate into English as *happy;* if we reverse the rules which state this, we get an apparent ambiguity, since in going from French to English we óthrow awayô the gender distinction, so in the opposite direction we have to get that information from somewhere. Various systems (see e.g. Isabelle et al. 1988, Rosetta 1994) have attempted to tackle this problem, which is closely related to the question of universal grammar in linguistics.

New paradigms

In recent years, several important new and quite different approaches to MT have emerged, two of which are worth summarizing here: example-based MT and statistics-based MT.

In recognition of some of the problems of linguistic rule-based MT, several researchers have been developing **example-based** systems based on a quite different strategy: translation is produced by comparing the input with a corpus of typical translated examples, extracting the closest matches and using them as a model for the target text. There are thus two stages: ómatchingô the input with the examples, and órecombiningô the target-language fragments thus extracted. This approach is said to be more like the way humans go about translating, and is also claimed to result in more stylish, less literal translations, since it is not essentially based on structural analysis of the input.

Implementations of this strategy vary in a number of aspects. For example, in a óhybridô system, the technique may be used only for cases which are particularly problematic for traditional methods (e.g. Sumita and Iida 1991); in these and other systems, the bilingual examples may be hand-picked so as to be representative of the particular problems addressed, while other systems (e.g. Somers et al. 1994) are based on a corpus of naturally occurring text. The method of matching the input to the examples often involves a hierarchical thesaurus (Nagao 1984; Sumita and Iida 1991), though other techniques are possible (e.g. Sadler 1989) and do not depend on the availability of a thesaurus.

The other main non-linguistic technique that has been proposed is the **statistics-based** approach of the IBM group (Brown et al. 1990). Based on a parallel corpus, in this case the Canadian parliamentary proceedings in English and French, this system attempts to translate from English into French purely on the basis of probabilities calculated by considering millions of words of parallel text. The statistical probabilities determine choice of lexical equivalents (taking into account ófertilityô, that is the chance that one English word corresponds to more than one French word, e.g. *implementedð mis en application*) and the target-language word order (taking into account ódistortionô, that is the fact that English and French word order is not identical).

A major advantage of both approaches, example-based and statistics-based, is that, to the extent that they do not involve any linguistic theory, they do not require linguists to compile grammars or lexicons: all this is done automatically. This makes the systems highly portable, since the programs developed for one language pair are entirely suitable for any other language pair, just as long as the raw data (i.e. parallel texts) is available. The disadvantage is that so far the translation quality of the non-linguistic systems seems to be inferior to that of the traditional systems, and so a debate is now raging as to whether a purely non-linguistic approach can possibly work (see for example TMI 1992).

It is quite striking that so far there remains a considerable gulf between theoretical MT research projects and commercially available practical systems. The more successful commercial systems are almost all modelled on the órejectedô first-generation architecture, though often with some linguistic sophistication and much computational cleverness. Thus, they still translate essentially by means of a small amount of not very exact analysis (recognizing likely noun and verb groups, checking for subject-verb or adjective-noun agreement if the sentence structure is not too convoluted) and basically word-for-word dictionary lookup (with much provision for idioms, i.e. anything that is not literal); the resulting translations are reportedly ówoodenô or stilted, though nevertheless adequate for many applications, or suitable for light revision. It remains to be seen whether solid theory will

eventually lead to better results than clever engineering.
See also:
MACHINE-AIDED TRANSLATION; MACHINE TRANSLATION, APPLICATIONS; MACHINE TRANSLATION, HISTORY.

Further reading

Arnold et al. 1994; Hutchins and Somers 1992; Nirenburg et al. forthcoming.

HAROLD L.SOMERS

Metaphor of translation

Translation is most commonly thought of as a practical activity that involves turning one language into another. It is also the scene of a striking metaphorics. For example, translators and theorists have invoked metaphors of fidelity, servility, bastardization or usurpation to figure the relationship between texts (see GENDER METAPHORICS IN TRANSLATION). Sometimes the translated text itself is viewed as a metaphor for the foreign text, as when Gregory Rabassa argues that óa word is nothing but a metaphor for an object oré for another wordô, and that translation is óa form of adaptation, making the new metaphor fit the original metaphorô (1989:1ï 2). For Rabassa, translation is the piecing together of metaphors, in order to construct another entity which is also a metaphor: metaphor as a metaphor for translation. Awareness of the metaphors through which practitioners and theorists figure the pragmatics of translation must however be distinguished from the current widespread use of translation as a metaphor to discuss relations between objects other than languages. Thus, to give an actual and pertinent example, there is sometimes talk of ótranslating one culture into terms intelligible to anotherô. The difficulty with this statement, as with Rabassaôs mimetic model, is that it remains an oversimplification: it demands a more theoretically rigorous analysis of the relations involved.

However, a number of recent post-colonial critics employ translation as a metaphor in terms that allow for slippage between a strictly pragmatic view of translation and one which links it more precisely to the social order and thus to a political dimension. To borrow Rafaelôs words, ó[t]ranslation in this case involves not simply the ability to speak in a language other than oneôs own but the capacity to reshape oneôs thoughts and actions in accordance with accepted formsô, a process that involves óeither affirmation or evasion of the social orderô (Rafael 1988:210ï 21). The writings of Rafael, Bhabha, Niranjana and Cheyfitz in particular seek to articulate ótranslationô as a central problematic in the analysis of ethnic and cultural transfers, refusing the traditional Enlightenment position of understanding the óOtherô but trying instead to think through what Cheyfitz terms óthe difficult politics of translation, rather than the politics of translation that represses this difficult politicsô (1991: xix). Rafaelôs study considers the relation between Christian conversion and translation in early Spanish colonization of the Philippines (Rafael 1988). For Bhabha (1990), translation names a hybrid intercultural space, while for Niranjana and Cheyfitz it is a significant technology of colonial domination in Anglo-Indian relations (Niranjana 1992) and in Anglo-American foreign and domestic policy from the sixteenth century onwards (Cheyfitz 1991). For all these critics, ótranslationô is understood primarily in terms of a power relation: it is linguistic transfer in the service of empire. Yet their work also draws significantly on metaphorical uses of translation: as transportation, figuration, the alienation of property or the processes of Christian conversion.

It is sometimes argued that these usages cannot properly be considered under the rubric of translation since they do not touch on its methodological concerns; this is especially true of those who ótake Translation Studies to be a branch of linguistics or comparative literary criticism concerned exclusively with structures of equivalenceô (Robinson 1993:119). This objection, and its presupposition about the displacement of the óproperô focus of translation studies, is curiously pointed up in def initions of metaphor. George Puttenham in

The Arte of English Poesie (1589) defines óMetaphoraô as óa kinde of wresting of a single word from his own right signification, to another *not so naturall,* but yet of some affinitie or conveniencie with itô (Parker 1987:38; emphasis added). Paradoxicallyð because translations themselves are conventionally considered to be displaced worksð the literal activity of translation is seen as natural and proper, whereas its figurative use, despite its affinity with the literal sense, is seen as unnatural and improper. While there are important reasons for questioning indiscriminate metaphorical uses of the term ótranslationô, not least the fact that relations are often left unspecified, it is crucial to challenge the assumptions that underwrite the present momentôs hierarchy of signification. The following is an attempt to argue for the value of current metaphorical uses of translation, especially as they concern relations of power, by drawing on the very structure of metaphor itself.
Aristotleôs famous definition in his *Poetics* claims that óMetaphor consists in giving the thing a name that belongs to something else; the transference being either from genus to species, or from species to genus, or from species to species, or on grounds of analogyô (Ricî ur 1978:13; Parker 1987:36). In metaphor a term is transported from a familiar to a foreign place, from its so-called proper signification to a figurative sense, with resemblance guaranteeing the decorum of such a transportation (Cheyfitz 1991:35). Etymology and history will be used here to bring out the resemblance between the use of ótranslationô for the relations between linguistic structures and its figurative use for relations of power, and thus reinscribe the notion of decorum and of ónew pertinenceô (Ricî ur 1978:144) that obtains in classical definitions of metaphor, even while acknowledging that the current metaphorical uses of translation within the field of translation studies have effected a rupture of that decorum.

Translation as metaphor: history/figure/ etymology

Since the Latin word *translatio,* like the Greek *metaphora,* can be used to mean both metaphor and translation, this has suggested a historical identification (but see Copeland 1991:235). Yet, as Cheyfitz argues, just because the verb *metaphero* can refer to both interlingual translation and the transference of sense within a language, that isnôt simply what óbrings the idea of metaphor within the context of translation or the idea of translation within the context of metaphorô (1991:36). For it is precisely Aristotleôs reference to the transference of an alien *(allotriou)* name that shows how metaphor grounds itself in a territorial imperative, in a division between the domestic and the foreign. Within Aristotleôs theory of metaphor there is a theory that has exerted and continues to exert óa controlling force on the way Westerners think about language, the figurative becomes the foreign, or strange; the proper becomes the national, or normalô (ibid.).
In medieval historiography the concept of *translatio* (transference) underwrote medieval notions of Empire, via the thoroughly ideological project of *translatio imperii et studii* (transferral of power from Rome, and of learning from Athens or Rome to Paris), current from at least the ninth century (Curtius 1979:29; Kelly 1978; Jongkees 1967; Parker 1987:44). As Cheyfitz claims, ófrom its beginnings the imperialist mission isé one of translation: the translation of the ótherô into the terms of the empireô (1991:112). Copeland shows how medieval vernacular translation is metaphoric in structure, insofar as it óinserts itself into the ideological project of *translatio studii* as a new linguistic medium for carrying over the learning of the ancientsô (1991:106). While the vernacular *can* challenge the official culture of Latinity by exposing óthe ideological fictions of that cultureô, namely that it can reveal the historical discontinuity which it is the project of imperialism to cover up, nevertheless the ósubstitutive structureô of vernacular exegesis órepresents the mastery and appropriation of a privileged discourseô (Copeland 1991:106).
In English, the verb *translate* (earliest recorded usage *c.*1300: *OED*) and the noun *translation* (*c.*1340) carry two basic meanings: physical transference (including the removal of bishops from one see to another, and of the body or relics of a saint to another place of

interment), and equivalence of linguistic structures. From the point of view of a historical semantics, later theories of translation have had to wrest their óproperô meanings from the wider semantic range, rather than the other way round. Folena (1973) explores some of the ways in which a technical translation vocabulary (e.g. *interpretatio; imitatio*) develops in the Italian Renaissance as a result of pressure on the wider semantic field designated by *transferre*.

Where translation in its earliest medieval senses was understood discursively in terms of the *translatio,* its subsequent ótranslationô into a rhetorical term has effaced this earlier political meaning, and the political relationship between translation and figurative language (Aristotleôs óforeign policyô). Critics like Rafael, Niranjana, Bhabha and Cheyfitz are transporting theories of rhetoric back into the language of power, portability and place which ótranslationô designated historically. With this in mind, it is important also to acknowledge Parkerôs claim that óthe multiplicity of plots contained within metaphorð transference, transport, transgression, alienation, impropriety, identityð suggests why metaphor can be at work in so many genres not just as figure of speech or rhetorical ornament but as structuring principleô (1987:52).

For the post-colonial critics, as for the philosophers of difference who are also interested in the problematic of translation (Benjamin 1989; Derrida 1979, 1980; de Man 1986; Bannett 1993:578), Walter Benjaminôs 1923 essay, ôThe task of the translatorô, has provided a conspicuous theoretical focus (see PURE LANGUAGE).

ôThe task of the translatorô

ôThe task of the translatorô is not of course metaphorical in the sense in which this entry intends, since it prefaces Benjaminôs translations of Baudelaire and is thus a statement of some sort about the pragmatics of translating. Still, it articulates a view of the signifying power of language(s) and notions of TRANSLATABILITY and untranslatability which have proved extremely suggestive for post-structuralist critiques of language, meaning and representation. According to Benjamin, óEven when all the surface content has been extracted and transmitted, the primary concern of the genuine translator remains elusiveô (1923:75). Transfer can never be total because there is an element óthat does not lend itself to translationô (ibid.). Unlike the words of the original, this element is not translatable, ób*ecause* the relationship between content and language is quite different in the original and the translationô (ibid.). For the post-colonial theorists, this element functions as a metaphor for the difficult politics of cultural transfer. For example, in Rafaelôs study of Filipino Tagalog culture under Spanish Christian rule this element might be construed as that which allows for a confounding of the missionariesô expectations: óthe Tagalogsô attempts to read and appropriate Christian-colonial discourse in their own language tended to change the meaning of that discourse and hence the very shape and feel of the colonial legacy as a wholeô (Rafael 1988: xii). Cheyfitz also identifies a resistance to the imperialist project of *translatio imperii et studii* in Benjaminôs aesthetic dream of a universal language, insofar as for Benjamin languages are incomplete: they rely on each other, resisting the mastery of a universal language (1991:135). Niranjana engages with deconstructive readings of Benjamin (by Derrida and de Man) to show how they swerve from the concern with óhistoryô in Benjaminôs text. Benjaminôs concept of the translatability of the text represents for Niranjana a claim on humankind that can be understood in terms of historical materialism. His trope of the fragmented amphora, for example, reveals the instability of origins and continuums, paralleling his theory of historicity and helping us óto deconstruct the totality of history that Derrida sees as a founding metaphor of logocentrismô (1992:162).

De Manôs reading of Benjaminôs essay problematizes the very notion of translation as metaphor by offering a critique of the totalizing project of rhetorical tropes. In Benjaminôs essay, de Man claims, translation is not a metaphor for the original text (as Rabassa suggests), despite the close etymological relationship between *¿bersetzen* (set/place over, translate) and Greek *metaphorein* (ócarry overô). Translation is a metaphor that destabilizes the traditional relationship between figure

and meaning that is supposed to inhere in trope or metaphor. Tropes ôalways imply totalizationô: they ôconvey a picture of total meaning, of complete adequacy between figure and meaning, a figure of perfect synecdoche in which the partial trope expresses the totality of a meaningô (Niranjana 1992:89). Translation emerges, by the end of de Manôs reading, not as a metaphor but as an aporia, which itself destabilizes the notion of translation as metaphor.

Post-colonial translation as metaphor

Whereas for Ricî ur ômetaphor is the rhetorical process by which discourse unleashes the power that certain fictions have to redescribe realityô (1978:7), for post-colonial theorists that rhetori-cal process and power of redescription are understood politically, along with the deconstruction of the notion of representation implicit in Ricî urôs description (that reality is transparent). Bhabhaôs use of translation is the most metaphorical of the three critics, being concerned not with translated texts and their functions but with the possibility of cultural interarticulation in radically different terms from liberal traditions of multiculturalism. He derives from Benjaminôs essay the notion that all forms of culture are in some way related to each other because culture is a signifying or symbolic activity. For him, the articulation of cultures is possible not because of the similarity of contents (cultures do not share an equivalence of subjectmatter), but because all cultures are ôsymbolforming and subject-constituting, interpellative practicesô (1990:209ï 10). Bhabha borrows from the structure of metaphor the notion of a ôdisplacement or liminalityô which ôopens up the possibility of articulating *different,* even incommensurable, cultural practices and prioritiesô, such as the events surrounding the publication of Salman Rushdieôs *Satanic Verses* (1990:210ï 11). These processes of displacement and transformation within and across cultures produce what Bhabha calls ôthe third spaceô: an identification rather than an identity, where there can never be a full translation of subjects or of forms of culture, but which is hybrid and which bears, like a translation, traces of former meanings that give rise to new areas of negotiation of meaning and representation, but never in an essentialized form.

Both Cheyfitz and Niranjana show how translation and translated texts function as instruments of colonial domination. Their interest in ethnography is in the philosophical tradition of Quine (1960; see ANALYTICAL PHILOSOPHY AND TRANSLATION). Drawing on the forewords and prefaces of translated texts by English colonizers in India, Niranjana demonstrates how the project of translation is to insert the colonial subject into a history from which s/he is debarred, occluding the ôviolence that accompanies the construction of the colonial subjectô (1992:2). She argues for translational practices that will inscribe subversion for subaltern subjects. For Niranjana, translation is a practice that is midway between interpretation and reading, participating in both and yet fully neither, and thusð like metaphorð a form of disturbance or displacement. The situation of the post-colonial subject is ôin translationô.

Cheyfitz finds in the Renaissance rhetorical term for metaphor *(translatio)* an apt figure for the colonialist imposition of order on indigenous cultural ôchaosô, a model that has informed Anglo-American foreign and domestic policy from the sixteenth century to the present day. Moving between the European colonization of the New World in the sixteenth and seventeenth centuries and current relations between the United States and Native Americans, Cheyfitz analyses a number of literary texts from the period (novels, slave narratives, plays, including *The Tempest*). For Cheyfitz, translation is an apt metaphor for foreign policy, because both translation and metaphor are based on the foreign policy articulated in Aristotleôs definition of metaphor, through the figure of the ôproperô which relates specifically to European notions of property and identity. Cheyfitzôs analysis of metaphor overlaps to some extent with Niranjanaôs because he suggests that ôMetaphor marks the frontier between the domestic and the foreign precisely by blurring that boundaryô (1991:94), but he speaks from a very different place. For Cheyfitz, we must all be in translation between cultures if we are to understand the dynamics of our imperialism.

Parallel claims for translation to function as a metaphor for intercultural relations appear to be surfacing in areas of translation studies

usually resistant to philosophico-theoretical approaches. Thus Robyns, a descriptive theorist, argues for translation as discursive óinterferenceô, showing how the modes and methods of what he calls ótranslation in the strictest senseô are determined by wider discursive domains (Robyns 1994). Iser argues for the value of using the concept of translatability as óa counter-concept to the otherwise prevailing idea of cultural hegemonyô (1995:30). He elaborates a systems theory model of intercultural understanding, finding in the notion of translation between cultures a challenge to the adequacy of his concept of the hermeneutic circle. Yet it would be wrong to conclude that there is an isomorphism between descriptive theorists like Robyns and Iser on the one hand and the post-colonial theorists on the other. Conventionally, translated texts are believed to provide a transparent window onto the cultures they represent and to facilitate cross-cultural understanding (Niranjana 1992; Parker 1987; Venuti 1992), a presupposition that to some extent informs Robynsô and Iserôs óidealô models, especially in their transcendence of violence. Bhabha, Niranjana and Cheyfitz have exploded this Enlightenment ideology, forcing the reader to acknowledge the role of translated texts in imposing hegemonic cultural values and masking colonial violence. What is at stake in the question of translation as metaphor is a face-off óbetween translation as a technical problem governed by formal conventionsé and translation as a political problem that mires us in the iniquities of cultural contactô (Robinson 1993:121), concepts underwritten by radically different political programmes, and which therefore offer radically different ways of conceptualizing translation. That in itself is part of the difficult politics of translation, and if, as Cheyfitz says, politics is about putting history and theory into play (1991: xx), then itôs equally true that thereôs no way out of that.

See also:

GENDER METAPHORICS IN TRANSLATION; MULTILINGUALISM AND TRANSLATION; PURE LANGUAGE; STRATEGIES OF TRANSLATION.

Further reading

Bannet 1993; Benjamin 1923; Bhabha 1990; Cheyfitz 1991; Copeland 1991; Niranjana 1992; Parker 1987; Rafael 1988; Ricî ur 1978; Robinson 1993; Venuti 1992.

RUTH EVANS

Metaphrase

The term metaphrase, used for an approach to translation, is most familiar to us from John DRYDENôS 1680 preface to his translation of Ovidôs *Epistles* (see BRITISH TRADITION): having promised to reduce all translation to three heads, he first mentions ómetaphrase, or turning an author word by word, and line by line, from one language into anotherô; the other two heads are PARAPHRASE and IMITATION. Dryden considered metaphrase, along with imitation, one of óthe two extremes which ought to be avoidedô, and in warning against it described the metaphrast or literalist, famously, as a tightrope-walker with bound feet:

> In short, the verbal copier is encumbered with so many difficulties at once, that he can never disentangle himself from all. He is to consider, at the same time, the thought of his author, and his words, and to find out the counterpart to each in another language; and, besides this, he is to confine himself to the compass of numbers, and the slavery of rhyme. óTis much like dancing on ropes with fettered legs: a man may shun a fall by using caution; but the gracefulness of motion is not to be expected: and when we have said the best of it, ôtis but a foolish task: for no sober man would put himself into a danger for the applause of escaping without breaking his neck.

But Dryden didnôt invent the term. It was first used by Philo Judaeus in *De vita Mosis* (20 BC): óYet who does not know that every language, and Greek especially, abounds in terms, and that the same thought can be put in many shapes by changing single words *[metaphrazonta]* and whole phrases *[paraphrazonta]* and suiting the expression to the occasion?ô (2:38). These two terms,

metaphrase and paraphrase, are picked up by Quintilian in *Institutes of Oratory* (AD ?95) for two distinct approaches to the pedagogical practice of imitation, reworking classic texts by changing one word at a time (metaphrase) or one phrase at a time (paraphrase), and later by a long list of Renaissance and neoclassical pedagogues and translation theorists: Fausto Sebastiano in *Del modo de lo tradurre dâuna lingua in alltra secondo le regale mostrate da Cicerone* (1556), Lawrence Humphrey in *Interpretatio linguarum seu de ratione convertendi et explicandi autores tam sacros quam prophanos* (1559), Roger Ascham in *The Schoolmaster* (1570), Andreas Schottus in *Tullianarum Quaestionum de instauranda Ciceronis imitatione* (1610), and Pierre-Daniel Huet in *De interpretatione* (1661). Dryden, 19 years after Huet, is thus only one of a long string of theorists who use metaphrase in roughly the sense of word-for-word reworking or translation. The term paraphrase, of course, has remained in ordinary use, while metaphrase has not, which has made it popular among some recent translation theorists who crave a terminology that is both new and old, classical and uncontaminated by the everyday connotations of literalism (or paraphrase): ôFar from being the most obvious, rudimentary mode of translation, ñliteralismò or as Dryden called it, *metaphrase,* is in fact the least attainableô (George Steiner 1975:308).

Further reading

Shaddy 1984; George Steiner 1975.

DOUGLAS ROBINSON

Models of translation

Although model theory is a field of study in itself, a comprehensive definition of the concept of model remains problematical. This is partly because models can be of very different kinds, ranging from iconic or diagrammatic representations (known as **analogue models**) to conceptual and theoretical models, and partly also because there is little agreement among theorists about the classification of models into types. Nevertheless, some common properties of models can be distinguished.

First, a model is always a model of something, called the object, or the original, or the **prototype**. In this sense, a model, when perceived in terms of its modelling function, is a vicarious object, i.e. a substitute. It represents, reproduces, refers to something else, which is necessarily anterior to it. Model and prototype therefore have a different ontological status which arises from the fact that one represents while the other is represented. Neither model nor prototype need to be physical realities: they can be abstract, mental or hypothetical entities.

Second, a modelling relation is not an objectively given fact or a state of affairs existing naturally between two entities. A model requires a human subject, who may be a collective, to recognize it as a model of something. That is, a model can only be a model of something if there is someone who perceives it as such, and who recognizes the appropriate relation between model and prototype. The modelling operation therefore involves three components: a prototype, a model, and a human subject.

Third, the model represents its prototype through approximation. It is not a reproduction of the prototype in its entirety and in all its aspects. The model reduces the complexity of the prototype by retaining only certain features of it, and in so doing establishes a certain similarity or correspondence between itself and the object to which it refers. The similarity is of a certain kind (for example isomorphic), deemed by the human subject to be functionally relevant; and the model exhibits this particular kind of similarity in a certain manner and to a certain degree.

Fourth, while from the point of view of the modelling relation only the representational aspects of a model are normally regarded as pertinent, every model of necessity also contains other, non-functional or ócontingentô features.

It is possible to consider the relevance of models in the context of translation from four

different angles:

(a) the use of theoretical models as heuristic tools in translation studies
(b) the use of diagrammatic or analogue models to represent certain aspects of translation
(c) the view of translating as a modelling activity
(d) the relation between models and NORMS.

Theoretical models

Theoretical, or conceptual, models are hypothetical constructs which are derived from an established field of knowledge and then tentatively projected onto a new, wholly or partly unknown domain. Because the model is first mapped on one field and then applied to another, it employs language appropriate to the first field to speak about the second. This is what enables a conceptual model to function heuristically: the researcher may derive cognitive gain from deploying the model as an actively probing instrument, a prism or search-light which allows him or her to see new things, or to see things in a new light. At the same time, theoretical models inevitably construct the object in their own image: they apply their own terms, categories and distinctions to the new domain, illuminating certain aspects while obscuring others.
In translation studies, a number of theoretical models derived from other domains and disciplines have been applied to the object of study. They range from linguistic and semiotic to literary and sociocultural models. Several of these in turn make use of terms and concepts imported from other disciplines such as philosophy, history or sociology. In each case, particular currents of thought within the fields concerned have served as more refined research tools. For example, the linguistic model has generally tended to see translation primarily as a linguistic operation (see LINGU-ISTIC APPROACHES). Within this broad conceptual frame, structuralist linguistic models of translation focus on relations between linguistic systems, while text-linguistic models concentrate on the pragmatics of given communicative situations, and psycholinguistic models look at linguistic aspects of the mental operations involved in the translation process (see TEXT LINGUISTICS; DISCOURSE ANALYSIS AND TRANSLATION; PRAGMATICS AND TRANSLATION; PSYCHOLINGUISTIC/COGNITIVE APPROACHES). Semiotic models see the field of enquiry as extending to forms of transfer between signifying systems other than natural languages (see SEMIOTIC APPROACHES). Sociocultural models and social action theories tend to emphasize contextual features of translation and the interactive social web of which the various participants in the translational communication are a part (see COMMUNICATIVE/FUNCTIONAL APPROACHES). Literary models have approached translation in terms of the categories of (particular kinds of) literary criticism, literary history and literary theory, especially structuralism and post-structuralism. In recent years gender studies, cultural studies, systems theory and Deconstruction have served as new conceptual models in the study of translation.
It would be futile to attempt a clearly defined listing of theoretical models of translation. The models are complementary and often overlap and conflict. In mapping the domain of translation in their own terms they also delimit it in different ways, or highlight precisely the problematical nature of such delimitation. Within their own parameters they are likely to prioritize certain kinds or aspects or areas of translation, and concentrate their efforts accordingly.

Analogue models

Analogue models are used to represent those characteristics of a prototype which are considered relevant in a given context. They serve an intellectual and pedagogic purpose in visually foregrounding pertinent features while ignoring others. In the study of translation, flow charts and other diagrammatic representations are most commonly used to represent certain processes and relations.
The communicative process involving translation is often represented as an extension of the scheme ósenderŸ messageŸ receiverô, with the translator first acting as a receiver and then as the sender of a new (translated) message to a new receiver; hence: ósender 1Ÿ message 1Ÿ receiver 1=translator=sender 2Ÿ message 2Ÿ receiver 2ô. Elaborations of

this basic scheme typically bring into view a number of contextual features and relations, as well as the actual transition from one signifying system to another brought about by the translator. This latter activity, the translation process itself, is a mental operation not open to direct observation. It has nevertheless been hypothetically reconstructed, especially by psycholinguists, and represented by means of diverse diagrammatic forms, most commonly flow charts. While the input (the source utterance and its reception) and the output (the generation of the target utterance) tend to remain stable in these representations, considerable differences exist elsewhere among the diagrams and reflect different assumptions about the way in which the human mind processes the source text, brings about a conversion of one kind or another and constructs a new utterance in the other medium.
Diagrams are also frequently used to map a variety of textual filiations, textual and contextual relations between source and target utterances and the communicative relations within and between the two systems involved. While flow charts purporting to represent the translation process serve a cognitive purpose, diagrams of (con)textual and communicative relations are mostly pedagogical, as they highlight relations regarded as legitimate objects of research.

Translating as modelling

Translating can be seen as a modelling activity in that the result of the operation, i.e. the translated text, commonly claims, explicitly or implicitly, to represent an anterior discourse in a way comparable to the representational function of models. This makes a translation, under its aspect as representation, a vicarious object, a substitute or at least a metatext. Also, like a model, a translation is a derived, second-order product, so that the relation between the translation and its prototype is neither symmetrical nor reversible. Moreover, a translation can stand as a representative or substitute of a source text only if a (collective) subject will recognize it as such. In other words, a translation that goes unrecognized as a translation is, functionally speaking, not a translation at all because its modelling aspect remains inoperative. Inversely, a translation which does purport to represent a source text and is accepted as such is, functionally speaking, a translation, even if no prototype can be identified; this is the case with so-called PSEUDOTRANSLATIONS.
In contrast to models, translations may replace and even displace their prototypes, but this is mainly because translation typically involves one or more semiotic transformations, as a result of which the source text is left at the other side of at least one of these semiotic barriers (e.g. a natural language) and may thus become inaccessible to those on this side of the barrier. The modelling relation itself however is not affected by this.
Another objection might be that translations, as opposed to models, constitute objects of the same order as their prototypes. However, many cultures maintain the ontological distinction by assigning different places in value and classification systems to translated in contrast to non-translated texts. The two kinds of text are likely to be ranged in the same class only in cultural situations where all texts are perceived essentially as transformations of other texts. In those cases, the notions of translation and of related forms of textual processing and modelling tend to encompass virtually all text production.
While under their representational and representative aspects translations can be seen as approximations of their prototypes, all translations also exhibit contingent features: a material surplus not reducible to the modelling function.

Models and norms

To the extent that translating involves a process of DECISION MAKING which takes place in a communicative context, the activity is governed by NORMS. Norms may be regarded as social regulation mechanisms which make certain choices and decisions by the translator more likely than others. They consist of two parts: a directive aspect which exerts pressure on members of a community to behave in certain ways, and a ócontentô, which is an intersubjective notion of correctness, i.e. a notion of what is proper or correct in particular situations. Because notions of correctness are abstract values, more concrete models of

correct behaviour are derived either directly from the values and attitudes which make up the correctness notions or from individual instances and occurrences which have come to be regarded as exemplifying such notions. These models, which represent correctness notions, can in turn serve as prototypes to be imitated as examples of good practice. They play a strategic role in the dynamics of culture in that they are implicated in the hierarchical structure of communities and in the power struggles between individuals and groups that may ensue.

In translating, compliance with a set of translational norms regarded as pertinent in a given cultural system means that the product, i.e. the translation, is likely to conform to the relevant textual or discursive model(s), and therefore accord with the relevant correctness notions. However, establishing conformity with relevant models occurs not only at the level of the translation as representation, i.e. the modelling aspect of the translation, but also at the level of its contingent features, i.e. those textual elements which are not directly relevant from the point of view of the modelling function of the translation (as happens, for example, in selecting stopgaps in a rhyming version of a poem). Both modelling features and contingent features require the selection of certain means of expression in preference to others, with a view to attaining certain goals such as fulfilling contractual obligations, promotion, commercial success, critical acclaim; this selection process is governed by norms and, behind them, by models representing correctness notions.

Since cultural systems and subsystems are highly complex entities, they may be expected to contain a range of competing, conflicting and overlapping norms and models embedded in different spheres of activity, which themselves form part of changing historical configurations. The motivational and directive force of norms and models, therefore, depends on their nature and scope, their relative weight, their centrality or marginality, their relation to other canonical and non-canonical norms and models, and so on. It is one of the tasks of historical translation studies to identify particular clusters of translational norms and models and to explain their nature and functioning.

Further reading

Bartsch 1987; DôAndrade and Strauss 1992; Hermans 1991, 1993; Pazukhin 1987; Stachowiak 1965.

THEO HERMANS

Multilingualism and translation

Although both are widespread intercultural phenomena, multilingualism and translation are not usually considered in connection with each other. Whereas multilingualism evokes the co-presence of two or more languages (in a given society, text or individual), translation involves a substitution of one language for another. The translating code not so much supplements as replaces the translated code, and translations are rarely meant to be read side by side with the original texts (except, perhaps, in a classroom setting). Surely, Friedrich SCHLEIERMACHERôs ideal reader, ówho is familiar with the foreign languageô yet to whom óthat language always remains foreignô (quoted in Lefevere 1992b: 152), remains the exception, not the rule (see GERMAN TRADITION). Far from having its origin in óa certain ability for intercourse with foreign languagesé among the educated part of the populationô (ibid.), translation is today more commonly held to cater to monolingual readers by disclosing unknown literatures to them, thus effectively restricting bilingual competence to the translators themselves.

There is another sense in which the concept can prove useful to translation studies. In literary poetics, ómultilingualismô stands for the use of two or more languages within the same text. Those languages are not always óforeignô, however. The medieval habit of interspersing vernacular poetry with Latin phrases, and the code switching between Spanish and English in recent Chicano writing both attest to a blurring of linguistic boundaries. Medieval Latin, though strictly speaking nobodyôs mother tongue, was more than a dead or foreign language (Zumthor 1963:82ï 111;

Tavani 1969:55ï 73; Forster 1970:10ï 11; Lange 1973). Something similar occurs in bilingual texts by Mexican-American authors, who paradoxically use English, the language of the dominant culture, to assert their difference (Keller 1984; Flores 1987; Arteaga 1994).

Poetics and/or politics

The extent to which languages have been put to use in literature varies greatly. While the presence of a single loanword can theoretically be considered a minimal requirement for a text to be identified as multilingual, there seems to be no objective limit. Laurence Sterneôs *Tristram Shandy* (1760), for instance, contains several pages of Latin digressions. His contemporary Denis Diderot incorporated entire untranslated paragraphs of English, Spanish and Italian, as well as of Latin, in his bawdy *Bijoux indiscrets* (1747), thus echoing Fran- ois Rabelaisô *Pantagruel* (1532), whose glossolalic character Panurge rambled on in no less than thirteen tongues, some of them entirely artificial.
Regarding these texts, a few things can be immediately pointed out. First of all, the study of textual multilingualism does not involve a close examination of the writerôs actual language skills, *pace* statements to the effect that ó[t]he authorôs own limitations naturally constrain the language of the narrator and that of the characters mostô (Traugott 1981:121). Writers have been known to consult either their entourage or a nearby library (or both), and philologists such as J.R.R.Tolkien, who devised an ingenious linguistic system for *The Lord of the Rings* (1954ï 5), tend to be rare. Even if a biographical link can be shown to exist, it is questionable whether it enhances our understanding. Does Charlotte Bront±ôs stay in Brussels, for instance, really explain the role of Ad¯leôs French in *Jane Eyre* (1847)? Second, writing that makes use of more than one language does not necessarily presuppose a polyglot public, though its deciphering more often than not requires some imagination (compare Forster 1970:12ï 13 to Baetens Beardsmore 1978:93 and Sternberg 1981:226). While it no doubt adds to the pleasure, one need not know Russian to enjoy Anthony Burgessôs *A Clockwork Orange* (1962) or Latin for Umberto Ecoôs *The Name of the Rose* (*Il nome della rosa;* 1980). Third, from the vantage point of textual analysis, it matters relatively little whether dialects, slang, classical, national or indeed artificial languages make up the multilingual sequences. The impact (rhetorical, stylistic, etc.) of linguistic varieties depends as much on the ways in which they are visually embedded in the over-all text as on the values attached to them in extra-textual (i.e. real) society. Self-reflexivity being one of the hallmarks of (modern) literature, multilingualism is by no means limited to the reported speech of the characters, but appears in the narrative as well as in parts of a text that escape narratorial control: prefaces, titles and epigraphs of individual chapters, explanatory footnotes and glossaries.
Faced with such an array of possibilities, it makes little sense to come up with an all-encompassing typology. Just as language use is tied up with language attitude, literary multilingualism is subject to a number of factors that a purely formal description cannot account for. When reviewing Sir Walter Scottôs *Waverley* for the *Edinburgh Review* in 1814, Francis Jeffrey complained that half of the novel was composed ó*in a dialect unintelligible to four-fifths of the reading population of the countryô* (quoted in Scott 1814/1985:605). Such critical reactions should not be taken at face value, but as indicators of generic constraints and aesthetic norms. Among the latter, the Romantic discovery and subsequent fetishizing of national mother tongues affected the ways in which ó*foreignô* languages were viewed, learned, and hence used within the realm of literature. It could even be argued that the degree of multilingualism in a given text is commensurate with the status of the literature that it belongs to: a young, (post-)colonial literature or that of an oppressed minority would show more openness than the firmly established canons of the imperial powers. In texts belonging to this last category, the languages presumably spoken by foreign characters are either sampled to provide some comic relief or, worse, dismissed ó*as an irrelevant, if not distracting, representational factorô* (Sternberg 1981:224; see Goetsch 1987:45). Thus Shakespeareôs Caliban, Crusoeôs Friday and

Voltaireôs Ing®nu all speak their masterôs language. Similarly, the Louisiana Creoles depicted in Kate Chopinôs *The Awakening* (1899) echo Yankee assimilationist politics, their French accent being óonly discernible through its un-English emphasis and a certain carefulness and deliberationô (Chopin 1899/1986:106).

There is no need for linguistic otherness to become invisible, however. Despite Romanticism and national unification, Italian writers have remained notoriously aware of language differences, freely juxtaposing regional and popular varieties of Italian as well as foreign tongues in their poetry, fiction and drama. Theirs is a mixed linguistic heritage, for both political and cultural reasons: multilingualism has been óendemicô (Paccagnella 1983:109) in Italyôs literary history since the sixteenth century if not since Dante. Authors like Ruzzante and Teofilo Folengoð the father of so-called ómacaronicô verseð handed down a tradition of language blending that has yet to vanish from the literary scene (Segre 1979; Folena 1983). Minority writers also resort to multilingualism in order to convey the linguistic heterogeneity of their speech communities. But in addition to creating a powerful reality effect, the use of French by Flemish, Spanish by Catalan and English by French-Canadian authors, for instance, underlines their dependence on the culture(s) that surround them. Thus, in the nineteenth century, Flemish naturalist Cyriel Buysse and Qu®bec Romantic novelist Philippe Aubert de Gasp®did more than borrow French or English linguistic items; they established an intertextual dialogue between Flemish and French, *Qu®b®cois* and British cultural patterns (Grutman 1996), respectively. In a study of recent Quebec writing, Sherry Simon calls such incorporating of texts and intertexts from other languages a ópoetics of translationô, which, she argues, óunfolds in the borderlands where creation and transfer, originality and imitation, authority and submission mergeô (1994:20) by turning the relationship with óforeignô cultures into a positive connection.

Multilingualism translated

Translational strategies indeed enjoy a privileged status in multilingual texts, akin to the magic of fairy tales (where animals speak) and the technology of science fiction novels (Goetsch 1987:62ï 3). While confronting readers with the peculiarities of foreign speech, added translations create a buffer zone, as it were, between the ótherô language and the one shared with the writer. They can be found in footnotes, but are more often tagged on to the quote itself. Consider the solution found by Sir Walter Scott in *Waverley* (1814). When requested to give his opinion on the outcome of the Jacobite uprising, the pedantic Baron of Bradwardine calls upon the authority of a Roman historian:

> Why, you know, Tacitus saith ó*In rebus bellicis maxime dominatur Fortuna*ô, which is equiponderate with our own vernacular adage, óLuck can maist in the melleeô.
>
> (Scott 1985:335)

We are free to either skip or stop to read the Latin sentence. By the same token, a translation does not require bilingual competence but maintains a double standard, clearly to the advantage of the monolingual reader. It has been argued accordingly that similar ócushioningô of foreign words and expressions reduces them to mere exotic signs without questioning the power relations between representing and represented codes. Especially in the context of post-colonial writing published in the language of the former colonizers, óthe forceful proximity of both items represents the failure to achieve cultural symbiosisô (Zabus 1990:354). In Scottôs novels, however, which are certainly not devoid of imperialist tendencies in their treatment of Scottish English and Gaelic, Latin quotes serve another purpose. The vivid portrayal of Troyôs decay and fall in Virgilôs *Aeneid* proves to be an essential intertext for Bradwardineôs reading of the Scottish defeat at Culloden. óTo be sure,ô he confides to Edward Waverley, ówe may say with Virgilius Maro, *Fuimus Troes* [We are Trojans no longer] ð and thereôs the end of an auld sangô (Scott 1985:443). It thus appears that accompanying translations, though elucidating the referential meaning of an utterance, cannot entirely do justice to its cultural connotations.

Some twentieth-century writing was to parody, or abandon altogether, this practice of

decanting content from one language to another. Modernist poets (T.S.Eliot, Ezra Pound) and novelists (James Joyce) allowed the major European languages to playfully interact with each other, while their avantgarde colleagues went as far as to write linguistically hybrid poems (Forster 1970:74ï 96). Most, if not all, of these experiments bespeak a growing consciousness of language as a material in and of itself, not merely a mould for thoughts or a transparent means of literary representation. D.H.Lawrenceôs *Women in Love* (1921) is a case in point. When Ursula Brangwen calls the dominant behaviour of a male cat óa lust for bullyingð a real *Wille zur Machtð* so base, so pettyô, Rupert Birkin observes (Lawrence 1921/1960:167):

> I agree that the *Wille zur Macht* is a base and petty thing. But with the Mino, it is the desire to bring this female cat into a pure stable equilibrium, a transcendent and abiding *rapport* with the single male. Whereas without him, as you see, she is a mere stray, a fluffy sporadic bit of chaos. It is a *volont®de pouvoir,* if you like, a will to ability, taking *pouvoir* as a verb.

By joining translations that have such a different ring in English yet are supposed to mean the same in German and in French (*la volont®de pouvoir* being the equivalent of Nietzscheôs *die Wille zur Macht*), Birkinôs comment becomes truly metalinguistic in nature. While the harsh German sounds suggest violence, the French language confirms its penchant for rhetorical niceties, as Ursula stresses in her reply: óSophistries!ô
What happens to multilingualism in translation? According to Henry Schogt, who compared Western translations of the Russian classics, óas a rule only the main language of the text is replaced, the foreign elements remaining unchangedô(1988:114). Antoine Berman (1985b), on the other hand, claims that most translators will rather reduce the interlingual tension found in the original. An additional complication arises when the target language actually is the embedded foreign language of the source text. In his French version of Thomas Mannôs *The Magic Mountain (Der Zauberberg,* 1925*),* a famous example of textual multilingualism, Maurice Betz successfully maintained the distinction between the narratorôs, Hans Castorpôs and Madame Chauchatôs voices, in spite of the fact that the latter two already spoke French in the German text (Berman 1985b: 79ï 80). Such feats are rare. Usually, multilingual texts undergo the fate of Lawrenceôs novel, as becomes clear from a cursory look at the French rendering of the quoted passage from *Women in Love* (Lawrence 1949/1974:210):

> Je suis dôaccord que la volont®de puis sance est quelque chose de vil et de mesquin. Mais avec Minou, côest le d®sir dôamener cette femelle a un ®quilibre stable et parfait, a un rapport transcendant et durable avec le m©le c®libataire. Tandis que sans lui, comme vous voyez, elle est un simple fragment ®gar®, une parcelle ®bouriff®e et sporadique du chaos. Côest une volont®de pouvoir, si vous voulez, en prenant *çpouvoirè* pour un verbe.

All traces of foreignness have been conveniently erased. Gone is Nietzscheôs German, and with it, the philosophical gist of the conversation. Moreover, the stylistic opposition between French and English is neutralized, were it not for a footnote mentioning that the second *pouvoir* figured in French in the original (but so did *rapport* and the earlier *volont®de pouvoir*). Finally, one easily sees why in instances where the use of another language has political overtones, as in Quebec, its concealment in translation participates in what Kathy Mezei calls a ósubtle subversionô(1988:13) of the source-culture by downplaying the symbolic value of the original multilingualism.
See also;
BABEL, TOWER OF; IDEOLOGY AND TRANSLATION; METAPHOR OF TRANSLATION; STRATEGIES OF TRANSLATION.

Further reading

Aleks®ev 1975; Ashcroft, Griffiths and Tiffin 1989; Bassnett 1985b; Elwert 1960; Gauvin and Grutman 1996; Giese 1961; Grutman 1990, 1993; Horn 1981; Klein-Lataud and Whitfield 1996; K¿rtº si 1993; Lyons 1980; March 1984; Pº ckl 1981; Reyes 1991; Sarkonak and Hodgson 1993.

RAINIER GRUTMAN

N

Normative model

As it has been conceived in Western culture, translation theory is normative. Since its origins in Ciceroôs instructions to the orator and Horaceôs instructions to the poet, Western translation theory has restrictively consisted of instructions to someone on how to translate: CICERO (see LATIN TRADITION) and Horace tell their readers not to rework foreign texts in Latin word for word, like slavish translators, but freely, like an orator (as Cicero says), or like someone claiming private property in public ground (as Horace says). Translators in those days were thought of as blind literalists, and both Cicero and Horace wanted to warn people translating orations or literary works from Greek into Latin against acting like translatorsð not, in other words, to obey the implicit translation norm but to develop a new, freer, more creative norm.

These instructions were picked up by JEROME (see LATIN TRADITION) in his letter to Pammachius (AD 395) and further articulated: where Cicero and Horace had urged free IMITATION rather than word-for-word translation, Jerome coined the obvious polar opposite to word-for-word, sense-for-sense translation (see FREE TRANSLATION), and argued strenuously for its appropriateness (i.e., normativeness) except in the case of Scripture, ówhere even the word order holds a mysteryô. And the die was cast: in the millennium and a half since his writing translators and translation theorists have followed the lead of Cicero, Horace, and Jerome in assuming not only that a translation should be either faithful or free, word-for-word or sense-for-sense, but that a translation theory should take a stand between those two extremes, should tell translators how to translate.

So deep-seated is the normative model in Western translation theory that it is difficult to talk about it, just as it is difficult for the proverbial fish to talk about the water it swims in. It is far easier to talk about those few theorists who do not prescribe norms for translation -or would be, if we knew more about them. There are passages in book two of Herodotusô *Histories* (fifth century BC) that deal with translation, notably the creation of an Egyptian interpreter corps and the transmission of Egyptian religion to Greece; but because Herodotus never tells people how to translate, he is not thought of as a translation theorist. There are also normative theorists who, because they prescribe whether some text (notably the Bible) should be translated but neglect to discuss how it should be translated, are not normally thought of as translation theorists either: the whole debate over a vernacular Bible from Î lfric in the tenth century to Sir Thomas More and William TYNDALE in the sixteenth is relevant here (see BRITISH TRADITION).

In recent decades this assumption that translation theory exists to devise normative rules for translators to follow has increasingly come under fire, and a number of theorists have attempted to talk about translation in nonprescriptive ways. Due to the ingrained nature of normative thinking about translation, however, this is easier said than done. Several different systems approaches to translation have been developed, attempting to trace in detail the actual process of translation, to describe how translators actually translate, rather than telling translators how they ought to translate. But because real translators translate in what is probably an infinite variety of ways, these systems theories perforce proceed through idealization, constructing an ideal model for the process of translation that then

becomes the implicit norm, whether because the theorists have accepted past norms for how translation ought to proceed and transformed them into models that only seem descriptive, or because they have introspectively traced how they actually translate themselves and transformed that into ótheô model for all translation,
Some systems models, perhaps the best known, are linguistic and cybernetic, aiming at the creation of a working machine translator; they tend to build their models by idealizing the sense-for-sense translation of so-called ordinary-language texts (i.e., no poetry, nothing metaphorical or otherwise deviant or difficult to translate) like weather reports. As a result, sense-for-sense translation of such texts becomes their implicit norm, an implication that becomes evident when pre-editing or writing SL texts specifically for the computer becomes necessary (and it almost always does). Because the computer can only process a certain kind of disambiguated prose, the people who create texts to be translated mechanically are trained to write or edit them for the computer, to make their writing conform to a set of conventions developed from normative human translation for normative computer translation.
Other systems models, like R.H.Bathgateôs, Hans Vermeerôs, and Justa Holz-Mªnttªriôs, are sociological rather than cybernetic and focus on the total social act of translation, including the social scene in which the translation is needed, the commission (who wants it done and why, and by when, and how much they will pay and how, who contacts the translator and by what channelsð see *SKOPOS* THEORY), the translatorôs research (including the use of reference materials and phone calls to experts), the actual production of a TL text, its dissemination, and so on. Once again, however, these descriptive systems are based on ideal models that by definition regulate variables and thus exclude a great deal of actual translation practiceð and this is again implicitly normative, as is perhaps best illustrated when these models are transformed into pedagogical programmes. If the systems theorist determines that the total act of translation in its social context passes through the stages of textual analysis and research, then a translator training programme based on that theory will teach all of its students to do textual analysis and research, and a translator who graduates from that programme and then doesnôt do textual analysis and research will seem to be deviating from the norm.
One of the most popular schools of systems-oriented translation theory in recent decades has been POLYSYSTEM THEORY, which seeks to break away from the normative model by studying the conflicting socio-ideological systems governing the production and interpretation of texts in the SL and the TL. In contrast with the more overtly normative study of the ideology of translation in Romantic and post-Romantic theoriesð notably, in the past few years, those by Antoine BERMAN in France (see FRENCH TRADITION), Lawrence Venuti, and Tejaswini Niranjanað which tend to privilege the SL culture and prescribe foreignism or literalism, polysystem theory tends to privilege the TL cultural system, insisting that the target system will naturally attempt to fit a text it imports into its own reigning NORMS. Though this again shows traces of normative thinking, polysystem theory has by and large been remarkably successful in shaking off the old normative model.
By no means all translation theorists are attempting to break free of the normative model, however; indeed it remains as deeply entrenched as it ever was, and regularly informs writing on translation in all the best journals. Some normative theorists defend the model staunchly and challenge their antinormative colleagues to produce justifications for their attacks on it. Some of these justifications are:

- Dž that it is reductive, restrictive, that it blocks translatorsô access to many fruitful models and approaches that might be useful in a wide variety of actual cases
- Dž that it is paternalistic, based on the assumption that translators donôt know what theyôre doing and have to be told by theorists
- Dž that it stresses the negative, where translators went wrong, generating reviews of translations that mainly list howlers and translation seminars that demoralize students by harping on their errors, rather than

exploring the interpretive processes that led (student and professional) translators to choose the words and phrases they did

Still, the normative model does go on, and even those translators who dislike theory because of its paternalism and negativeness continue to crave advice and instruction from normative theorists.

Further reading

Bathgate 1980; Berman 1984/1992; Hermans 1985; Holmes 1978; Holz-Mª nttª ri 1984; Niranjana 1992; Venuti 1992, 1995; Vermeer 1989.

DOUGLAS ROBINSON

Norms

The notion of ónormsô was first introduced by the Israeli scholar Gideon Toury in the late 1970s to refer to regularities of translation behaviour within a specific sociocultural situation (see Toury 1978, reprinted in Toury 1980a). The concept proved influential during the 1980s and 1990s and has supported the most active research programme in translation studies to date. Many studies based on the investigation of norms have been undertaken in relatively recent years; a representative selection can be found in *Target*, the international journal edited by Toury and published since 1989 by John Benjamins.

Historical and theoretical background

The impetus for Touryôs work, including his notion of norms, came from the POLYSYSTEM approach developed in the early 1970s by his colleague Itamar Even-Zohar. Prior to the development of the polysystem approach, studying translation often consisted of an evaluative comparison of source and target texts, in isolation from both the source and target contexts of literary production. Even-Zoharôs work effected a shift away from this treatment of translated texts as isolated elements and towards a historical and social understanding of the way they function collectively, as a sub-system within the target literary system. One of the main achievements of polysystem theory then has been to shift attention away from the relationship between individual source and target texts and towards the relationships which exist among the target texts themselves.

Apart from directing attention towards translated texts as a body of literature worth investigating in its own right, there are other aspects of the polysystem approach, and Even-Zoharôs work in general, which prepared the ground for Touryôs concept of norms and the research methodology which he has since launched under the umbrella of óDescriptive Translation Studiesô, or DTS for short. These include an explicit refusal to make a priori statements about what translation is, what it should be, or what kinds of relationship a translated text should have with its original; an insistence on examining all translation-related issues historically, in terms of the conditions which operate in the receiving culture at any point in time; and an interest in extending the context of research beyond the examination of translated texts, in particular to include examining the evaluative writing on translation, for example prefaces, reviews, reflective essays, and so on.

Taking his inspiration from the work of Even-Zohar, Toury is primarily interested in making statements about what translation behaviour consists of (rather than what it *should* consist of). Moreover, given the systemic framework which provides the theoretical basis of his work, these statements cannot consist of a random selection of observations. They have to take the form of generalizations applicable to a particular class or subclass of phenomena and to be óintersubjectively testableô (Toury 1995:3). Touryôs notion of norms provides him with a descriptive category which enables him to make precisely such nonrandom, verifiable statements about types of translation behaviour. Rather than attempting to evaluate translations, the focus here is on investigating the evaluative yardstick that is used in making statements about translation in a given sociocultural context.

The notion of norms

intermediate level between ócompetenceô and óperformanceô. **Competence** is the level of description which allows the theorist to list the inventory of options that are available to translators in a given context. **Performance** concerns the subset of options that translators actually select in real life. And norms is a further subset of such options: they are the options that translators in a given socio-historical context select on a regular basis. What Toury has done then is to take the dualism common in mainstream linguistics at the time (competence and performance in Noam Chomskyôs terms, or *langue* and *parole* in Ferdinand de Saussureôs terms) and introduce an interlevel which allows him to investigate what is typical rather than simply what is or what can be. This interlevel of norms enables the analyst to make sense of both the raw data of performance and the idealized potential of competence.

The notion of norms assumes that the translator is essentially engaged in a DECISION MAKING process. Toury (1995) further suggests that being a translator involves playing a social role, rather than simply transferring phrases and sentences across a linguistic boundary. The translator fulfils a function specified by the community and has to do so in a way that is considered appropriate in that community. Acquiring a set of norms for determining what is appropriate translational behaviour in a given community is a prerequisite for becoming a translator within that community. However, Toury has always stressed that norms are a category of descriptive analysis and not, as the term might imply, a prescriptive set of options which are thought by the analyst or scholar to be desirable. One identifies norms of translational behaviour by studying a corpus of authentic translations and identifying regular patterns of translation, including types of strategies that are typically opted for by the translators represented in that corpus.

Toury (1978/1980a: 53ï 7; 1995:56ï 61) discusses three types of translational norms: initial norms, preliminary norms and operational norms.

The **initial norm** in translation involves a basic choice between adhering to the norms realized in the source text (which reflect the norms of the source language and culture) and adhering to the norms prevalent in the target culture and language. Adherence to source norms determines a translationôs **adequacy** with respect to the source text; adherence to norms originating in the target culture determines its **acceptability** within that culture. (Cf. the more politicized notions of foreignizing and domesticating strategies; STRATEGIES OF TRANSLATION).

Preliminary norms concern the existence and nature of a translation policy (in terms of the choice of source text types, individual source texts, authors, source languages, etc.) and the directness of translation, i.e. a particular societyôs tolerance or intolerance towards a translation based on a text in an intermediate language rather than on the source language text.

And finally, **operational norms** concern decisions made during, rather than prior to, the actual act of translation. Toury discusses two types of operational norms: (a) **matricial** norms, which have to do with the way textual material is distributed, how much of the text is translated, and any changes in segmentation, for example as a result of large scale omissions, and (b) **textual-linguistic** norms, which concern the selection of specific textual material to formulate the target text or replace particular segments of the source text.

Translational norms can be investigated using two main sources: textual sources, namely the translated texts themselves, and extratextual sources, i.e. the theoretical and critical statements made about translation in general or about specific translations.

Beyond Touryôs work

In recent years, a number of scholars have attempted to explore some of the theoretical aspects of the notion of norms, making a distinction in the first instance between norms and conventions and then between constitutive and regulatory norms (Chesterman 1993; Hermans 1991a, 1993, 1996; Nord 1991b, 1997). The difference between norms and conventions is that the latter are not binding and only express preferences. In terms of the distinction between **constitutive** and **regulatory** norms, the former concern what is or is

not accepted as translation (as opposed to adaptation, for instance), and the latter concern translation choices at the lower levels, i.e. the kind of equivalence a translator opts for or achieves.

Chesterman (1993) attempts to refine the notion of norms further by distinguishing between professional norms and expectancy norms. **Professional norms** emerge from competent professional behaviour and govern the accepted methods and strategies of the translation process. They can be sub-divided into three major types: **accountability norms** are ethical and call for professional standards of integrity and thoroughness; **communication norms** are social and emphasize the role of the translator as a communication expert; **relation norms** are linguistic and require the translator to establish and maintain an appropriate relation between source and target texts on the basis of his/her understanding of the intentions of the original writer/ commissioner, the projected readership and the purpose of the translation (ibid.: 8ï 9). **Expectancy norms** ó are established by the receivers of the translation, by their expectations of what a translation (of a given type) should be like, and what a native text (of a given type) in the target language should be likeô (ibid.: 9). In attempting to conform to the expectancy norms operating in a given community, a translator will simultaneously be conforming to the professional norms of that community (ibid.: 10).

The concept of norms ultimately gives priority to the target text, rather than the source text, and has therefore effectively replaced EQUIVALENCE as the operative term in translation studies (Hermans 1995:217). More importantly, the concept of norms ó assumes that the primary object of analysis in translation studies is not an individual translation but a coherent corpus of translated textsô (Baker 1993:240). This position has had far-reaching consequences in terms of providing an explicit definition of the object of study in the discipline and providing the basis for a relevant research programme. It has also been instrumental in preparing the ground for corpusbased work, a promising development which holds much hope for investigating UNIVERSALS OF TRANSLATION in particular (see CORPORA IN TRANSLATION STUDIES).

Further reading

Baker 1993; Chesterman 1993; Hermans 1991a, 1993, 1995, 1996; Lambert and van Gorp 1985; Toury 1978; 1980a; 1995.

MONA BAKER

P

Paraphrase

In common usage as a term for loose rewording, saying something in your own words, paraphrase is best known in translation theory from John DRYDENôs 1680 preface to his translation of Ovidôs *Epistles* (see BRITISH TRADITION): having promised to reduce all translation to three heads and begun with METAPHRASE, or word-for-word translation, he moves on to his second head: ó‘The second way is that of paraphrase, or translation with latitude, where the author is kept in view by the translator, so as never to be lost, but his words are not so strictly followed as his sense; and that too is admitted to be amplified, but not alteredô. The third head is IMITATION.
For Dryden, metaphrase and imitation were óthe two extremes which ought to be avoidedô, and paraphrase the ómean betwixt themõõ the mode of translation which avoids the dangers of both extremes and combines their virtues of fidelity to the original (metaphrase) and TL fluency (imitation). In this he followed the orthodox tradition of translation theory since JEROME (see LATIN TRADITION), who first theorized **sense-for-sense** translation in the middle ground between Ciceroôs extremes, slavish fidelity and too-free imitation (see FREE TRANSLATION). Here are some of Drydenôs remarks about paraphrase:

> But since every language is so full of its own properties, that what is beautiful in one, is often barbarous, nay sometimes nonsense, in another, it would be unreasonable to limit a translator to the narrow compass of his authorôs words: ótis enough if he choose out some expression which does not vitiate the sense. I suppose he may stretch his chain to such a latitude; but by innovation of thoughts, methinks he breaks it. By this means the spirit of an author may be transfused, and yet not lost.

Given the currency of *paraphrase* in ordinary English, it is often used in theoretical discussions of translation for loose or free renderings without specific reference to Dryden. Nor did Dryden invent the term. It was first used by Philo Judaeus in *De vita Mosis* (20 BC): ó‘Yet who does not know that every language, and Greek especially, abounds in terms, and that the same thought can be put in many shapes by changing single words *[metaphrazonta]* and whole phrases *[paraphrazonta]* and suiting the expression to the occasion?ô (2:38). These two terms, metaphrase and paraphrase, are picked up by Quintilian in *Institutes of Oratory* (AD ?95) for two distinct approaches to the pedagogical practice of imitation, reworking classic texts by changing one word at a time (metaphrase) or one phrase at a time (paraphrase), and later by a long list of Renaissance and neoclassical pedagogues and translation theorists: Fausto Sebastiano in *Del modo de lo tradurre dôuna lingua in alltra secondo le regale mostrate da Cicerone* (1556), Lawrence Humphrey in *Interpretatio linguarum seu de ratione convertendi et explicandi autores tam sacros quam prophanos* (1559), Roger Ascham in *The Schoolmaster* (1570), Andreas Schottus in *Tullianarum Quaestionum de instauranda Ciceronis imitatione* (1610), and Pierre-Daniel Huet in *De interpretatione* (1661). Dryden, 19 years after Huet, is thus only one of a long string of theorists who use paraphrase in roughly the sense of a reworking or translation that proceeds sententially, taking as its criterial segments whole sentences rather than individual words.

A less technical use of the term ópara phraseô, that remains in accord with its Latin definition, is to describe a work that is not translated directly from a foreign original but reworded from a previous translation in the same language (what is sometimes called a óvariationô). Thus, for instance, the authors of *The Living Bible* describe it as a ópara phraseô rather than a translationð what one might call an intralingual paraphrase as opposed to an interlingual translation. Both usages derive from Quintilian.

Further reading

Shaddy 1984; George Steiner 1975.

DOUGLAS ROBINSON

Poetics of translation

Derived from Aristotleôs *Poetics*, the ópoetics of translationô refers to the inventory of genres, themes and literary devices that comprise any literary system. In translation studies, the term also refers to the role a literary system plays within the larger social system and/or how it interacts with other (foreign) literary or semiotic sign systems. As a comparative field, the poetics of translation is concerned with the relationship between the poetics of a source text in its own literary system and that of the target text in a different system. Traditionally, translation scholars (preJakobson) attempted to imagine and define what literary translations *should be*. In comparing the source and target texts in order to evaluate the quality of translation, such scholars typically resorted to a concept of faithfulness: one based less on linguistic accuracy than on fidelity to the sense or spirit of the original. The idea here is that if a particular poetic form can only exist within the boundaries of its own language, then the goal of translation must be to capture the sense of the original in an analogous rather than identical form, one that functions in a similar fashion within the target culture.

Today, translation scholars (post-Jakobson) by and large attempt to discover and describe what translations *are* rather than what they *should be*. Observing poetic devices in translations synchronically and diachronically, they go beyond one-to-one comparisons to uncover poetic connections to, and deviations from, the literary traditions of both source and target texts. Such empirical studies have shown that faithfulness, whether linguistic or functional, is rare. Since translators typically want their translations to be understood and accepted in the target culture, they tend to conform to the poetic constraints of the receiving culture rather than literally transferring the literary devices of the source text (but see STRATEGIES OF TRANSLATION).

Hundreds of prescriptive models describing the poetics of translation exist. Some of the more influential in the English language range from John DRYDENôs óPreface to *Ovidôs Epistles*ô (1680) and Alexander Popeôs óPreface to the *Iliad* of Homerô (1687), through A.F. TYTLERôs *Essay on the Principles of Translation* (1791, see BRITISH TRADITION), Matthew Arnoldôs óOn Translating Homerô (1861), to more modern approaches such as Paul Selverôs *The Art of Translating Poetry* (1966) and C.Day Lewisô *On Translating Poetry* (1970). Summaries of the poetics of translation in the French, German, and English traditions can be found in Horguelin (1981), Lefevere (1977), and T.Steiner (1975), respectively. While greatly aiding our understanding of the translation process, the contribution of these writers to a poetics of translation has been far from comprehensive. James Holmesô ó The Name and Nature of Translation Studiesô (1972/75), widely accepted as the founding document for the discipline of translation studies as practised in Prague, Belgium, Holland, and Israel, found all such approaches fairly narrow in scope.

Modern research suggests that few translators actually follow prescriptive models of any kind. Even more important, it has shown that the distinction between original and translation is not as clear-cut as prescriptive models tend to assume. We now know, for instance, that translations often hide in other literary texts (such as Chaucerôs *Canterbury Tales*), that PSEUDOTRANSLATION (for example Horace

Walpoleôs *The Castle of Otranto*) is not uncommon, that indirect translation is more prevalent than generally assumed (for example LUTHERôSð see GERMAN TRADITIONð Bible is based in large part on ERASMUSôð versionð see DUTCH TRADITION), and that versions (Ezra POUNDð see AMERICAN TRADITION), and imitations (Robert Lowell) are wide-spread. Indeed, the margins have become so diffuse that much so-called original writing is now viewed as incestuously related to translation (see MULTILINGUALISM AND TRANSLATION).

The development of empirical, particularly target-oriented approaches to the poetics of translation has gained momentum in recent years. Even-Zohar (1978b) looks at how texts are selected for translation and how literary norms are adopted in the target culture (see POLYSYSTEM THEORY); Toury (1980a) attempts to identify the literary, linguistic, and ideological factors which govern translation (see NORMS); Hermans (1985) brings together a series of descriptive studies, and Lefevere (1992c) embeds the entire discussion of the poetics of translation in the realm of discourse theory.

The task of investigating the poetics of translation is made more complex by the fact that linguistics as a discipline has shown a reluctance to address this issue, thus creating a division between non-literary (or what is sometimes called pragmatic) translation and literary translation. Many scholars in the field feel uneasy about this division, and some argue convincingly that poetic aspects such as intonation, alliteration, metaphor, rhythm, parody and pun inhere in all translation. It may be that literary texts use such devices more frequently, but the fact remains that all writing makes use of poetic devices. Thus linguistics seems to have left the task of investigating the poetics of translation for literary translators. Yet to scholars of translation using increasingly more rigorous methodologies, the often subjective and eclectic approaches of literary translators has proved of limited value.

An inventory of poetic devices

The most systematic investigation of poetic devices in language came from scholars work ing in the former Czechoslovakia and who were well versed in Russian Formalism: Roman Jakobson, JiŘ LEVh (see CZECH TRADITION), Frantiġek Miko, and Anton POPOVIĻ (see SLOVAK TRADITION). The Prague group was less interested in a general literary translatorsô perspective, which often assumed a ópoeticô intuition with access to the spirit of the original, and more interested in describing surface-structure features of language, especially those that determined a textôs literary status. They were particularly interested in establishing the manner in which themes and ideas were expressed in texts. Their formal approach analysed the intrinsic and extrinsic elements that made certain literary texts unique in the sense of being different from texts already existing in a literary tradition. Borrowing the concept of the *ostranenie* or ódefamiliarizationô device from Russian Formalism (Shklovskii 1917, trans. 1966), Jakobson and his colleagues embarked on the mammoth task of isolating and cataloguing, in a variety of languages, the specific formal features that distinguish literary expressions from normal ones (Jakobson, 1933ï 4, 1959, 1960; LevÎ 1963, 1967; Miko 1969, 1970; Popoviļ 1970; Miko and Popoviļ 1976).

Frantiġek Mikoôs 1970 article, óLa th®orie de 1ôexpression et la traductionô, is a good example of the kind of research conducted by this group. Miko attempts in this article to relate the formal features of the style of a particular text to similar techniques used in another literary tradition. He suggests that, however emotional or irrational, subjective qualities perceived on the basis of intuition, including subtle devices such as wordplay and irony, can be determined by reference to the formal patterning of the text. Although aware of the enormity of the task and the subtlety of the nuances, Mikoôs research proceeded far enough to generate and describe (formally) many elusive categories such as ambiguity, disequilibrium, irrationality, and stream of consciousness. He also made connections between features common to both literary texts, which Miko narrowly defines as ógreat worksô, and other forms of discourse, such as journalism, speeches, and popular fiction. While making cross-cultural generalizations about the poetics of translation, Miko also maintained that expressive features were always

subject to evolution and were part of an ever-changing system of poetics.
This type of approach is consistent with translation studies as it began to take shape in the 1970s and 1980s. Important publications analysing the poetics of translation during this period include Lefevere (1975), Bassnett (1980), Hermans (1985) and Lambert and van Gorp (1985). A methodology evolved in which the author, text, reader, and poetic norms of one literary system are juxtaposed with those of a second system. By looking at the translated text in terms of its relationships with two differing literary traditions, we can see the shifts in poetic devices that allow us to identify the poetic decisions or creative transformations made by the translator. Case studies by scholars such as Dðhulst (1982, 1989), van Bragt (1985), Vanderauwera (1985) and Heylen (1993) suggest that poetic effects such as irony, polyvalence and humour are closely related to the poetic and translation norms of the receiving culture. They also suggest that a range of extra-literary factorsð economic, pragmatic, and audience-relatedð must be taken into consideration before any statements on the ópoetics of translationô can be made.

The role of the literary system in the larger social system

POLYSYSTEM THEORY as outlined by two Israeli scholars, Itamar Even-Zohar (1978b, 1990) and Gideon Toury (1980a, 1995), has proved particularly helpful to translation scholars in their attempt to analyse the influence of extra-literary factors on the poetic decisions of the individual translator. The term polysystem refers to the aggregate of literary forms (from innovative verse to childrenôs literature) that exist in any given culture. Even-Zohar and Toury make two important claims. First, with regard to so-called strong cultures (British, French, Russian), the poetics of the receiving culture exert a strong influence on translation decisions, and most translations conform to the constraints imposed by the target system. Second, with regard to so-called weak cultures (developing nations, nations in crisis), the poetics of translation tend to favour the forms of the source text.
Research carried out within this framework suggests that, far from being a marginal exercise, translation activity is crucial to the formation of entire literary systems. Touryôs work on the emerging poetics of the then óweakô Israeli literary system, for example, illustrates the central importance of forms imported via translations (1977, 1980a). Like-wise, British cultural history in the fifteenth century is generally regarded as lacking in great works; yet translation, especially from Greek and Roman texts, thrived, and the poetics imported from source systems paid enormous dividends in terms of the development of original writing in the sixteenth century (Matthiesson 1931). Case studies of new and developing nations show the vital role that translations play in establishing a dominant poetics, further blurring the line between the native poetics of any one nation and the poetics of translation (Brisset 1990; Macura 1990).
With the recent availability of more substantial amounts of data, translation scholars have begun to make more universal claims about the poetics of translation. Lefevere (1992a) cites the example of the African literary system in which a common poetics was shared by over 4000 languages south of the Sahara, and he also discusses an Islamic poetics adopted by Persian, Turkish, and Urdu cultures (30ï 1). A set of dominant poetics may seem to posit themselves as absolute at a certain time, but the poetics of any given culture continue evolving through history. The inventories of components go on changing, and research has shown that translations play a major role in the struggle *to* change literary systems. Even in countries with long literary traditions, translations can introduce new literary devices into existing inventories. Ezra Pound borrowed heavily from Chinese ideograms and Japanese haiku to change a system he felt overburdened with outworn metrical rhythms and ornaments, and Feng Chi also introduced the sonnet form into the Chinese system via translations. Johan Heinrich Voss introduced the hexameter into the German poetic system through his translation of Homer, and August Wilhelm SCHLEGEL (see GERMAN TRADITION) imported the verse of William Shakespeare to challenge the authority of French models.
Research on the subversive nature of translation is gaining momentum in the field and is

largely led by a group of Anglo-American scholars attracted to insights gained by translators of post-structural texts. ôThe Task of the Translatorö, Walter Benjaminôs 1923 essay that calls for radical literalism, serves as a spring-board for a variety of often interdisciplinary (especially philosophical and political) investigations (see PURE LANGUAGE). Venuti (1992 and 1995a) borrows the term **abusive fidelity** from Lewis (1985) to show how translations are doubly abusive: reconstructing the source text and resisting the dominant cultural values in the target language. Suzanne Jill Levine (1983, 1992) sees translation in Jorges Luis Borgesô terms, that is as another form of parody, one that twists words and reveals the unstable nature of language. Nevertheless, examples of successful subversion remain the exception rather than the rule. Most European scholars argue that poetic systems are constructed to value and invoke established norms against imported ones (see STRATEGIES OF TRANSLATION). In the preface to his sonôs translations from Shakespeare, Victor Hugo suggests that members of a nation generally perceive translation as an act of violence against already established poetic conventions (1865: iiiï iv). The Islamic *qasidah,* argues Lefevere, has not found a slot in Euro-American poetic systems because literary critics view the poetics of source cultures as inferior, an evaluation loaded with Western prejudice (1992a: 73ï 86). Toury (1991) seems especially insistent on arguing that literary translations tend to conform to the target cultureôs poetics rather than introduce new and estranging elements and is prepared to offer ólawsô to that effect (see UNIVERSALS OF TRANSLATION). While some descriptive scholars such as van Leuven-Zwart (1984, 1991) argue that more descriptive work needs to be done before branching too far out into cultural studies and theory, it is becoming increasingly difficult to divorce the study of the poetics of translation from extra-literary factors (Snell-Hornby 1988; Bassnett and Lefevere 1990; Lefevere 1992c). From óinsideô a discourse or system of poetics, certain themes, genres, and stylistic devices appear to transcend both time and cultural boundaries. Yet research shows that the poetics of a culture do change, often with the importation of non-native forms and expressive features through translation. Current trends in translation research show little interest in finding universal poetic devices or formal schemes for describing increasingly subtle shifts. Instead, the field is placing increasing emphasis on elaborating how the poetics of translation both depend on and contribute to literary, linguistic, and cultural change.

See also:
LITERARY TRANSLATION, PRACTICES; LITERARY TRANSLATION, RESEARCH ISSUES; POLYSYSTEM THEORY.

Further reading

Bassnett 1980; Even-Zohar 1978b; Gentzler 1993; Hermans 1985; Holmes 1988; Lefevere 1992a, 1992c; Toury 1980a; Venuti 1995a.

EDWIN GENTZLER

Poetry translation

The translation of poetry is generally held to be the most difficult, demanding, and possibly rewarding form of translation. It has been the subject of a great deal of discussion, particularly within the field of LITERARY TRANSLATION, where far more has been written about the translation of poetry than about either prose or DRAMA. Much of the discussion consists of a theoretical questioning of the very possibility of poetry translation, even though its practice is universally accepted and has been for at least 2000 years, during which translated poetry has influenced and often become part of the canon of the TL poetic tradition; Fitzgeraldôs *Rubaiyat of Omar Khayyam* (1859) and Poundôs *Cantos* (1925ï 70) are obvious examples. The views on the subject are many and varied, often anecdotal and, perhaps unavoidably, subjective. Robert Frostôs definition of poetry as óthat which is lost in translationô is often quoted in the literature to highlight the difficulty of the task, yet discussions of the actual process of translating and attempts to define the particular problems

involved and the strategies for dealing with these are relatively few.

(Im)possibility of the task

It is widely maintained that poetry translation is a special case within literary translation and involves far greater difficulties than the translation of prose. The language of poetry will always be further removed from ordinary language than the most elaborate prose, and the poetic use of language deviates in a number of ways from ordinary use. Poetry represents writing in its most compact, condensed and heightened form, in which the language is predominantly connotational rather than denotational and in which content and form are inseparably linked. Poetry is also informed by a ómusical modeô (Raffel 1991:95) or inner rhythm, regardless of whether there is any formal metre or rhyming pattern, which is one of the most elusive yet essential characteristics of the work that the translator is called upon to translate. And in addition to the difficulties involved in accounting for content and form, sounds and associations, the translator of poetry is also often expected to produce a text that will function as a poem in the TL. So, although it is crucial that the original be recognizable in the translation (if we are to talk of translation and not imitation or ADAPTATION), a further criterion for a successful translation is that of the intrinsic poetic value of the translated text. In short, ówhat an English-only reader wants is a good poem in Englishô (Gallagher 1981:149). Similarly, it is often suggested that, unlike other forms of literary translation, the translation of poetry must stand on its own as a poetic text, to a large extent unsupported by glosses or commentary, whether they take the form of footnotes or are embodied in the text. However, Nabokov, a firm believer in the impossibility of poetical translation, would disagree: ó*I* want translations with copious footnotes, footnotes reaching up like skyscrapers to the top of this or that page so as to leave only the gleam of one textual line between commentary and eternityô (Nabokov 1955:512).
The often insurmountable difficulties involved have led many, like Nabokov, to the conclusion that poetry can only be rendered literally. A similar view is attributed to Robert Browning (in Selver 1966:26), namely that poetry translation óought to be absolutely literal, with [the] exact rendering of [the] words, and the words placed in the order of the original. Only a rendering of this sort gives any real insight into the originalô. Roman Jakobsonôs resolute belief that poetry is by definition untranslatable led to the somewhat different methodological approach that only ócreative transpositionô, rather than translation, is possible where poetic art is concerned (1959:238). Shelley, too, believed essentially in the impossibility of poetical translation, and yet he produced several verse translations from Greek, Latin, Spanish and Italian poetry and is a good representative of early writers on the subject, who tended to emphasize the futility of the undertaking whilst undertaking it none the less! A contemporary translator, William Trask, perhaps sums up this attitude succinctly when he says: óimpossible, of course, thatôs why I do itô (in Honig 1985:7).
The view that it is impossible to translate poetry recognizes that it is impossible to account for all the factors involved and to convey all the features of the original in a language and form acceptable to the target language culture and tradition. However, from this sobering acceptance of the difficulty involved and of the enormity of the task comes a search for strategies whereby as much as possible of the original poetry may be saved in the translation.

Approaches: pragmatic and theoretical

Approaches to the problems involved in translating poetry fall into two basic categories: the pragmatic and the theoretical. The pragmatic approach is favoured by most practising translators, while theoretical models of the process are mainly the work of linguists.
A typical example of the pragmatic approach is the view expressed by W.S.Merwin (in Weissbort 1989:139): ó*I* continue in the belief, you know, that I donôt know how to translate, and that nobody does. It is an impossible but necessary process, there is no perfect way to do it, and much of it must be found for each particular poem as we go.ô

There is, in fact, a noticeable reticence on the part of practising translators towards attempts by linguists to provide a formal basis for what has traditionally been considered a highly subjective and ad hoc activity. For example, Peter Jay (in Weissbort 1989:74) writes: óI've not yet come across any theoretical precept that's helped me make a line of any translation ring true.ô Practising translators tend to write of the specific problems they encounter in translating a particular poet and of the solutions they foundð often in the form of an apology for the translationð or reflect on the various stages they pass through in the process (as in Bly 1984). Translators, however, rarely keep notes about the process of translating or any record of the choices made in the process. Even if translators could provide descriptions of solutions and strategies they have employed in dealing with specific translation problems, the question remains whether an examination of a skilled translator's personal experience can provide formal strategies and hence be of practical value to other translators. What is stressed continually by practising translators, over and above any particular approach or methodology, is the need for constant reworking and reassessment of the translated text in an attempt to make it correspond to the original poetic text on all levels, or rather on as many levels as possible.

However, although skilled translators' reflections on the process of translation may be unreliable, it is precisely insights into this process that are missing from most theoretical models and approaches to the translation of poetry. Nida (1964:146) presents a diagram of how a message in the SL is decoded by the receptor and re-encoded into a message in the TL, The centre of the diagram is the process he labels **transfer mechanism,** and it is this stage of the process that is the most difficult to analyse. Most models of poetry translation focus on either the decoding of the ST or the product of the re-encoding in the TL. An approach often adopted is to compare one or more translations of a poem with some notional ideal translation, with the ensuing unavoidable and subjective value judgements. A somewhat more useful approach is to compare several translations of the same poem, not in order to make value judgements, but to examine the different strategies employed. Lefevere (1975) examines different translations of a poem by Catullus and distinguishes seven strategies, though it is rare in practice to find any of the strategies he discusses used exclusively. De Beaugrande (1978) formulates a model of poetic translation based not on a comparison of texts but on text linguistics and strategies of textual equivalence, focusing primarily on the analysis and comprehension of the ST and on reader-oriented theories of literature. Here again, however, the actual process of translating is lost somewhere in the maze of the complex diagrams of his model (1978:2ï 3). A more empirical model of the processes involved in translating poetry is provided by Jones (1989), who suggests three main stages: the understanding stage, which involves close analysis of the source text; the interpretation stage, where the translator works item by item, though with continual reference to source and target texts; and the creation stage, where the target text is fashioned as an artefact that can be valid in target-culture terms. It is interesting to note how this model of the process coincides with much of the existing reflections by skilled translators on their work.

The relationship between theory and practice in poetry translation has always been problematic. Few theories can account for the complexities involved in actual practice or indeed for the resourcefulness needed by the translator; and although it may be unrealistic to expect that a theoretical model of poetry translation should solve all the problems a translator encounters, such a model should arguably provide a description of the set of strategies available for approaching these problems and procedures for dealing with the various factors involved. Most scholars would probably agree with de Beaugrande (1978:4) that óCertainly the very uneven quality of much translated poetry suggests the pressing need for more definite and regular proceduresô

The nature of the task

Any translation of a poem will require attention to each of the various levels on which a poem functions. On the semantic level, a

poem carries some message or statement about the real world or the authorôs reaction to it, and this is often considered the core which any translation must reproduce. However, the message of a poem is often implicit and connotative rather than explicit and denotative, giving rise to different readings and multiple interpretations. It has been pointed out repeatedly (for example in Frawley 1984a: 49; Bassnett 1980:101) that translation is first of all an act of reading, and just as there is no single way of reading a poem, there is no one interpretation and translation of it. The translator, in fact, translates his or her own interpretation, though this should preferably be an informed one. Alternatively, some scholars suggest that the translator attempts to recreate the poetic text on the basis of the authorôs intended meaning, i.e. how the translator believes the author would have expressed him/herself had he or she been writing in the target language (Lefevere 1975:103; Gallagher 1981:148). However, the authorôs intention is rarely obvious or inferable with any great degree of certainty, and there is no reason to suppose that the translator has privileged access to it. One might suppose that semantic problems of interpretation could be dealt with by simply consulting the poet if he or she is still alive, but, as Socrates relates in *The Apology*, readers are often more informed than authors, and the meaning of a poem lies not with the author but within the text itself and the readerôs interpretation of it.

A thorough stylistic analysis of the text is a prerequisite in poetry translation. Style is one of the features that distinguishes literary translationð and in particular poetic translationð from other forms of translation, and since readers expect to find in a translation those particular characteristics that mark the text as belonging to a particular poet, a poetic translation necessarily involves close attention to matters of style. Some scholars consider poetic translation successful only if style has been conveyed together with content (Boase-Beier 1995:184; de Beaugrande 1978:98), and a stylistic analysis can help the translator to establish priorities in the decision-making process on the micro-level. Such an analysis is often carried out unconsciously or intuitively by experienced translators and sensitive readers. Lefevere (1975:99) suggests that the reason why most translations, versions and imitations are unsatisfactory is that they tend to concentrate exclusively on one aspect of the source text, rather than on the text as a whole, presumably because of an inadequate stylistic analysis on which to base methodological criteria.

Related to the question of style is another question prevalent in the discussions on poetry translation, namely whether verse should be translated into verse or prose. As might be expected, believers in the impossibility of poetic translation tend to assert that if poetry is to be translated at all, prose is the only medium for that purpose. One advocate of the translation of verse into prose is Stanley Burnshaw, who, in *The Poem Itself* (1960), gives the poem in the original language, discusses it and then gives a literal prose rendering. He advances the view that the only way to experience the poetry of an alien language is to hear the sounds of the original while reading literal renditions. In his Preface, he claims that since poetry cannot be poetically translated, the most satisfactory procedure is to provide the reader with a lexical and contextual commentary and an *ad verbum*, nonliterary translation alongside the original, thereby enabling the reader to experience the source text for him/herself.

Prior to the twentieth century, the translation of verse into prose was rarely defended; the prevailing view was that ótoattempté a translation of a lyric poem into prose, is the most absurd of all undertakings, for those very characters of the original which are essential to it, and which constitute its highest beauties, if transferred to a prose translation, become unpardonable blemishesô(Tytler 1790:131ï2). Similar views concerning the necessity of preserving a poemôs formal rhymes and metre are still held by many in the twentieth century. Joseph Brodsky, for example, maintained that ómetres in verse are kinds of spiritual magnitudes for which nothing can be substitutedé They cannot be replaced by each other and *especially not by free verse*ô(quoted in Bonnefoy 1979:374). See also Raffel (1988b: 23) and Moffet (in Weissbort 1989:144).

It is not only the individual words of a poem but also its form which acts as a signifier with a signified that changes from culture to culture and from age to age. In other words, the meaning of a poetic form changes with the passage of time and the transformation of social values, and may not be effective in another age and culture. For example, the sonnet form does not signify for the contemporary North American reader what it did for Petrarchôs contemporaries in fourteenth-century Italy. Using the same form for a translation in a different age and a different culture may therefore carry quite a different meaning and produce the opposite of a faithful rendering. One solution is to look for a cultural equivalent (such as the English iambic pentameter for French Alexandrines) or a temporal equivalent (modern free verse for classical verse forms of the past). The form of a poem has to be translated, like all its other aspects, and, without going as far as Bonnefoy to say that it *must* be translated into free verse, translators of verse should at least be aware of the possibilities open to them and the strategies they have at their disposal. Holmes (1988:25) identifies four such strategies, traditionally employed for the translation of verse forms:

(a) **mimetic,** where the original form is retained
(b) **analogical,** where a culturally corresponding form is used
(c) **organic,** where the semantic material is allowed to ótake on its own unique poetic shape as the translation developsô
(d) **deviant** or **extraneous,** where the form adopted is in no way implicit in either the form or content of the original.

The choice of strategy, of course, is itself a reflection of target language NORMS and the preferences of a particular cultural community at a particular point in time.

Poetry does not only function in terms of semantic content and aesthetic form; often, it is intended to arouse sentiment and to produce emotional effect. This pragmatic dimension of a poem is perhaps the most difficult to account for in translation. If there is disagreement as to what constitutes semantic and formal equivalence in poetry translation, it is even harder to define pragmatic (dynamic) equivalence. Yet the general belief is that the translator should try to achieve an óequivalent effectô and that óthat translation is best which comes nearest to creating in its audience the same impression as was made by the original on its contemporariesô (Rieu, quoted in Lefevere 1975:103).

A fundamental problem, however, is the lack of a theoretical basis for standards of EQUIVALENCE in poetry translation, partly because there is no overall agreement as to what in a poetic text constitutes the basic UNIT OF TRANSLATION. Although equivalence remains an important factor in discussions about translation, there is disagreement as to what types of equivalence are most crucial, given that it tends to be difficult to achieve on every level. For example, in order to maintain equivalence of sound patterns, it will usually be necessary to sacrifice equivalence on a syntactic or semantic level. De Beaugrande (1978:101ff.) and Lefevere (1975:96) favour equivalence on a communicative level. No translation of a poem, though, can ever be óthe same asô the poem itself, and what the translator should strive for, according to Holmes (1988:54), are ócounterpartsô or ómatchingsô, by which Holmes means words and other elements which fulfil functions in the language of the translation and the culture of its readers that are similar, óthough never truly equivalentô, to those fulfilled by the words and structures of the source poem in the language and culture of its own readers.

The ongoing dilemma of the translator of poetry is how to account as accurately as possible for the characteristic features of the original and at the same time create a poetic text in the TL that will have a similar pragmatic effect on the reader. The simultaneous achievement of equivalence on all the levels on which a poem functions is in practice impossible, so the translator is continually faced with choices and compromises. Poetry translation has been called the art of compromise (Jones 1989:197) and its success will always be a question of degree. The translation will always incur loss in relation to the original, irrespective of whether there may be gain in the translation, in the sense that the translation may be considered a better poem. If the goal of equivalence on all levels of a poem is

impossible, it follows that no one translation is wholly adequateð a point which could perhaps be made of all translation, though it is clearly more obvious in poetry translation. It also follows that several translations of the same poem will be able to achieve what no one translation can do, that is highlight different aspects of the same poem, and there is a good case to be made for multiple translations of the same poem (Gontcharenko 1985:146; Welt Trahan 1988:4ï 5; Holmes 1988:51).

Poet-translators and translator-poets

There has always been a close connection between writing original poetry and translating it, and major poets are often themselves translators and concerned with the theoretical issues involved. Many writers (for example Raffel 1991:88) have claimed that one must be a poet to translate poetry, though it could also be said that even if the translator is not a poet in his or her own right, he or she becomes one in the process. If artistic ability is needed to produce an original poem, then a very similar artistic gift is required in translating it, and the names of original poets and their translators are therefore frequently linked in the literature. Despite the traditional view of the translator of poetry as a secondary or failed poet feeding off the achievements of others, it is widely recognized that poetry translators are highly gifted, for they ómust perform some (but not all) of the functions of a critic, some (but not all) of the functions of a poet, and some functions not normally required of critic or poetô (Holmes 1988:11). Perhaps it is these other functions required of a translator-poet that explain why many poet-translators may be great poets but not necessarily great translators. Many well-known poet-translators tend to impose their own style so thoroughly on the translated poems that these resemble their own poems rather than reflecting the particular characteristics of the author. For example, Ezra POUNDôs ótranslationsô (see AMERICAN TRADITION) are Pound and are read for that reason, and Lowell admitted to producing not ótranslationsô but óimitationsô. It is interesting to note that some poet-translators, like Lowell, use translation as a kind of workshop for practising their craft when their own work has reached an impasse. Similarly, it is possible for a poet who is ignorant of the source language to produce a poetic text both aesthetically pleasing and intuitively accurate, as in the case of Poundôs translations from Chinese. This is usually accomplished through the use of an intermediary or informant, someone with knowledge of the SL who prepares a primary or draft translation, sometimes known as **crib translation.**

There has been much discussion on the demarcation lines between translation, ADAPTATION and IMITATION, and the difference seems to lie in the degree of interpretation. According to Lefevere (1975:76), ó The translator proper is content to render the original authorôs interpretation of a theme accessible to a different audience. The writer of versions basically keeps the substance of the source text, but changes its form. The writer of imitations produces, to all intents and purposes, a poem of his own, which has only title and point of departure, if those, in common with the source textô. It is true that a lot of the literature on poetry translation is about value judgements based on the critical method of comparison with the original, with the result that imitations and adaptations fare badly. Evaluation must, however, also be based on the translatorôs aims. A translation has to be judged in terms of its consistency with these aims and not on something it was never meant to be. It cannot simply be assumed that the translatorôs aim is always to represent the original as completely as possible. All aims are valid provided they are clearly stated and motivated. What is not acceptable is inconsistency with these aims, mistakes in decoding and encoding, or loss that is due to incompetence on the part of the translator (see Lefevere 1975:101ï 3 for a five-point inventory for assessing the competence of a literary translator).

Translators often stress the need for a sense of affinity with the poet they are translating, and love for the poetôs work together with some degree of inspiration are important factors usually missing from models and theories of poetry translation. As Octavio Paz suggests, óneither are sufficient, but both are indispensableô (in Honig 1985:160). Perhaps it is this profound emotional involvement in

translating poetry that motivates translators almost to the point of addiction to engage in what some have termed ótheart of the impossibleô.

See also:

POETICS OF TRANSLATION; SCRIPT IN TRANSLATION; STRATEGIES OF TRANSLATION.

Further reading

Bassnett 1980/1991; de Beaugrande 1978; Bonnefoy 1979; Brower 1959/1966; Frawley 1984a; Holmes 1988; Honig 1985; Jones 1989; Lefevere 1975; Raffel 1988a; Weissbort 1989.

DAVID CONNOLLY

Polysystem theory

Originally arising from the work of a group of Russian literary theorists, the concept of the ópolysystemô has received considerable attention in the work of certain groups of translation scholars since the mid-1970s. While offering a general model for understanding, analysing and describing the functioning and evolution of literary systems, its specific application to the study of translated literatureð an area frequently marginalized by literary theoryð has given rise to much useful discussion and research.

The origins of the polysystem model and the work of Itamar Even-Zohar

In the early 1970s, Itamar Even-Zohar, a scholar from Tel Aviv, developed the polysystem model on the basis of his work on Hebrew literature. Its roots, however, lie in the writings of the late Russian Formalists Jurij Tynjanov, Roman Jakobson and Boris Ejkhenbaum. Matejka and Pomorska (1971) provide a good English-language introduction to the ideas of Russian Formalism.

Although many aspects of their thinking are taken up by Even-Zohar, probably the most significant contribution of the Formalists is the notion of **system**. This term, which was originally defined by Tynjanov (1929), was used to denote a multi-layered structure of elements which relate to and interact with each other. As a concept, this was flexible enough to be applicable to phenomena on various levels, thus enabling Tynjanov to view not only individual works, but also whole literary genres and traditionsð and ultimately even the entire social orderð as systems (or even ósystems of systemsô) in their own right. Furthermore, within the wider framework of his work on the process of literary evolution (Tynjanov 1971), the use of the systemic concept led to this process being viewed as a ómutation of systemsô (1971:67).

Using the work of Tynjanov and other Formalists as his starting point, Even-Zohar took up the systemic approach in the early 1970s more or less from the point where they had left off. His immediate aim at the time was to resolve certain problems connected with translation theory and the historical structure of Hebrew literature, and his application of the Formalistsô ideas in these areas resulted in the formulation of what he termed **polysystem theory**.

In Even-Zoharôs writings, the terms system and polysystem are to a large extent synonymous. However, the latter term was proposed in order to stress the dynamic nature of his conception of the ósystemô and to distance it from the more static connotations which the term had acquired in the Saussurean tradition; an account of the provenance and rationale of the term **polysystem** can be found in Even-Zohar (1990:9ï 13). It should also be pointed out that Even-Zoharôs use of the terms **system** and **systemic** is quite distinct from that associated with Michael Hallidayôs functionalð or **systemic**ð grammar, which forms the theoretical basis of Catfordôs (1965) model of translation.

According to Even-Zoharôs model, the polysystem is conceived as a heterogeneous, hierarchized conglomerate (or system) of systems which interact to bring about an ongoing, dynamic process of evolution within the polysystem as a whole. From the first part of this definition, it follows that polysystems can be postulated to account for phenomena existing on various levels, so that the polysystem of a given national literature is viewed as one element making up the larger socio-cultural

polysystem, which itself comprises other polysystems besides the literary, such as for example the artistic, the religious or the political. Furthermore, being placed in this way in a larger sociocultural context, óliteratureô comes to be viewed not just as a collection of texts, but more broadly as a set of factors governing the production, promotion and reception of these texts.

Essential to the concept of the polysystem is the notion that the various strata and subdivisions which make up a given polysystem are constantly competing with each other for the dominant position. Thus in the case of the literary polysystem there is a continuous state of tension between the centre and the periphery, in which different literary genres all vie for domination of the centre. The term **genre** is understood in its widest sense, and is not restricted to óhighô or ócanonizedô forms, i.e. óthose literary norms and worksé which are accepted as legitimate by the dominant circles within a culture and whose conspicuous products are preserved by the community to become part of its historical heritageô (Even-Zohar 1990:15). It also includes ólowô or ónon-canonizedô genres, óthose norms and texts which are rejected by these circles as illegitimateô (ibid.). Thus the literary polysystem is made up not only of ómasterpiecesô and revered literary forms (such as the established verse forms) but also of such genres as childrenôs literature, popular fiction and translated works, none of which have traditionally fallen within the domain of literary studies. The new, non-®itist, non-prescriptive approach which this rejection of value judgments has made possible has had far-reaching consequences for the field of translation studies.

Although so-called low forms tend to remain on the periphery, the stimulus which they give to the canonized forms occupying the centre is one of the main factors which determines the way in which the polysystem evolves. Thus for Even-Zohar literary evolution is not driven by a specific goal but is rather brought about as a consequence of óthe unavoidable competition generated by the state of heterogeneityô (1990:91). Another facet of this competition can be seen in the further tension which exists between **primary** (innovative) and **secondary** (conservative) literary principles: once a primary form has been accepted into the centre and has managed to achieve canonized status by maintaining its position there for some time, it will tend to become increasingly conservative and inflexible as it attempts to fight off challenges from newer, emerging literary ideas. However, it will eventuallyð and inevitablyð succumb to a newer model which will ultimately evict it from its privileged position at the centre of the polysystem.

Polysystem theory and translation

While the polysystem concept was designed specifically in order to solve certain problems connected with translation, it is clear from the above that as a theory it accounts for systemic phenomena of a considerably more general nature. However, much of Even-Zoharôs writing is devoted to a discussion both of the role which translated literature plays in a particular literary polysystem, and also of the wider theoretical implications which polysystem theory has for translation studies in general.

Regarding the first of these questions, Even-Zohar argues for the recognition of limited systemic relationships between the seemingly isolated translated texts which exist in a given literary polysystem (1990:45ï 6). These relationships concern the principles of selection imposed on prospective translations by the dominant poetics, and also the tendency for translated texts to conform to the literary norms of the target system. Having established the systemic status of translated literature, Even-Zohar then proceeds to discuss its role and significance within the literary polysystem.

Although it might be tempting, on the basis of the scant attention traditionally accorded to translated literature by most branches of literary studies, to conclude that it will invariably occupy a peripheral position in the polysystem, it would in fact be a mistake to do so. While a peripheral situation is of course normal, Even-Zohar identifies three sets of circumstances in which translated literature can occupy a more central position (1990:46ï 8). The first of these involves the situation in which a óyoungô literature in the process of being established has not yet been crystallized

into a polysystem. In this case, translated literature becomes one of its most important systems as the emerging literature looks to other, older literatures for initial, ready-made models for a wide variety of text types. The second instance in which translated literature may occupy a central position in a given literary system is when the original literature of that system is óperipheralô or óweakô, as for example occurs when the literature of a small nation is overshadowed by that of a larger one. The third set of circumstances occurs at moments of crisis; at such turning points in the evolution of a polysystem, the vacuum left when older, established models cease to be tenable can frequently only be filled by an influx of new ideas via translation. At times other than these, however, translated works tend to be representative of more conservative, secondary NORMS, and consequently come to act as a means of maintaining traditional, even outdated models. However, it should be pointed out that regardless of the overall state of the literary polysystem, the translated literature within it will not necessarily all behave in the same way, as like any other literary form it comprises its own stratified polysystem.

Given the fact that translated literature can take on a variety of roles in the target polysystemð either conforming to already existing models or else introducing original elements into the systemð it inevitably follows that the ways in which translation is practised in a given culture are themselves dictated by the position which translated literature occupies within the polysystem. To use Even-Zoharôs words, ótranslation is no longer a phenomenon whose nature and borders are given once and for all, but an activity dependent on the relations within a certain cultural systemô (1990:51). This new insight inevitably leads to a widening of the definition of translation itself. Past definitions have frequently been formulated in highly prescriptive terms, and texts not conforming to accepted theoretical preconceptions have frequently been denied the full status of ótranslationsô, instead being dubbed óimitationsô, óadaptationsô or óversionsô. The work of Even-Zohar, on the other hand, suggests that up to now translation scholars have been asking the wrong questions, and aims at a new definition of the discipline itself by acknowledging the fact that the parameters within which the translation process is carried out in a given culture are themselves dictated by the models which are currently operative within the target literary polysystem. This fundamentally non-prescriptive approach has led to three extremely important insights.

The first of these is the suggestion that it is more profitable to view translation as one specific instance of the more general phenomenon of inter-systemic transfer. This has the advantage not only of enabling us to examine translation within a wider context, but also of allowing those features which are genuinely peculiar to translation to stand out against the backdrop of this wider context (see Even-Zohar 1990:73ï 4). The other two insights follow on from this first one. The second concerns our conception of the translated text. Instead of limiting the discussion to the nature of the EQUIVALENCE which exists between source and target text, the translation scholar is now free to focus on the translated text as an entity existing in the target polysystem in its own right. This new **target-oriented** approach, now chiefly associated with the name of Gideon Toury, has led to a large volume of descriptive work investigating the nature of the target text, for example in terms of the features which distinguish it from other texts originating within a particular polysystem; furthermore, translated texts cease to be viewed as isolated phenomena, but are rather thought of as manifestations of general translation óproceduresô which are determined by the conditions currently prevalent in the target polysystem (Even-Zohar 1990:74ï 5). The third insight concerns these translation procedures themselves. Once it has been recognized that the target text is not simply the product of selections from sets of ready-made linguistic options but is rather shaped by systemic constraints of a variety of types (concerned not only with language structure but also, for example, with questions of genre and literary taste), it becomes possible to suggest explanations for translation phenomena (such as the appearance in a translated text of functions native only to the source system) within the more general context of inter-systemic transfer (ibid.: 75ï 77).

Further developments

A number of minor problems inherent in polysystem theory have been raised by various scholars. Further systemic concepts have been proposed to supplement the model: Lefevere (1983b: 194), for example, suggests the addition of notions of polarity, periodicity and patronage. A number of scholars have questioned the necessity of the primary/secondary distinction (Lefevere 1983:194; Gentzler 1993:122). Gentzler further suggests that the influence of Russian Formalism is too strong, and that polysystem theory needs to break free from some of its more restrictive concepts (1993:122ï 3). However, the influence of Even-Zoharôs thinking has been considerable, the new approach which it has engendered being particularly associated with groups of scholars in Israel, Belgium and the Netherlands. Probably the most significant extension of the model is found in Toury (1980a), where Even-Zoharôs target-oriented approach is consolidated and the notion of translation NORMSð the factors and constraints which shape standard translation practices in a given cultureð is introduced and developed (Toury 1995 is a continuation of this work). Hermansô (1985) collection of largely descriptive essays by a variety of scholars is another important expression of this relatively new approach, contributing in particular the notion of translation as the **manipulation** of literature.
Even-Zoharôs polysystem theory is not a complete, watertight package but rather a point of departure for further work. As long as it is viewed as such, it is likely to continue to give rise to fruitful investigation, of both a theoretical and a descriptive nature. Although it remains very much ówork in progressô, open to further modification and refinement, the contribution of polysystem theory to our understanding of the nature and role of translation has been significant and highly influential.

Further reading

Even-Zohar 1978a, 1978b, 1990; Gentzler 1993; Hermans 1985, 1995; Holmes et al. 1978; Lefevere 1983b; Toury 1980a, 1995.

MARK SHUTTLEWORTH

Pragmatics and translation

In 1955 at Harvard, the psychologists were buzzing with excitement about the lectures being given by Noam Chomsky on his theory of Transformational Generative Grammar. In the same year, the British philosopher John Austin was also at Harvard delivering the prestigious William James lectures and presenting what was to have an equally strong impact on a wide range of disciplines. This was a new perspective which was to radically reshape our view of language and the way it operates. Since then, the domain of pragmatic inquiry has emerged as a discipline in its own right, attending to such matters as óthe study of the purposes for which sentences are used, of the real world conditions under which a sentence may be appropriately used as an utteranceô (Stalnaker 1972:380). This new perspective, and some of its main findings, soon found their way into the literature on translation.

Speech acts

Speech acts are the acts we perform when, for example, we make a complaint or a request, apologize or pay someone a compliment. The pragmatic analysis of speech acts sees all utterances in terms of the dual function of óstatingô and ódoing thingsô, of having a meaning and a force. An utterance, in this view, has:

(a) **a sense** or reference to specific events, persons or objects
(b) **a force** which may override literal sense and thus relay added effects such as those associated with, say, a request or admonition
(c) an overall **effect** or consequence which may or may not be of the kind conventionally associated with the linguistic expression or the functional force involved.

For example, *shut the door* is in a sense an imperative that could conceivably carry the force of a request, which in turn could be used

simply to annoy the hearer. To these three aspects of message construction, Austin (1962) assigned the labels **locution, illocution** and **perlocution,** respectively.

In translation and interpreting, these distinctions have proved extremely important, particularly when force departs from conventional sense, or when the ultimate effect defies the expectations based on either facet. In pragmatics-oriented models of the translation process, the assumption generally entertained has been that the act of translation itself can be viewed as an attempt at the successful performance of speech acts. In their quest to achieve ósameness of meaningô, it has been argued, translators constantly attempt to re-perform locutionary and illocutionary acts in the hope that the end-product will have the same perlocutionary force in the target language (Blum-Kulka 1981). Actual examples of pragmatics at work in the general domain of translation can be found in Baker (1992).

As far as interpreting is concerned, cases of communication breakdown due to misinterpretation of speech acts have also featured prominently in the literature. To take one practical example, in response to the question *What were the contents of the letter you handed to King Fahad?*, a Tunisian minister is reported to have replied rather curtly what should have been interpreted as ôThis is a matter solely for the Saudis to consider.ô Not aware of the pragmatic meaning involved, the interpreter rendered the original Arabic sentence literally as *This matter concerns the Saudis.* The statement was obviously intended to carry the pragmatic gloss ôDo not pursue this line of questioning any furtherô, a meaning which the English journalist would have no doubt appreciated. However, lured by the kind of inviting answer he received through the interpreter, the journalist did pursue the initial line of questioning, only to be rebuked the second time round (Hatim 1986; Hatim and Mason 1997).

In assessing the potential of speech act analysis, translation theorists shared some of the misgivings expressed by critics of speech act theory. The theory was primarily more concerned with combating alternative philosophical views than with attending to the practical aspects of dealing with language use in natural situations. Naturalness is a key term for the practising translator or interpreter, and actual use of language can and does throw up different kinds of problems from those that speech act theory would wish us to focus on. For example, there is a huge difference between acts such as ópromisingô or óthreateningô, on the one hand, and more diffuse acts such as óstatingô or ódescribingô on the other. Yet, both lists are merged under the single heading of óillocutionary forceô (cf. Searle 1969; see critique in de Beaugrandeôs 1978 study of poetic translating).

Appropriateness conditions beyond the single speech act

In attempting to apply speech act theory to translation and interpreting, mainstream translation theorists soon became aware of the fact that a text is not a one-dimensional, linear succession of elements glued one to the other evenly; rather it is a complexly constructed edifice with some elements enjoying a higher communicative status, some a less prominent one, within an emerging, evolving hierarchical organization (de Beaugrande 1978). It is this insight into the way texts are perceived which underpins an influential body of work on the extension of speech act analysis. Both theoretically and in various domains of applied pragmatics, it has been demonstrated that the interpretation of speech acts depends crucially on their position and status within sequences. The variation in status which underlies the interrelationship of speech acts within sequences leads to the notion of the **illocutionary structure** of a text, determining its progression and defining its coherence (Ferrara 1980).

In translation studies, it is now accepted that what needs to be relayed in the normal course of events is this overall picture and not a series of unstructured sequences whose equivalence in the target language is determined piecemeal (i.e. speech act for speech act). This sequence-oriented, global view of the force of action has been made possible by the emergence in pragmatics of the notion of the **text act.** Here, the force of a given speech act is assessed not only in terms of its contribution to the local sequence in which it is embedded, but also in terms of the contribution it makes via the local sequence to a more

global sequence enveloping the entire text (Horner 1975).
In an attempt to extend the analysis beyond the individual speech act, there has been a considerable shift of focus in the analysis of the translation process and entire text formats began to be considered from the view point of pragmatics. For example, argumentative texts have been found to display a global problem-solving structure, with the problem section being typically ôassertiveô in its illocutionary value, and the solution section typically ôdirectiveô. Such global characterizations are informed by both functional and hierarchical criteria governing the various speech acts involved, and ought to be heeded in their globality by the translator (Tirkkonen-Condit 1986).
In text type-oriented translation studies, a major issue addressed has been that of the indeterminacy which a particular speech act can exhibit and which can only be resolved by reference to the global organization of the text. For example, describing a given peace plan as *slightly better* than the previous ones could pragmatically mean ôonly slightly and therefore negligibly betterô or ôappreciably betterô, depending on whether the overall stance is pro- or anti-plan. The initial sequence is indeterminate and is settled only when we subsequently read *there are reasons for hope*. There are languages, such as Arabic, which have to mark such distinctions, and where a number of alternative lexico-grammatical structures are available to cater for the alternative readings involved (Hatim and Mason 1990, 1997).

Implied meaning and the Cooperative Principle

One of the basic assumptions of pragmatic analysis is that, in communication, being sincere is a social obligation (Austin 1962; Searle 1969). However, language users can evoke and interpret implied meanings by leaving certain things unsaid (as speakers) or interpreting what is said against the background of what could have been said (as hearers). Given this potential for generating and retrieving meanings other than those that are stated explicitly, Grice (1975) attempted to account for where, how and why the smooth ongoingness of interaction is intentionally thwarted, leading to various kinds of **implicature**. He stipulated a **Cooperative Principle** which guides human interaction on the basis of a number of Maxims to which language users conventionally adhere, unless there is a good reason for them not to do so. These Maxims are **Quantity** (Make your contribution as informative as is required), **Quality** (Do not say that for which you lack adequate evidence), **Relevance** (Be relevant), and **Manner** (Be communicatively orderly). The Maxims, Grice argued, may be obeyed or disturbed, and disturbance can take the form of flouting or disobeying the rules in a motivated, deliberate manner.
The notion of implicatures arising from the deliberate flouting of the cooperative Maxims has proven particularly helpful to practising translators and interpreters. In purely receptive terms, appreciation of implied meaning facilitates comprehension which would otherwise be blurred. In terms of re-producing the message in the target language, on the other hand, the meanings which are implied and not stated could be the last court of appeal in assessing adequate equivalence. This last point is particularly relevant in working with languages which are both culturally and linguistically remote from each other, where different pragmatic means may have to be opted for to achieve a given ultimate effect.
Within this cross-cultural domain of pragmatic analysis as applied to translation, a plausible assumption entertained for some time now has been that, by examining the various rules that govern successful performance in any given language, it might be possible to make predictions regarding the possibility or otherwise of reconstructing the same indirection in another language (Blum-Kulka 1981). A case that springs to mind here is that, through failure to assess the effectiveness of target renderings in preserving implied meanings in the source text, Edward Saidôs *Orientalism* (1978) has certainly lost much of its irony in the published translation into Arabic (Hatim, 1997). For example, in the source text element *if these facts are facts*, at least one maxim has been flouted, that of Quality, with the resultant implicature in the

relevant context of ówho is Balfour kidding, it is a pack of liesô. In the Arabic translation, a literal rendering is opted for and a similar maxim is ostensibly flouted in the hope that an equivalent implicature would result. Regrettably, this has not been the case, and the pragmatic procedure adopted simply misfired. In such a context, flouting Quality could only produce the opposite effect in Arabic, i.e. achieving emphasis and leading to a statement of conviction. To ensure that sarcasm, irony, etc. are optimally preserved, the translator could have more felicitously flouted the maxim of Quality (by being unnecessarily verbose).

Politeness and implicature

Motivated disobedience of any Maxim within the Cooperative Principle, then, gives rise to implicatures. Obeying the maxims, however, does not necessarily guarantee that implied meanings will not be generated. ólmplyingô as opposed to óexplicitly statingô is possible even when a given maxim is adhered to, provided such adherence is opted for in contexts where non-adherence would be the expected norm. One such context may be illustrated by the following example from Act I of Bernard Shawôs *You Never Can Tell* (1898), analysed in Leech (1992:262ï 3).

> DENTIST: é Why didnôt you let me give you gas?
> YOUNG LADY: Because you said it would be five shillings extra.
> DENTIST: [shocked] Oh, donôt say that. It makes me feel as if I had hurt you for the sake of five shillings.
> YOUNG LADY: [with cool insolence] Well, so you have.

Typical of Dollyôs bluntness of character, the Maxim of Quality is meticulously adhered to and truth is valued no matter what. It is speaking the truth when a white lie would do, however, that in its own way constitutes a flouting of some principle or other giving rise to an implicature all the same. What is being flouted here are norms of politeness, which sanction flouting Quality as a norm and deem not doing so a deviation from acceptable social behaviour (Leech 1992).

This and similar examples raise important questions for a translation theory that seeks to confront cross-cultural pragmatics and account for the problems thrown up by this particular area of language use. In translating a play like Shawôs into Arabic or Japanese, for example, the hypothesis widely accepted in pragmatically-oriented theories of translation is that the more language-bound the rules governing the performance of any indirect speech act, the lower the degree of translatability (Blum-Kulka 1981).

Relevance in translation

Gutt (1991) tries to describe translation in terms of a general theory of human communication. This builds on the basic premise that the ability of human beings to infer what is meant may be accounted for in terms of observing the principle of **relevance,** defined as achieving maximum benefit at minimum processing cost. Two basic kinds of language use are distinguished: **descriptive** use, involving reference only to entities in the real world, and **interpretive** use, involving reference to entities as well as to thoughts and expressions of thought. Gutt suggests that translation is an instance of interpretive use and that translations seek to resemble their originals interpretively. Translation is constrained by the principle of relevance in the sense that

> If we ask in what respects the intended interpretation of the translation should resemble the original, the answer is: in respects that make it adequately relevant to the audienceð that is, that offer adequate contextual effects; if we ask how the translation should be expressed, the answer is: it should be expressed in such a manner that it yields the intended interpretation without putting the audience to unnecessary processing eff ort.
>
> (Gutt 1991:101ï 2)

Serious reservations about the value of relevance theory in translation have been expressed by a number of scholars (e.g. Tirkkonen-Condit 1992, MalmkjÞr 1992, Thomas 1994) on a number of grounds, including the vexed question of how and by whom the various órankings of relevanceô are

to be determined in particular contexts of translation. But, perhaps a more relevant objection to Guttôs proposals relates to the contribution of *SKOPOS* THEORY, which Gutt seems to undervalue. According to this theory, translations have sets of hierarchically-ordered purposes *(skopoi)*. It is these purposes, one variant of which may be the instructions attached to a request for translation, that determine the translation procedures and ultimately the process itself (Reiss and Vermeer 1984). Tirkkonen-Condit (1992) questions Guttôs reliance on a general principle of relevance and asks: by what criteria, other than hierarchization of purposes, can a translator decide what must be retained and what can be legitimately sacrificed? *Skopoi*, together with culture-specific conventions recognized by a given language community, are now seen as an important framework within which what readers expect of a translation is to be determined, making it incumbent on the translator to be loyal to the target audience by telling them why and how their expectations are defied when they are (Nord 1991b).

See also:

COMMUNICATIVE/FUNCTIONAL APPROACHES; DISCOURSE ANALYSIS AND TRANSLATION; LINGUISTIC APPROACHES; TEXT LINGUISTICS AND TRANSLATION.

Further reading

Anderman 1993a; Blum-Kulka 1981; Gutt 1990, 1991; Hatim 1986, 1997; Hatim and Mason 1990, 1997; Tirkkonen-Condit 1986.

BASIL HATIM

Pseudotranslation

Pseudotranslation is a term current in the literature at least since Anton Popoviļ (1976:20), who defined it as a ófictitious translationô: óAn author may publish his original work as a fictitious [or pseudo]translation in order to win a wide public, thus making use of the readersô expectations. The author tries to utilize the ótranslationô boom in order to realize his own literary program. From the standpoint of text theory, the fictitious translation may be defined as the so-called quasimetatext, i.e. a text that is to be accepted as a metatext. The fictional translations are often motivated subjectively.ô

A pseudotranslation is therefore not only a text pretending, or purporting, or frequently taken to be a translation, but alsoð given the ambiguity of óa text that is to be accepted as a metatextôð a translation that is frequently taken to be an original work. Generally speaking, that is, a pseudotranslation might be defined as a work whose status as óoriginalô or óderivativeô is, for whatever social or textual reason, problematic.

This creates innumerable problems for definition, not only because it is not always clear what a so-called real or authentic translation is, but because some texts have been presented one way by their authors and taken another way by their readers. The Living Bible, for example, was explicitly presented as an English paraphrase of the Bible, not as a translation: its authors explained in their preface that they had not consulted the original Hebrew, Aramaic and Greek texts but had worked from existing English translations to clarify their message in ordinary everyday English. But it is usually read as a translation; the use of the term paraphrase for it does not preclude its being read as a translation; and Roman Jakobsonôs terminology would allow us to classify it as an **intralingual translation** (see SEMIOTIC APPROACHES). So is it a pseudotranslation, or isnôt it?

The textbook case of pseudotranslation is probably James Macphersonôs (1736ï 96) ótranslationô of Ossianic poems, *Fragments of ancient poetry translated from the Gaelic or Erse language* (1760), followed by further *Temora* (1763). Ossian was the Anglicized óOssianicô collections in *Fingal* (1762) and name (popularized by Macpherson) of Oisín, a legendary Irish warrior-poet from the Fenian cycle of hero tales that related the adventures of Finn and his band of warriors, the Fianna Eirann. The young Macpherson had published original poetry that attracted no attention, in his collection *The Highlander* (1758); shortly afterwards he began collecting Gaelic manuscripts and oral poems, and drew on them in

writing his Ossian poems, which he called translations from an actual third-century Gaelic poet. It was not known at the time, nor would it be for another century, that no Gaelic manuscripts date back earlier than the tenth century; by the end of the nineteenth century it was finally established that the Gaelic originals from which Macpherson supposedly worked, and which had been published after his death, were actually Macphersonôs own translations into bad Gaelic of his original English poems.

Still, the Ossian poems had an enormous impact on poets and thinkers in England, Germany and elsewhere, many of whom embraced them as the authentic outpouring of a primitive folk imagination. Their authenticity was attested to by the influential rhetorician Hugh Blair, and while there were many scepticsð including the formidable Dr Johnson they became a kind of literary signpost for the movement that would become Romanticism, evidence that literary greatness did not require all the trappings of an advanced civilization, education, sophistication, carefully controlled classical form, but could (and should) arise from the collective imagination of each individual people, from the peasantry or common folk. Clearly, the Romantics had a vested interest in the authenticity of these translations and were predisposed to believe in them; and while we are today inclined to call Macphersonôs collections hoaxes or frauds, or at best pseudotranslations, it is equally clear that their example inspired many people all across Europe and the United States to seek out more authentic samples of folk poetry, and thus to give birth to the discipline of folkloristics.

A similar but more problematic case of pseudotranslation might be Henry Wadsworth Longfellowôs (1807ï 82) *Hiawatha* (1855). Inspired in part by the Ossian poems, Elias Lº nnrot (1802ï 84) in Finland had collected the folk poetry that he edited into a coherent epic cycle which he called the *Kalevala* (1835, 1844). In the Upper Peninsula of Michigan, Henry Rowe Schoolcraft (1793ï 1864) had collected and, with his half-Chippewa wife (Jane Johnston Schoolcraft, daughter of a fullblooded Chippewa woman and a white trapper named John Johnston), translated into English the Chippewa legends that he published in a series of books in the 1840s and 1850s. Longfellow was a polyglot who had already learned enough of the Scandinavian languages to read ancient Nordic epics in the original when he decided to learn Finnish; in 1835, the year Lº nnrot published the first edition of the *Kalevala*, Longfellow was in Stockholm taking Finnish lessons from Lº nnrotôs brotherin-law, and would certainly have heard about the *Kalevala* from him. Since Longfellow never learned enough Finnish to read the epic in the original, however, when he sat down to write an American national epic in the early 1850s he worked from several translations, the Schoolcraftsô English translations of the Chippewa legends and the German and Swedish translations of the *Kalevala;* and while the result, *Hiawatha*, was never presented as a translation of either Indian or Finnish originals, it does contain numerous passing translations from both the Schoolcraft and the Lº nnrot material. And Longfellowôs own description of the project has interesting resonances with recent equivalence-of-effect theories of translation: ó In ñHiawathaòô, he wrote in November 1855, shortly after the epicôs publication, ó I have tried to do for our old Indian legends what the unknown Finnish poets had done for theirs, and in doing this I have employed the same meter, but of course have not adopted any of their legendsô.

There is also a group of literary works, especially novels, that use pseudotranslation as a deliberately transparent extension of the ófound-manuscriptô conceit employed by so many novelists. Since the novel was born out of a semi-journalistic slice-of-life realism, and even when the most fantastic often mockseriously pretended to be based on true stories, a whole range of literary devices was developed for seeming to ground a prose narrative in reality: the first-person account, the epistolary form, the reportage, and, at a further remove from the actual events, the found manuscript, whose claims to authenticity can be doubted by the editor (who is actually the author) without entirely negating the textôs groundedness in actuality. In this literary tradition, a pseudotranslation is merely a found manuscript that happens (or is claimed) to have been written in a foreign language: when Miguel de Cervantes Saavedra (1547ï 1616),

for example, claims that his book *El ingenioso hidalgo Don Quixote de la Mancha* (1605, 1615) was a Spanish translation from the Arabic of El Cid Benegali, he is not exactly setting himself up as a translator, as James Macpherson had done; he is playfully putting distance between himself and his own literary creation in order simultaneously to enhance and to undermine its authenticity as a record of fact.

In an even more complex spin-off of this, the Argentinian writer Jorge Luis Borges (1899ï 1986) writes a story about a fictitious French writer named Pierre Menard, who sets himself the gargantuan task of ówritingô Cervantesô novel (ó*Pierre Menard, Author of the Quixote*ô)ð not writing a French translation or adaptation of it, but rewriting it in Spanish, by learning Spanish, living a life similar to that of Cervantes, and eventually being able to recreate whole passages from the original Spanish novel verbatim, without copying. In Borgesôs story, Menard actually succeeds with a few short passages, and Borges reviews for us the striking differences between identical passages written in Spanish by a Spaniard in the early seventeenth century and by a Frenchman in the nineteenthð an ironic commentary on the old chestnut that great original works donôt age but translations do. In a sense, what Pierre Menard set out to do is to write an intralingual translation of the *Quixote* in what was for him a foreign language, which involved translating his experiences from his own native French into Spanish. Interestingly, Borges was so steeped in English and American literature all through his life that his Spanish is often described as everywhere showing signs of interference from English, as if Borgesôs original Spanish works were translations from English.

The concept of pseudotranslation is interesting in large part because it calls into question some of our most cherished beliefs, especially the belief in the absolute difference between a translation and an original work, In *Rhetoric, Hermeneutics, and Translation in the Middle Ages* (1992), Rita Copeland looks closely at a number of medieval texts that exist in a strange grey area between what we think of as translations and original works. They include the *Ovide moralis*®, various French and English expanded/glossed versions of Boethiusô *Consolatio philosophiae*, the *Roman de la Rose*, Geoffrey Chaucerôs (?1340ï 1400) *Legend of Good Women* and John Gowerôs (?1330ï 1408) *Confessio amantis.* They clearly contain, and largely consist of, translations from works in other languages, but often several such works at once; these translated passages are interwoven with glosses, various forms of commentary that are not typographically or otherwise marked off from the translations that they supposedly gloss; and they are presented to the public as commentaries, or as original works (especially the later ones, by Chaucer and Gower) or, most interestingly of all, simply presented, not defined as commentaries or translations or original works. Literary histories of this sort underscore the extent to which our copyright law, which distinguishes so clearly between translations and original works, translators and authors, is a social fiction of relatively recent venueð and so, by correlation, is the parasitic concept of pseudotranslation.

Further reading

Toury 1984, 1995.

DOUGLAS ROBINSON

Psycholinguistic/ cognitive approaches

At its simplest, translation involves the transfer of meaning from a text in one language into a text in another. This transfer constitutes a mental process which relies on sophisticated information processing skills. Since all human communication relies on the ability to process information, psycholinguistic studies of translation essentially set out to establish how translators and interpreters process information, both as distinct from other speakers and writers and as distinct from each other.

A psychologically plausible model of translation then must reflect what is currently

known about human information processing and memory, taking monolingual communication as a starting point while recognizing that translation and interpreting are special instances of bilingual communication. It needs to address issues such as the extent to which translation-specific processes are embedded within a larger model of human communication, how the constraints under which translators operate differ from those which influence other communicators, the effects these constraints and differences have on the processes involved, and how we might gain access to the processes in question in order to explain what translators actually do. In terms of variety of activities and processes, a psycholinguistic model of translation needs to account for the translatorôs ability to shift from written text to written text (as in ordinary translation), from written text to spoken text (as in sight translation), from spoken text to written text (as in note-taking, prior to consecutive translation or to producing a written translation of a spoken source text), from written text to spoken text (as in consecutive interpreting), and from spoken text to spoken text (as in simultaneous interpreting).

Translation combines the activities of reading/listening and writing/speaking, and there is evidence to suggest that translators and interpreters listen and read (and speak and write) in a different way from other language users, basically because they operate under a different set of constraints. Three sets of constraints stand out as particularly significant in the context of translation (Danks 1991):

(a) **task,** the activity which the translator is required to carry out and the context in which this activity takes place
(b) **text,** the linguistic and discoursal structure of the source text
(c) **translator,** the linguistic and non-linguistic knowledge and skills of the person carrying out the translation.

Each of these constraints functions as an input condition to the process, and since they do not draw on the same cognitive resources, they exert different influences on the way the process functions. The task, for example, is carried out within severe time constraints, and these are different for translators and interpreters. Translating is, as it were, outside ôreal-timeõ, since the translator has as much time as has been made available for processing the original text up to an agreed deadline (which might, in any case, be extended). Following United Nations norms of six to eight pages of translation per day, the professional translator typically produces about five words per minute or 300 words per hour. The simultaneous interpreter, in contrast, has to respond instantly to the incoming spoken text, typically at a rate some 30 times faster than the translator, i.e. 150 words per minute or 9000 words per hour (Seleskovitch 1978). While the translator is free, in principle, to weigh a range of alternatives before deciding on the ôbestõ version, the interpreter has one chance and one only. These distinctions hold good for written translation and for simultaneous interpreting but fail to recognize the intermediate place of consecutive interpreting, where the interpreter takes notes and only interprets at the end of the original speakerôs contribution, as well as much COMMUNITY INTERPRETING where sight translation of written documents is a frequent requirement.

The lexical and stylistic structure of the source text poses further constraints on the translator, and there is evidence that monolinguals and bilinguals process texts rather differently. The monolingual communicator listens or reads for comprehension, while the translator listens or reads for translation. Both are engaged in gathering information from the text but, for the monolingual, that is the primary goal. The translator, on the other hand, has to be able to recognize translation-relevant elements of the text which may constitute problems or which signal significant variables, such as tenor, that ought to be reflected in the target text. For the monolingual, a particular turn of phrase may please, baffle or annoy; the translator may react in the same way but with the difference that such wording may well constitute a problem which has to be solved and, in the case of the simultaneous interpreter, solved instantly.

The roles of the two as receivers of messages also differ. The monolingual is essentially sender-oriented, paying attention to the speaker/writerôs message in order to respond to it by agreeing/disagreeing, replying, and

so on. The translator, on the other hand, is essentially receiver-oriented, paying attention to the speaker/writerôs message in order to re-transmit it to the receivers of the target text, and therefore suppressing, or at least controlling, personal reactions to the message. Translators tend to believe that they should discipline their understanding so as to excludeð as far as is possibleð personal reactions to what is being said or written and privilege the expectations and assumptions of the client audience for whom the interpreting or translating is being provided (Seleskovitch 1978).

So much for the receptive aspects of interpreting and translating. The productive aspects are also special instances of the general process of human communication but with differences which serve to distinguish translation as bilingual rather than monolingual communication. Compare, for example, a monolingual spoken dialogue with interpreting. In the first case, the ónsweringô turn would (a) be in the same language, and normally the same style as the previous speaker used, and (b) contain different semantic and, therefore, syntactic and pragmatic content. The translatorôs behaviour is the opposite on both counts: the turn (a) is taken in a different languageð that of the target audience rather than the original speaker/writer, the latter being the normal audience for monolingual exchanges, and (b) contains the same semantic content as the original, as storedð with potential modificationsð in the mental representation of the clause in the working memory of the translator.

A model of the translation process, then, inevitably replicates all the characteristics of a general model of human communication, with the addition of some components which are translation-specific, particularly components which represent problem-recognition and the strategies employed for problem-solving. In discussing any model of the translation process, terms like *next* may have to be used, but these are not to be taken literally as indications of a unidirectional, ballistic process which takes the source-language text and pushes it through each stage in a rigid order until it emerges at the end as the target-language text. Far from it; revision and backtracking (typically, but by no means exclusively, in translating) are the norm rather than the exception.

Stages, problems and strategies

There are two essential stages specific to the processes of translating and interpreting, and a further stage available only to the translator working with the written text. These are: **analysis, synthesis** and **revision**. During the **analysis** stage, the translator reads/listens to the source text, drawing on background, encyclopedic knowledgeð including specialist domain knowledge and knowledge of text conventionsð to comprehend features contained in the text. This requires processing at the syntactic, semantic and pragmatic levels, as well as in terms of *micro*- and *macro*- analysis of the actual text: monitoring for cohesion and coherence, and checking for coherence between the actual text and the potential texttype of which it is a token realization, respectively. There is, in other words, a trade-off between the micro-/bottom-up analysis of the text at clause level and the macro-/top-down analysis of text as an entity. During **synthesis,** the target text is produced, i.e. written, signed, spoken, and then evaluated in terms of the senderôs meaning and intention (as interpreted by the translator), the translatorôs intention in translating the text, and the userôs needs (as specified by the client and interpreted by the translator). On the basis of these evaluations the draft translation is revised/edited during the final stage of **revision,** and such things as clause linkage and the textôs congruence with its text-type are adjusted.

All text processing is, to a large extent, a matter of problem-solving. Translators, just like other text-processors, encounter problems of comprehension, interpretation and expression and evolve strategies for coping with them. What a study of the translation process must investigate is the kind of problems which occur in translation and the frequency with which they occur, the specific strategies that translators employ in recognizing and resolving these problems, the frequency with which certain strategies are employed, and the kind of problem indicators which can be observed in the translation context (Krings 1987).

A translation problem is some part of the process of transfer, whether deriving from the reception of the source text or the production of the target text, which makes analysis or synthesis non-automatic. Such problems may be anticipated at both the macro- and the micro-levels. On the basis of this definition, a **translation strategy** is a potentially conscious procedure for solving a problem faced in translating a text, or any segment of it (Lº rscher 1991a: 76). Clearly, given the distinction between micro- and macro-level problems, strategies too can be divided between those which are local (dealing with text segments) and those which are global (dealing with whole texts). Equally, local and global strategies interact with relevant elements of the translatorôs background knowledge: critical awareness of the style and content of similar texts, of conventions of spelling, punctuation, and grammar, of compatibility of elements defining register, and intuitions about what constitutes the target language (S®guinot 1989:39).

One of the fundamental problems the translator (and, in particular, the interpreter) faces is that of memory limitation. Text analysis and synthesis is carried on a clause at a time, and the major problem for the translator who wishes to increase the size of the UNIT OF TRANSLATION or reduce the processing time is the small capacity of the working/short-term memory in which analysis and synthesis take place. The translator has, then, an overall need for strategies which reduce pressure on the working memory, but the translator working with a written text tends to attempt to solve the problem by first reaching an understanding of the meaning of the source text before putting that meaning into words and then returning to the text as memory fades. There is a significant difference here between translating and interpreting, where the opposite takes place (Lederer 1981:129): interpreting operates at the level of the lexical item until a break occurs in the speakerôs outputð an actual silent pause or a point at which the interpreter is able to predict how the clause will be completed and then translate on the level of meaning (Isham and Lane 1993 provide empirical evidence in support of the clause as the unit of recall). Interpreters, particularly simultaneous interpreters, are especially sensitive to the influence of the ólag timeô, i.e. the delay between input and output. In simultaneous interpreting, this is normally between two and six seconds, though lags of up to 10 seconds have been recorded. Short lags tend to result in more errors (omissions, additions, changes) in form, while long lags tend to cause more omissions of content, because the working memory is overloaded with information (Isham and Lane 1993:243).

Translators appear to make use of at least three global strategies (S®guinot 1989). They have a tendancy to (a) translate without interruption for as long as possible, (b) correct surface errors immediately (this is often marked by hesitation; typing at a slower rate than usual) but leave errors involving meaning until a natural break occurs, typically at the end of a clause or sentence, and (c) leave the monitoring for qualitative or stylistic errors in the text to the revision stage. The principle of least effort seems to be in force here. It is easier to correct errors as they come to consciousness than to attempt to hold them in short-term memory to be dealt with later. Many translators also approach the task of translating by reading the source text through once or several times, seeking potential problems and coming to a decision on how the translation should begin. Actual typing starts as soon as a decision has been reached on how to render the first part of the first sentence and continues, for at least four words, before a pause occurs.

Strategies of this type are investigated either by means of THINK-ALOUD PROTOCOLS (where translators are asked to introspect and verbalize what they do as they do it) or they are inferred from translator behaviour. For example, indications of internal processing are frequently inferred from pauses (interruptions in the typing of the translation or breaks in speaking during interpreting) and hesitations (a slowing down of typing, note-taking or speaking speed), as well as from other markers. Some of these markers are verbalized, for example in the form of an explicit statement of the problem as in asides such as *I donôt know how to translate that,* while others are ostensive and include the overall rate of production, the timing and duration of interruptions to production, as well as actions such

as referring to a dictionary, marking problems in the text, editing, crossing out false starts, and correcting errors. Others still are signalled through the manner of articulation, as in slips, self-repairs, and so on.

Problems in investigating the process of translation

Two main investigative strategies are used to overcome the inherent problem of investigating translator-behaviour, where the connection between the source and target texts is an indirect and covert one, linked by a process which is mental rather than physical. **Product-based studies** proceed from a comparative analysis of source and target texts and use textual differences uncovered during the analysis as a means of accessing indirectly the mental processes employed during translation. **Process-based studies** use methods such as THINK-ALOUD PROTOCOLS, measuring the eye-movements of translators as they read, videoing them as they work, asking them to fill in self-report questionnaires on their attitudes to aspects of literary (Kº nig and Vernon 1982) and non-literary (Bell 1994) translating, as well as various techniques for developing personality profiles of professional translators and conference interpreters (Henderson 1987). Danks (1991) offers a good survey of some of these methods.

Apart from the difficulty of observing what is essentially a mental activity, a further problem relates to the danger of lack of representativeness in the sample of informants or in the tasks they are asked to do. Fraser (1996) discusses various problems relating to the nature of the data used in process-oriented research. For example, most of the translators studied so far have been trainees, though Fraserôs (1993) work with experienced public service translators stands out as a particularly valuable exception. It is clear that different groups of bilinguals, including translation students and experienced professional translators, can differ markedly in the strategies they adopt. Similarly, there appears to be a considerable difference between the practices of the bilingual child engaging in interpreting and the professional translator/interpreter on the one hand, and the language student and non-professional translator on the other (Lº rscher 1992). According to Lº rscher, the typical strategy of the bilingual child and the professional translator/interpreter is **sense-oriented,** making use of top-down processing, with the focus on function rather than form, and drawing on procedural knowledge. For these two groups, translation consists of the deconstruction of signs into sense and the reconstruction of sense into signs. Their bilingualism is mediated by the possession of a single store of logical and encyclopedic entries for concepts but distinct language-specific stores of lexical entries for the languages involved. By contrast, the typical strategy of student and non-professional translators (on whom most empirical investigation has been carried out) is **sign-oriented,** making use of bottom-up processing which focuses on form rather than function, and drawing on factual, declarative knowledge. For them, translation consists of (semi-)automatic lexical transfer, and the sign in the target language is called up by the sign in the source language rather than by the relevant concept.

Problems of representativeness of data and difficulty of accessing mental activities notwithstanding, the findings of empirical research, though far from uniform or conclusive, do suggest trends in the way translators translate, tackle problems and justify their decisions. It would, of course, be unwise to make exaggerated or unwarranted claims for the insights psychology can offer translation studies, since as Wilss (1982:218) warns us, ôNeither psycholinguistics nor neurology can as yet provide reliable information on how linguistic data are stored in the brain, how linguistic matching procedures take place and what mental structures are active in recalling linguistic information.ô However, a decade or more on, enough is now known to begin the task of creating a model of the process which reveals the logical underpinning of the act of translation itself: an analogy of the stages and steps which must be accounted for if we are to explain how translation is possible as a human activity. Such a model can help us reach beyond the notion of translation theory as ôhelpful hints for translatorsô to a range of consciousness-raising insights into a process which is, paradoxically, at once both unique

and typical. Indeed, some, such as George Steiner (1975), have gone so far as to claim that all human communication is tantamount to translation. The addition of a psychological perspective in translation studies can open the way not only for a greater understanding of translating and interpreting but also for a deepening of our understanding of human communication in general; a shift which can establish translation studies as a major and perhaps independent field of study linked symbiotically with all the human sciences and, in particular though by no means exclusively, with linguistics and psychology.

See also:

DECISION MAKING IN TRANSLATION; THINKALOUD PROTOCOLS.

Further reading

Bell 1991; Danks 1991; Fraser 1996; Isham and Lane 1993; Lº rscher 1991a, 1992; S®guinot 1989, 1991; Shreve et al. 1994; Tirkkonen-Condit 1989.

ROCER T.BELL

Publishing strategies

The term ópublishing strategiesô refers to the speculative process by which books are chosen to be translated and published in other languages: despite their cultural significance, the production of books is generally regulated by entirely commercial forces. Although the results of this speculative process are uneven both in historical terms and across cultural boundaries, the process itself is neither random nor unmotivated. Indeed, according to Venuti (1995a), the very choice of a foreign text to translate is dependent on domestic cultural values (see STRATEGIES OF TRANSLATION). Although this entry largely addresses the issue within a European and North American context, similar underlying principles may be seen in operation elsewhere.

Translation rate, category and flow

The number of books published every year in translation varies significantly from country to country. In 1991, for example, although some 67 628 books were published in Britain, only 3 per cent of these were translations (1689 titles). In Germany, a country with a comparable output, some 67 890 books were published, of which 14 per cent were translations (9557 titles). Meanwhile, in Portugal, although only 6430 books were published, 44 per cent of these were in translation (2809 titles). Falling between these extremes of high output/low translation rate as represented by Britain and the United States, and low output/ high translation rate as represented by Portugal, we find countries such as Italy (40 487 books published, of which 26 per cent were in translation), Spain (43 896 books, of which 24 per cent were in translation), and France (39 525 books, 18 per cent in translation; these and other statistics, unless otherwise stated, are drawn from the BIPE Conseil 1993). Although the translation rate may be broadly indicative of the cultural acceptance of translation in a particular country, from the point of view of publishing strategies two further sets of statistics are required before it is possible to draw any general conclusions: the category of works published (e.g. scientific and technical; social sciences; literature) and translation flow (i.e. the language of origin of translations). With respect to category, for example, of the total number of books published in Britain in 1990 (63 867 titles), the social sciences accounted for 31 per cent; science and technology 29 per cent; literature 19 per cent; childrenôs books 9 per cent; and school books 3 per cent. In Belgium, on the other hand, which published 7182 books in 1991 (approximately half in French and half in Flemish), science and technology accounted for only 6 per cent of books published while childrenôs literature represented 44 per cent.

In terms of translation flow, 60 per cent of translations published in Europe are of works originally written in British or American English; a further 14 per cent are originally written in French and another 10 per cent in German. None the less, it is possible to distinguish ózones of influenceô specific to

particular language areas. In the literary field, for example, the cultural cohesion of northern European countries (Belgium, Denmark and the Netherlands) is demonstrated by the fact that German is the second most translated language after English, while in southern Europe French is everywhere the second most translated language. Obviously, it is not possible here to present a picture of the global publishing industry, but it is likely that an analysis of publishing practices in other regions according to translation rate, category and flow would reveal similar patterns.

Such statisticsð which conceal numerous social, historical and cultural factorsð have significant consequences as far as the organization of the publishing industry of a country is concerned. The high proportion of childrenôs books published in Belgium, for example, is indicative of the fact that the publishing industry there (typical of small countries in larger language areas) is dominated by foreign publishing houses which have forced local firms into specializing, in this case in such genres as the comic strip. Similarly, the low translation rate of Britain and the United States has frequently been attributed to the self-sufficiency of the English markets.

General trade publishers

Given the extent of Anglo-American hegemony (not only in Europe but also in Africa, Asia and South America), it may be useful to discuss the organization of the publishing industry in Britain and the United States in recent years. As Feather (1993:171) has pointed out, the last two decades have been characterized in both countries by a pattern of conglomerization. In Britain, for example, the industry is dominated in the late 1990s by four major groups: Random Century (created by the amalgamation of the New York firm of Random House with the Anglo-Ameri-can consortium of Century-Hutchinson); HarperCollins (created in the early 1980s by the take-over of Collins in Britain and Harper and Row in the United States by News International); Pearson (which acquired the Longman empire in the early 1970s); and Reed International (which controls Octopus Books and Heinemann). Although all these conglom erates have strong interests in the publishing of general trade books, some have particular strengths in the more lucrative educational, academic and Scientific, Technical and Medical (STM) fields. Several are also extremely active in other forms of media (e.g. News International). In the course of this process of conglomerization, a large number of independent publishers, some with histories dating back 200 years or more, have disappeared into others: Bodley Head, Chatto and Windus and Jonathan Cape, for example, all now belong to the Random Century group. The pursuit of profitð or, more precisely, the redirection of investment towards more potentially profitable areas of a conglomerateôs activitiesð can lead to the eclipse of culturally significant imprints, including those specializing in translations. The recent buyout of Harvill (acquired by Collins in 1959) represents a more positive solution: Harvillôs list includes numerous translations, for example of works by Boris Pasternak and Alexander Solzhenitsyn.

In the 1920s, the American publisher Alfred A.Knopf regularly travelled as far afield as Sweden, Norway, Denmark, Germany and South America in search of authors: his firmôs 1925 list, for example, included Knut Hamsum, Andr®Gide and Thomas Mann (Tebbel 1987:229ï 31). Even after World War Two, American publishers still continued to issue a ólarge but select body of translations mostly from European languagesô(Venuti: 1992:5). Since then, however, there has been a steady decline in the publishing of translationsð a decline which has coincided with the conglomerization of the American publishing industry.

The editor is clearly a central figure in the publishing industry. In larger firms, specialist editors are responsible for different parts of the list. With respect to the social sciences, for example, they frequently visit academic institutions in order to seek out potential authors. Editors, who are often only salaried employees of the company, are subject to financial pressures to discover titles which will not only bring prestige to the firm but also prove to be profitable. Consequently, they will only take on authors who have already established considerable reputations in their own country and, preferably, have already been translated into

English. Schulte (1990:2), amongst others, has further suggested that ótthe presentation of new writers is further complicated by the fact that most editors at [English-speaking] publishing houses are unable to read works in their original languageö in contrast to editors at European publishing houses who are in general quite familiar with Englishö and must therefore rely on the advice and taste of othersô. Schulte further argues that since translators are ón a position to initiate the flow of works from other countries into Englishô, they should become óthe key figure in the establishment of cross-cultural communicationô (ibid.: 1). With respect to literature, however, there is an increasing tendency for English and American editors to rely, at least in the first instance, on agents and events such as the annual Frankfurt Book Fair rather than on the advice of translators. In countries where family publishers are still the norm, editors build up formal or informal networks of informants (including translators) whose role it is to write reports on manuscripts which have been offered to the firm or even to propose titles of their own accord. In the latter case, they may be paid a small royalty on sales (such as 1 per cent), even if they take no further part in preparing the manuscript for press. The extent of these networks and the informal rules regulating their behaviour varies from publishing house to publishing house and from country to country.

Cultural and academic presses

Venuti (1992:5) has suggested that the small rise in the number of English-language translations being brought out by Anglo-American publishers towards the end of the 1980s was a consequence of general trade publishers being forced óto compete against new translation initiatives at university and small pressesô. Although the total number of titles issued each year by academic and what might better be termed óculturalô presses is small in comparison to that achieved by general trade publishers, they are worth discussing here since collectively and even, in some cases, individually they are capable of exerting a not inconsiderable cultural influence.

From a purely economic point of view, publishing offers a number of advantages. Publishing, unlike printing, is not capital-intensive; the entrepreneur can concentrate on developing a specialist or niche market; alternative marketing strategies, such as mail order, may help maximize profits; and overheads may be minimized, especially if the publisher operates from his/her own premises. More generally, the economies of large-scale ventures are not so great as to preclude smallscale operations: a general trade publisher might consider a print run of 3000 as financially unjustifiable; a cultural press might judge a similar print run a great success. And finally, there are no impediments to entering the market. None the less, the financial existence of such presses not only in the United States and western Europe but elsewhere is often precarious, and those involved (whether as publishers, translators or authors) frequently depend on subsidies from governmental agencies and/or salaries earned from activities such as teaching.

It is hardly surprising, therefore, that of the 2000 publishers in existence in Britain, the majority might be described as cultural presses. Immune from the exigencies of corporate finance, many take a long-term view of their own success and not a few are motivated primarily by a quest for prestige, whether on behalf of their founders, their authors or, more generally, the literary or political tendency which they advance. Cultural presses, however, are capable of producing works of a highly innovative nature, particularly in the fields of contemporary literature (including translation and poetry), special/regional interests, and social/political commentary. Indeed, as Schulte (1990:2) has remarked, ő‘The burden of bringing new international writers onto the American [and, one should also add, British] market falls upon the small presses.ô For cultural publishers of this kind, the selection of material and the identification of new authors provide the focus for their activities. Having their own specific cultural agenda, they do not necessarily rely on soliciting new manuscripts from the general public. Instead, as they grow, they develop an informal (though often extensive) network of like-minded informants to complement the editorial acumen of their founders.

Although cultural publishers are responsible for only a fraction of the number of titles produced each year, they may be looked towards by certain groups for a specific kind of title not available elsewhere. This, too, is highly important since the formation of nationalistic literary canons tends to discriminate against translation. In Britain, for example, F.R.Leavis advanced for many years a highly persuasive (though now largely discredited) notion of an English ótraditionô. Schulte argues that teachers and university lecturers, frequently perceived as a likely market for new literary works in translation, tend to be unadventurous in their reading habits and unlikely to include a particular writer on a curriculum until s/he has already received widespread academic approval.

Academic presses are likewise relatively immune to commercial pressures, though some generate considerable revenues (Oxford University Press has a turnover of more than Ã100 million per annum). The existence of such a press brings prestige and credibility to the host institution and the means of participating in academic debate. Although the publishing of translations, whether of a literary or scholarly nature, is not their main activity, academic presses do none the less issue a number of important texts in translation every year. Equally significantly, the kudos of a university imprint can help raise the profile of a particular writer or school of thought and so play a major part in the reformulation of canons.

Subsidies for literary translation

Democracies tend to view state intervention in publishing with some mistrust as characteristic of totalitarian regimes (Feather 1993:167ï 8). The political and social changes which have swept through Central Europe in the last decade have led to the disintegration of much of the state and parastatal publishing apparatus which, for more than half a century, held a near monopoly on book production in those countries. Besides seeking to promote its own political ideology in other countries by means of translation, that apparatus none the less occasionally supported the translation of serious literary work, for example of novels by authors such as Graham Greene or William Faulkner into minority languages such as Estonian. Many translators working in those countries developed good relationships with their respective state publishing houses, such that they were in a position to recommend titles which appealed to them. With the decline of such parastatal publishing houses (though some have remodelled themselves on commercial publishing houses along Western lines), those translators have generally had to turn their attention to more popular titles. In Poland, for example, there is a fast-growing market for translations of not only thrillers and óbest-sellersô but also womenôs light romantic fiction, along the lines of that published by Harlequin (US) or Mills and Boon (UK).

Although many commentators tend to view such changes with distrust, the distinction between óliteraryô and ópopularô fiction is none the less not always easy to justify, either commercially or aesthetically. Some distinctly óliteraryô authors, such as Marguerite Duras, command large markets, whilst some so-called ópopularô writers are not without literary merit, for example Ruth Rendell. These two examples are not chosen at random: Ruth Rendell and Marguerite Duras were arguably the two most popular writers of fiction in Europe in 1991 (the most recent date for which complete figures are available), with respectively 302 and 278 titles in print across the (then) nine linguistic zones of the European Union.

A limited number of subsidies are available both in Europe and North America to support translation. Within the European context, for example, subsidies offered by the European Commission under the Kaleidoscope Programme seek to promote the translation of contemporary works (including drama) from and into minority languages. Translation centres, designed to support and promote translation work, have also been established under this programme in a number of European countries. Some countries, recognizing that subsidizing translation is one of the most cost-effective means of promoting their own national literature and culture, also run parallel schemes. Likewise, cultural agencies (such as the National Endowment for the Arts in the United States, the Canadian Arts Council, and the Arts Council of England in Britain) have shown willingness to support specific translation projects.

Translationð perhaps as a result of the growing acceptance of multiculturalism and feminism (both of which have done much to overturn existing notions of local literary and scholarly canons)ð would seem to be slowly gaining acceptance once again in Britain and, to a lesser extent, in the United States. If this is so, one may hope to see translators play a more prominent role as cultural mediators by bringing foreign texts to the attention of publishers. There are, however, few signs of any weakening in Anglo-American hegemony, even in countries with a positive attitude towards translation from other cultures.

See also:

LITERARY TRANSLATION, PRACTICES; STRATEGIES OF TRANSLATION.

Further reading

BIPE Conseil 1993; Feather 1993; Schulte 1990; Tebbel 1987; Venuti 1992, 1995a, 1995b.

TERRY HALE

Pure language

Ideas about pure language in translation theory derive from the essay by Walter Benjamin, ôThe Task of the Translatorô (1923), the preface to his translation of Baudelaireôs *Tableaux Parisiens.* The preface has become a central text in the development of the contemporary discussion of the nature of translation, and this centrality partly arises from the importance of Benjamin as a thinker about society and culture living through the European crisis of the 1920s and 1930s, a crisis that led him to take his own life in 1940. He was one of a group of European intellectuals grappling with that turmoil of history in the context of traditions of art, philosophy and literature which faced destruction in the era of hyperinflation and the rise of Fascism. His ideas on pure language come informed by the jagged edges of historical experience and are inimical to any notion of blood or racial purity.

Walter Benjamin is only really concerned with translation that reaches out to the pure language which is potentially present in a select body of writing in any language. For him, pure language is a force hidden within certain texts, a poetic potential, a kernel that is striving to go beyond the immediate shell of words. It is the task of the translator to reach out to and release that potentiality. Benjamin turns commonsense notions of EQUIVALENCE in translation upside down. When he asks if a work is translatable, he is not thinking at all of the communication of content or of information. If the common currency of linguistic exchange abounds, that signifies the language is remote from the ócentral reciprocal relationship between languagesô (1923:72) and as such is untranslatable; a language transaction, but not a translation, is required. TRANSLATABILITY is about finding among the readers of a particular work an adequate translator who can attempt to make the hidden significance, the potential presence, visible. This potential is the vibration of pure language, which marks the point of interrelationship where languages converge and express what is beyond expression and history. Such a ókinshipô of languages lies in óthe intention underlying all languages as a wholeé an intention which no single language can attain by itself, realized only by the totality of their intentions supplementary to each other: pure languageô (ibid.: 74). This Messianic quest for a mystic language at the kernel of all languages and realized by translation has led George Steiner (1975/1992:66ï 7) to anchor Benjaminð with his nostalgia for the oneness of Word, God and Matter before the Fall, before BABELð firmly in Jewish Kabbalistic tradition. Translation, then, is about revealing the vibration within each language, the vibration that shows the language is reaching beyond itself: the music created by certain poets like Mallarm®marking out their combinations of words from the common currency of language of everyday usage. However, Benjaminôs mystical flights are tempered by a series of quasiparadoxical statements about the movement of language over time: the task of the translator is thoroughly spiritualized, differentiated from the scribe with a dictionary, and then is partly reinserted into a historical process.

Translation, for Benjaminôs translator, is not about striving for a likeness of the original because the original undergoes changes. Words mature, change their meaning; the sense of a writerôs style can be modified, what was fresh may become hackneyed. Language is part of a living process. While the language of the original changes, so does the mother tongue of the translator. In this dialectic of language movement over time a translation is far removed from being the coming together of dead forces, of energies that have been essentialized. It is privileged by Benjamin with ôthe special mission of watching over the maturing process of the original language and the birth pangs of its ownô (1923:73). A translated work can thus renew the original work by giving it myriad ôafter-livesô and in so doing create new linguistic forms within a variety of target languages, new approximations to the hidden, underlying purity of the poetic unspoken: that is, an approximation to pure language.

Benjaminôs concrete example of these tensions and oppositions at the heart of words are *brot* and *pain* (bread). These words mean different things to the French and German though they mean the same in relation to the object they refer to. To demonstrate this difference he distinguishes between the word as a reference to a concrete object, the ôintended objectô, the word filled with the **intention** of the user, and the potential within the word, independent of user and object and belonging to language, the **mode of intention**. It is the mode of intention that translation seeks to grasp, and by grasping what is hidden within the untranslated language make contact with the pure language, the hidden ôharmony of all the various modes of intentionô (ibid.: 74). What is remote is brought close to revelation. In this way, translation is exalted as a temporary transcendence of the foreign but it remains temporary, as a liberating and restricting vision and as a recreation of the original on the road opened up to the realm where languages will be reconciled with Language, Pure Language. The translator fulfils his/her mission when not merely communicating content but reaching out to ôthe element that does not lend itself to translationô. Translatability is about moving the divine touch of poetry in the original into a new linguistic and cultural transformation. It has nothing to do with more common notions of translatability, of fidelity and equivalence.

Just when it seems Benjamin has turned the translator into hero, describing translation as a movement towards the ideal, he draws a firm distinction between poet and translator, the original and the derivative, through a series of images centring on their differing relationship to content and language, based on an ironic distance. In the original it is like the fruit and its skin, the language of translation is like a royal robe round its contents; a poet works in the midst of the language forest, the translator is on the outside working with the totality of language, trying to produce ôthe echo of the originalô in the language into which s/he is translating. Translation is more intellectual, rationalizing, distanced, less spontaneous, graphic and primary than original writing. The translator is endowed with a totalizing role with an overall view yet intervening at crucial moments when growth spurts are possible.

Benjaminôs argument shifts back and forth because while this ironical distancing of translation may provoke a fissure between content and language, it is creating a supplemented language that is an episode in the great unifying enterprise of ôintegrating many tongues into one true languageô. The domino dialectic of original and derivative through translation leads to the language of truth, the language of silence, the pure language which knows no tension. And it is this pure language which lies concealed in translations, ôthis very language, whose divination and description is the only perfection a philosopher can hope forô (1923:77).

Having scaled the pinnacle of philosophical truth, Benjamin admits he has made the task of the translator seem impenetrable and the ôproblem of ripening the seed of pure languageô insoluble (ibid.). He describes how the seed can be ripened by moving decisively against specious word-for-word fidelity and rendering of meaning: the functional communication of a message must give way to an incorporation of fragments of the original that will make original and derivative a fragment of a greater language. In this way, the translator must go after the mode of intention of the

original, and by reaching towards this indefinable poetic realm add to the language where that harmony now finds itself expressed.

Walter Benjamin begins his preface with a declaration that the reader should not be considered in an appreciation of a work of art. He belongs to the modernist camp who oppose naturalness and fluency as goals of the translator and explicitly rejects the idea that the highest praise for a translator is to say that the translation ‘reads as if originally written in the target language’ (ibid.: 79; see STRATEGIES OF TRANSLATION). Such praise obliterates the higher supplementary role of translation, the way it adds to its language the element of the pure in the original, the poetic longing after unity. The transparency of real translation is not that which makes the meaning transparent, but one which does not block out the light of this purity. And that is best done by a literal rendering of syntax, a rendering that privileges words over syntax. In all language and linguistic creation, he continues, there is something ‘beyond communication’ – quite close yet infinitely remote – something that symbolizes or something symbolized’ (ibid.). The symbolizing symbolized contains that nucleus of pure language that can only be reclaimed in translation.

So true translation operates with those works that are translatable by virtue of their poetic quality, where there is not an enormous quantity of information to be communicated. The translator operates in the realm of linguistic flux, in the translated words of Rudolf Pannwitz (in Benjamin 1923:80) ‘expanding and deepening his language by means of the foreign language’. Benjamin names his prototypes for translation as Hº lderlin’s literal translation of Sophocles’ tragedy and, even more ideal, the interlinear version of the Scriptures, the physical expression of his view that ‘All great texts contain their potential translation between the lines’ (ibid.: 82). This would seem to be the only way of saving the true translator from the abyss of silence, ‘becoming lost in the bottomless depths of language’ (ibid.: 82) as the gates of language close forever on meaning and the translator-alchemist perishes in the realm of purity, hurtling towards the Oneness before the fall into BABEL. Benjamin’s final paradox is that the purest translation is the most impure, the most awkward, where the original, the foreign is ever present.

While arguing for the mystical religious role of translation and writing in pursuit of purity/impurity, Benjamin’s often opaque shifts of argument have made ‘The Task of The Translator’ a constant provocation to contemporary translation theorists wanting to enlist his posthumous allegiance or decry his malevolent influence. His ®itism and espousal of bodiless language is lamented (Robinson 1991), his obscure‘ untranslatable’ discussion of translatability becomes a rhetorical play within a play for Paul de Man (1986), his emphasis on the movement in and between languages is recognition of the deconstructionist’s world of linguistic instability and flux (Derrida 1980/1985b) and an advocacy of foreignizing translations (Venuti 1992). For Niranjana (1992), the impurity of his pure language becomes part of a materialist reading of language and a championing of the hybridity of culture, particularly when certain threads in the essay are interpreted in the light of his later more materialist, less Messianic writing.

See also:

BABEL, TOWER OF; METAPHOR OF TRANSLATION; SEMIOTIC APPROACHES; STRATEGIES OF TRANSLATION; TRANSLATABILITY.

Further reading

Benjamin 1923; de Man 1986; Derrida 1980/ 1985b; Niranjana 1992; Venuti 1992.

PETER BUSH

Q

Quality of translation

Translation quality assessment presupposes a theory of translation. Thus different views of translation itself lead to different concepts of translation quality, and different ways of assessing it. The following discussion of various approaches to translation will focus on two issues: the relationship between source and target text, and the relationship between features in the text itself and how they are perceived by human agents.

Approaches to translation quality assessment

Approaches to translation quality assessment fall into a number of distinct categories: anecdotal and subjective, including neo-hermeneutic approaches; response-oriented approaches; text-based approaches.

Anecdotal and subjective approaches

Anecdotal and subjective treatises on translation quality have long been offered by practising translators, philosophers, philologists, writers and many others. A central problem in such treatments is the operationalization of concepts such as ófaithfulness to the originalô, or óthe natural flow of the translated textô. Such intuitive treatments of translation quality are atheoretical in nature, and the possibility of establishing general principles for translation quality is generally rejected (see for example Cary and Jumpelt 1963, Savory 1957). Proponents of this approach tend to see the quality of a translation as dependent on the translator and his/her personal knowledge, intuitions and artistic competence.

An equally subjective and intuitive treatment of translation quality has more recently been proposed within the óneo-hermeneuticô approach (e.g. Stolze 1992), where the hermeneutic interpretation of the original and the production of a translation are individual, creative acts that defy systematization, generalization and the development of rules. In Stolzeôs view, a ógoodô translation can only come about when the translator identifies him/ herself fully with the text to be translated. Whether such identification enables or in fact guarantees a translation of quality, and how this quality might be assessed, remains unclear.

Response-oriented, psycholinguistic approaches

Response-oriented approaches to evaluating translations are communicatively oriented and focus on determining the **dynamic equivalence** (Nida 1964) between source and translation, i.e. the manner in which receptors of the translated text respond to it must be equivalent to the manner in which the receptors of the source text respond to the source text. Nida postulated three criteria for an optimal translation: general efficiency of the communicative process, comprehension of intent, and equivalence of response. Upon closer scrutiny, these criteria prove to be as vague and non-verifiable as those used by proponents of the intuitive-anecdotal approach. Nida and Taber (1969:173) propose another set of criteria: the correctness with which the message of the original is understood through the translation, the ease of comprehension and the involvement a person experiences as a result of the adequacy of the form of the translation. But the tests suggested for implementing such criteria, such as cloze tests or elicitation of a receptorôs reactions to different

translations, are not rigorous enough to be considered theoretically valid or reliable.
In the 1960s, psycholinguists such as Carroll (1966) suggested the use of broad criteria like ócomprehensibilityô and óinformativenessô for assessing translation quality, together with a number of testing methods such as asking the opinion of competent readers, etc.
The major weakness of all such responsebased suggestions for evaluating translation quality is the same weakness which characterizes all behaviouristic approaches: the óblack boxô, the human mind, is not taken into account, so that tests involving expert judges, for example, simply take certain criteria for granted that are not developed or made explicit in the first place. This approach is also reductionist in that the overall quality of a translation is made dependent on measures of, for example, intelligibility and informativeness. Further, what is missing here is a norm against which the results of any behavioural test is to be judged.

Text-based approaches
Text-based approaches may be informed by linguistics, comparative literature or functional models.
In linguistically-based approaches, pairs of source and target texts are compared with a view to discovering syntactic, semantic, stylistic and pragmatic regularities of transfer. An early and influential text-based approach to translation quality assessment is Reiss (1971/ 1978). Reiss suggested that the most important invariant in translation is the text type to which the source text belongs, as it determines all other choices a translator has to make. She proposed three basic text types on the basis of Bühlerôs (1934) three language functions: content-oriented, form-oriented, and conative. However, exactly how language functions and source text types can be determined, and at what level of delicacy, is left unexplained. Nor is the exact procedure for source text analysis given in two other influential publications. The first, Wilss (1982), stresses the importance in textual analysis of ónorms of usageô in the two language communities and suggests that deviations from these norms be taken as indicators of translation deficiencies. The second, Koller (1979/1992), suggests that the evaluation of a translation should proceed in three stages: (a) source text criticism, with a view to transferability into the target language, (b) translation comparison, taking account of the methods used in the production of a given translation, and (c) translation evaluation on the basis of native speaker metalinguistic judgements, based on the text-specific features established in stage (a). However insightful, this proposal remains programmatic in nature.
In approaches which draw on comparative literature, the quality of a translation is assessed according to the function of the translation in the system of the target language literature (see POLYSYSTEM THEORY). The source text is thus of little importance in this approach, and the hypothesis that ótranslations are facts of one system onlyô (Toury 1985:19), namely the literary system of the target culture, determines how the issue of translation quality assessment is to be tackled: first the translated text is criticized without reference to the source text, then specific solutions of translation problems are analysed by means of the ómediating functional-relational notion of translation equivalenceô (Toury 1985:21). Such solutions, however, do presuppose linguistically defined source and target units that can be related to one another. Further, it is not clear how one is to determine when a text is a translation and what criteria one is to use for evaluating a translation.
In their functional theory of translation, Reiss and Vermeer (1984) claim that it is the *skopos*, i.e. the purpose of a translation, which is all important (see *SKOPOS* THEORY). The way the translated text is adapted to target language and culture norms is then taken as the yardstick for evaluating a translation. The authors distinguish between EQUIVALENCE and adequacy. Equivalence refers to the relationship between an original and its translation, where both fulfil the same communicative function; adequacy is the relationship between source and translation where no functional match obtains and the *óskoposô* of the translation has been consistently attended to. Whether such a terminological distinction is necessary and sound is open to debate. Of more relevance here is the failure of the authors to spell out exactly how one is to determine whether a translation is either adequate or equivalent, let

alone how to assess its *skopos.* Also, given the crucial role assumed by the purpose or *skopos* of a translation in this model, it follows that the source text is of secondary importance; in fact, it is degraded to a mere ósource of informationô that the translator may change as s/he sees fit.
By its very nature, translation is simultaneously bound to the source text and to the presuppositions and conditions governing its reception in the target linguistic and cultural system. Any attempt at evaluating translations must take this basic fact as a starting point. What is needed then is a model which attempts to transcend anecdotalism, reductionism, programmatic statements and intuitively implausible one-sided considerations of the source or target text alone. Such a model would provide a linguistic description and explanation of whether and how a translation is equivalent to its source. One attempt at setting up such a model is briefly outlined below.

A functional-pragmatic model for translation quality assessment

House (1981, 1997 and forthcoming) proposes a model based on pragmatic theories of language use; this model provides for the analysis of the linguistic-situational particularities of source and target texts, a comparison of the two texts and the resultant assessment of their relative match. The basic requirement for equivalence of original and translation in this model is that the translation should have a function (consisting of an ideational and an interpersonal functional component, in the Hallidayan sense) which is equivalent to that of the original. The translation should also employ equivalent pragmatic means for achieving that function. The operation of the model involves initially an analysis of the original according to a set of situational dimensions, for which linguistic correlates are established. The resulting textual profile of the original characterizes its function, which is then taken as the norm against which the translation is measured; the degree to which the textual profile and function of the translation (as derived from an analogous analysis) match the profile and function of the original is the degree to which the translation is adequate in quality.
In evaluating the relative match between original and translation, a distinction is made between dimensional mismatches and nondimensional mismatches. **Dimensional mismatches** are pragmatic errors that have to do with language users and language use; **non-dimensional mismatches** are mismatches in the denotative meanings of original and translation elements and breaches of the target language system at various levels. The final qualitative judgement of the translation consists then of a listing of both types of errors and of a statement of the relative match of the two functional components.
The model has been developed on the basis of contrastive German-English discourse analyses (House 1996). Empirical work with the model has resulted in a distinction between two basic types of translation, **overt translation** and **covert translation**. An overt translation is required whenever the source text is heavily dependent on the source culture and has independent status within it; a covert translation is required when neither condition holds, i.e. when the source text is not source culture specific. Functional equivalence is only possible in covert translation, which is more difficult than overt translation because differences in the cultural presuppositions of the source and target language communities may require the translator to apply a **cultural filter,** i.e. a set of cross-cultural dimensions along which members of the two cultures differ in sociocultural predispositions and communicative preferences. This also makes evaluation difficult because it involves assessing the quality of the cultural filters introduced in translation.

Recent and potential developments

Insights into what goes on in translatorsô heads can be used both to supplement translation evaluation and to validate hypotheses about the cross-cultural dimensions that characterize cultural filters. Such introspective studies of the translational process (for example Krings 1986; Lº rscher 1991) are potentially useful in that translators indicate how and why they choose certain options or translational

strategies, thus making the decision path in the process of translation more transparent (see PSYCHOLINGUISTIC/COGNITIVE APPROACHES; THINK-ALOUD PROTOCOLS). While translation quality assessment is obviously and necessarily product-based, such process-oriented work is important as it can shed light onto the mysterious cause-and-effect chain in translational behaviour.
Future work on translation quality assessment needs to develop beyond subjective, one-sided or dogmatic judgements by positing intersubjectively verifiable evaluative criteria on the basis of large-scale empirical studies. Large corpora of translations from and into many different languages must be analysed in order to formulate hypotheses about why, how, and to what degree one translation is better than another.
See also:
EQUIVALENCE; LINGUISTIC APPROACHES; REVIEWING AND CRITICISM.

Further reading

Arntz and Thome 1990; Gerzymisch-Arbogast 1994; House 1981, 1988, 1993, 1996, 1997, forthcoming; Koller 1993: Schreiber 1993.

JULIANE HOUSE

QurôŪn (Koran) translation

The QurôŪn is the holy book of Islam and the most important of the three sources of authority which underpin Muslim religious life, the other two being the revelation received by the Prophet Muḥammad during his life (*ḥadīth*, ósayingsô) and the Prophetôs own practice (*sunna*, ótraditionô). The importance attached to the QurôŪn stems from the belief that it contains, verbatim, the Word of God, as revealed piecemeal to Muḥammad by the Angel Gabriel between 610 and 632 AD. It is therefore considered inimitable, and this has important implications for both the legitimacy and the (authorized) methods of translating it.
The QurôŪn consists of 114 *sura(s)* (chapters), each divided into *aya(s)* (verses). Each *sura* has a name (for example *al-fātiḥa*, óthe openingô, *al-baqara*, óthe cowô). With the exception of *al-fātiḥa*, a short *sura* which always appears first in printed editions, the rest of the *sura(s)* are usually ordered by length rather than chronologically, with the longest appearing at the beginning and the shortest at the end. The word *QurôŪn* itself means órecitationô, and the *sura(s)* are in fact meant for oral recitation, with many written in rhyming prose.
ᶜUthmŪn ibn ᶜAffŪn (d. 656), the third Guided Caliph, was responsible for ordering a group of scholars to produce a canonical written text of the QurôŪn, which he then sent to all major cities, ordering them to burn any unauthorized versions they might possess. Nevertheless, there are still seven legitimate readings (*aḥruf*) in circulation, which differ mainly in the manner in which the verses are recited orally and the interplay between the recited and written forms. Abul Aswad alDualy (*c.*605ï 88) and al-Khalīl ibn Ahmad (*c.*718ï 86) were responsible for determining the exact and now widely accepted spelling of the QurôŪn. Directly or indirectly, they also had a significant impact on determining the pronunciation of the words. There are still some residual differences between the readings in circulation, mostly at word level, but these are minor and there are therefore no óversionsô of the QurôŪn in the strict sense of the word, as used in the context of the New Testament (Zidan and Zidan 1991:5).
Linguistically and stylistically, the QurôŪn is the masterpiece of the Arabic language. Its grammatical structure, for instance, is specific to it and in many ways different from the grammatical structure of non-QurôŪnic Arabic. So much so that there is, for example, a field of study dedicated to QurôŪnic grammar and syntax. In other words there is Arabic and there is QurôŪnic Arabic. It is this miraculous character of the linguistic composition of the QurôŪn which Muslims cite as óthe strongest argument in favour of the genuineness of their faithô (Hitti 1937/1970:91), and some scholars therefore suggest that óthe triumph of Islam was to a certain extent the triumph of a language, more particularly of a bookô (ibid.).

The translatability and legitimacy of translating the QurÕ¯n

Whereas *ḥadīth* (the sayings of the Prophet) may be translated and quoted in translation, it has traditionally been considered illegitimate to translate the QurÕ¯n. The quintessentially divine nature of the QurÕ¯n and the clearly human character of the *ḥadīth* are basically the reason for these two diagonally opposed views towards translating them. The issue of legitimacy is difficult to separate from the more general question of TRANSLATABILITY in discussions of the QurÕ¯n. Proponents of the absolute untranslatability of the QurÕ¯n find explicit support of their view in *aya* number 2 of the *sura* of *Yusuf:* ôWe have sent it down/ As an *Arabic* QurÕ¯nô (*The Holy QurÕ¯nô*, version of the Presidency of Islamic Researches, p. 623; emphasis added).
Even today, there is still a strong and influential school of thought which subscribes to the view that the QurÕ¯n cannot be translated and that any existing ótranslationsô of it are illegitimate. Many believe that, if it is to be translated at all, the QurÕ¯n can only be translated by a Muslim. So much so that in the context of the QurÕ¯n the term ótranslationô and all its derivatives should be placed between quotation marks or some such graphic marker to point out that the term is used in a uniquely context-sensitive sense. One significant result of these views and the strength in which they are held is that non-Arab Muslims, for example Indian Muslims, have to learn to read and recite the QurÕ¯n in Arabic. If and when used, translation would function merely as a commentary, explaining or paraphrasing the source text but not replacing it.
The belief in the illegitimacy of translating the QurÕ¯n has always had its opponents, however, even in the early decades of Islam. Abu Ḥanīfa, the Iraqi scholar and theologian (*c.*700ï 67), believed it was legitimate to translate all the verses of the QurÕ¯n into a foreign tongue but ót was not lawful to put the whole together in one volume unless the Arabic text was placed opposite the translation throughoutô (Pickthall 1931:422). Moreover, Abu Ḥanīfa declared that it is ópermissible for one who could not speak Arabic to express the meaning of the Arabic words in his own language when reciting the prescribed prayersô (ibid.). But he reportedly retracted this radical view at a later stage and followed the more orthodox line (Mousa and Dahroug 1992:126ff.), according to which any Muslim who cannot read the QurÕ¯n in Arabic is deemed virtually illiterate.
Any attempt at translating the QurÕ¯n is essentially a form of exegesis, or at least is based on *an* understanding of the text and consequently projects a certain point of view; hence the preference given to Muslim as opposed to non-Muslim translators. Terms such as óexplanationô, óinterpretationô and óparaphraseô take on exegetic hues in the context of translating the QurÕ¯n, and this has implications for legitimizing any such attempt. Andalus-born Imam Shaṭby (*c.*1133ï 93), for example, based his view that the QurÕ¯n is untranslatable on the premise that the book has ósensesô that are exclusive to QurÕ¯nic Arabic, so that even attempting to render such senses in non-QurÕ¯nic Arabic is doomed to failure (Mehanna 1978). He did not, however, object in principle to translating the QurÕ¯n provided such translation as may be produced is seen as a translation of the ómeaningsô of the book, i.e. a paraphrase or basic interpretation. This wording continues to function as a ócertificationô attached to authorized translations; Pickthall (1931:432) relates how the Rector of al-Azhar (the authoritative, traditional centre of Islamic studies in Cairo) gave his consent only when he was told that Pickthall would not call his 1930 translation *óAl-QurÕ¯nô* but would call it *ôMa óaniuô l-Qurô aniô l-Majidô* (The meanings of the Glorious QurÕ¯n), to which he replied ôIf he does thaté then there can be no objectionô.
The decade or so beginning in 1925 and ending in 1936 in Egypt witnessed some particularly vigorous polemics concerning the legitimacy of translating the QurÕ¯n. Senior Azhar personalities expressed strong views, arguing for or against the legitimacy of such an enterprise. Most were initially opposed to the very idea of translating the QurÕ¯n, and many supported the banning and burning of an English translation by a Muslim, Muḥammad Ali, which had arrived in Egypt at the time; the translation is cited variously as being published in 1917 or 1918 (Mehanna 1978). The

decision by the Turkish statesman Kemal Atat¿rk (1881ï 1938) to commission a translation of the QurðÜn into Turkish made matters worse: one view held at the time was that the translation was designed to distance Muslim Turks from their holy book in its original language (Mehanna 1978:27). In the general context of Atat¿rkôs policies, it was also perceived as an attempt to sever the ties between Turkey and the Arabic-speaking Muslim world in order to move closer to Europe.

In 1936, Sheikh Mustafa al-MarÜghi, Rector of al-Azhar, formally announced in a letter to the prime minister of the time that rendering the meanings of the QurðÜn into any language cannot be termed óQurðÜnô (Mehanna, ibid.; al-ZafzÜf 1984). Sheikh MarÜghiôs views eventually resulted in a *fatwa* (formal legal opinion) to the effect that translating the QurðÜn was allowed from a *sharÇa* (religious jurisdiction) point of view (*Shorter Encyclopaedia of Islam* 1974). On 16 April of the same year, the *fatwa* was approved by the Council of Ministers. One of the stipulations attached to this approval was that any such translation must be called óa translation of an interpretation of the QurðÜnô or óan interpretation of the QurðÜn in language Xô and not óa translation of the QurðÜnô (Mehanna 1978; alZafzÜf 1984). To this day, when al-Azhar and similar bodies in the Arab world grant permission for a translation of the QurðÜn to be published it is explicitly stated that the work concerned is a translation of the ómeaningsô of the QurðÜn.

Pronouncements by religious leaders aside, the strong link between the QurðÜn and the type of Arabic in which it was revealed means that the difference between *the* revealed book and one of its translations (whether authorized or not) has never gone unnoticed. Thus, readers of the Gospels in a language such as English may have some awareness that the verses being read are a translation of some original text, but this awareness would not particularly mar the text concerned or detract from its authority. In the eyes of a Muslim, by contrast, the difference between the QurðÜn and any of its translations is ultimately the difference between God as the Author, Authority and Source on the one hand, and man as a mere translator/interpreter on the other. Pickthall (1931:423) asserts that óNo non-Arab Muslimsé ever had the least idea of elevating a translation of the Scripture [i.e. the QurðÜn] in their language to the position of the English translation of the Bible among English-speaking Protestant Christiansð that is to say, of substituting it for the original.ôAt a more practical level, there is, by implication, no universally recognized single translation, or edition in translation, of the QurðÜn.

Translations of the QurðÜn: a historical overview

Early messages from the Prophet Muhammad to political rulers of the time, such as Emperor Heraclius (*c.*610ï 41) of the Eastern Roman Empire and al Muqawqis, his viceroy in Coptic Egypt, generally included an *aya* from the QurðÜn. It can only be assumed that translations of these messages were undertaken by translators employed by the receivers, or at least by persons familiar with Arabic in their country. The first *aya* which may have been translated in this fashion is likely to be number 64 in the *sura* of *al ᶜImrÜn* (al-ZafzÜf 1984). Pickthall (1930/1992) translates it as follows:

> Say: O People of the Scripture! Come to an agreement between us and you: that we shall worship none but Allah, and that we ascribe no Partner unto Him, and that none of us shall take others for lords beside Allah and if they turn away, then say: Bear witness that we are they who have surrendered (Unto him).

The other candidate is *aya* number 29 in the *sura* of *al Tawba*, translated by Zidan and Zidan (1991) as:

> Fight those who do not believe in GOD and the Last Day, who do not forbid what GOD and His Messenger have forbidden, and do not adopt the True Religion (Islam), from among the people of earlier Scripture, until they pay the Jizyah (tax) with willing submission and feel themselves subdued.

The first ótranslationsô of the QurðÜn appeared in Persian during the reign of the Abbasids (*c.*750ï 1258). Undertaken by

Persian converts to Islam, these were primarily commentaries, but they none the less contained much word-for-word translation (see PERSIAN TRADITION). The first óproperô translation of the full text, by Robert of Chester, was into Latin; it was sponsored in 1143 by Peter the Venerable, Abbot of Cluny, with the explicit aim of refuting the beliefs of Islam (Hitti 1937/1990:126). Since then, the book has been translated into almost all the languages of the world, and more than once into many of them. The Arabic text of the QurÕ¯n was first printed in Venice in 1530, followed shortly by the Latin translation of Robert of Ketton in Basle in 1543 (Watt and Bell 1970).

The first translation into English was made by the Scotsman Alexander Ross in 1649. This was an indirect translation, based on a French version by the Sieur du Ryer (Watt and Bell 1970:201; Hitti 1937/1990:126) and, like the Latin translation sponsored by the Abbot of Cluny, had dubious aims, as can be seen from its title ó… And newly Englished, for the satisfaction of all that desire to look into the Turkish vanitiesô. More careful and scholarly translations followed. Notable among these were the translation into Latin by Ludovici Marracci in 1698, and into English by George Sale in 1734 and Bell in 1937/ 1939 (Watt and Bell, ibid.: Chapter 11 and pp. 200ï 1).

Bellôs translation is of particular interest since it was not just a translation but also a ócritical re-arrangement of the Surahsô (ibid.: 177). By and large, there is consensus among most QurÕ¯nic translators to use as source text the óUthmanic Recensionô, i.e. the canonical version sanctioned by ᶜUthmÕ¯n ibn ᶜAffÕ¯n in the seventh century, which has a set order based mainly on the length of each *sura*. Bell was one of a small number of translators, including Rodwell (1861), who saw fit to rearrange the *sura(s)* of the QurÕ¯n on chronological grounds. Most translations in print do not just follow the order of the Uthmanic Recension but also ensure that the individual *aya(s)* in each *sura* are given numbers in the same fashion as the Arabic texts, which makes for ease of cross referencing. Rodwell (1909) and Arberry (1955) are among those who do not follow this practice.

Style and strategies of QurÕ¯nic translation

QurÕ¯nic translations adopt a variety of styles and strategies in terms of both format and content. As far as format is concerned, many translations are printed in the form of parallel texts, with the Arabic text facing the translation. Some are printed on the same page while other editions print the parallel texts on opposite pages. Some parallel translations are meant to be read from left to right, others from right to left (the latter because Arabic is written from right to left). Parallel texts of this type serve various purposes, such as confirming the secondary role of the translation while ensuring the presence of immediate and direct means of cross referencing and verification. But perhaps the most important motivation for this format (of parallel texts) is the 1936 *fatwa*, which stipulated that ótranslations of the meaningsé should be printed next to the text concernedô (Mehanna 1978:22; translated).

In terms of style, Arberryôs (1955) translation tries to emulate the quality of the original. It does so with some success and seems, at least partially, to have influenced other translations that aimed at the same effect, such as the recent translation by Zidan and Zidan (1991). Rodwellôs (1909) quasi-versified translation tries to balance accuracy with the need to reproduce a similar effect on the target reader. Pickthall (1930) is considered particularly successful (see, for example, Hitti 1937/ 1970:127), showing erudition and sensitivity. Yusuf ᶜAliôs (1934) edition is an example of an approach that attempts to be literal at times while tending to over-translate at others (Irving 1992: xviiff.).

Most translations of the QurÕ¯n are sourceoriented; accommodating the target audience is not generally favoured given that the QurÕ¯n is the Word of God, revealed in Arabic to the Prophet Muhammad. This may explain the extensive use of notes in many translations, and the lengthy introductions that tend to precede them. Every translation of the QurÕ¯n has had to confront the issue of its own legitimacy at some point, in addition to the usual questions of accuracy, relevance and stylistic impact. But throughout its long history, it has been the

question of the very translatability of the QurØ¯n which has most dominated the debate in this particular translation context.

See also:

BIBLE TRANSLATION; TORAH TRANSLATION.

Further reading

Ali 1992; al-Bundaq 1983; Fischer and Abedi 1990; Mehanna 1978; Pickthall 1931; Watt 1994; Watt and Bell 1970; al-ZafzØ¯f 1984.

HASSAN MUSTAPHA

R

Reviewing and criticism

Reviewing and criticism are evaluative practices that provide distinct but inseparable responses to published literary translations (translations of literature in the broadest sense of not only imaginative writing but also non-fiction and other materials in the humanities). On the one hand, the differences cited conventionally between the two forms of evaluation hold true for translation as well: the reviewer alerts a reader to new books, describing them and passing judgement as to whether they are worth reading and buying; the critic addresses books that may or may not be new, considering them in detail and usually assuming a readerôs familiarity with them (Oates 1990; Leonard Woolf 1939:29; Virginia Woolf 1939:7). On the other hand, neither the reviewing nor the criticism of literary translations has developed fully as an artð unlike the reviewing and criticism of literature. This can be explained only in part by the multiple difficulties presented by any attempt to analyse and pass judgement fairly on creative activity. The general lack of value associated with translation in the West has undoubtedly been an additional factor and an equally determinant one (Bassnett 1980:10; Santoyo 1985:28ï 36; Holmes 1988:78; VilikovskÎ 1988:72.) As Leighton (1991: xiï xixff.) has indicated, in a national-cultural condition where translation is highly esteemed, as in the former Soviet Union, translation criticism flourishes.

Despite the óstumbling blockô that evaluation presents, translators and translation scholars alike increasingly recognize its importance. As a óspecial kind of critical activityô (VilikovskÎ 1988:74), it must be distinguished from the forms of criticism implicit in the activity of translation itself (Broeck 1985:61; Lefevere 1987; di Stefano 1982; Berman 1986; 1992:7, 41). At least one scholar has suggested that translation criticism be considered a separate area of applied translation studies (Holmes 1988:78). Others have stressed its importance as a ólinkô between translation theory and practice (Newmark 1988:184) and a óweapon in defence of the professionô (Dodds 1992:4). Reviewers of literary translation have also indicated a need for reviews that describe the quality of a translation with more than a single adjective and refrain from trashing a translatorôs work on the basis of isolated errors (Douma 1972; Christ 1982; Maier 1990; Hearne 1991). In the case of both reviewing and criticism, an interest in and concern for evaluation is leading to the study of past evaluative practices, to discussions about the criteria appropriate for the evaluation of translations, and to the scrutiny of current trends in reviewing and criticism.

The study of past evaluative practices presents a particular set of challenges. The absence of a óuniversal canon according to which texts may be assessedô (Bassnett 1980:9) and the changes that occur continually in the criteria used to measure the success or value of translations make it difficult to identify fixed patterns and trends. John DRYDEN (see BRITISH TRADITION) may have spoken confidently about ógoodô and ôbadô likenesses (1685), but the distinction between them has always depended on óethnocentric approaches to the task of criticismô (Kelly 1979:47). Perhaps even more importantly, many of the evaluations that have proved most influential are, like translation itself, not immediately visible. For the unwritten history of translation reviewing and criticism is characterized not only by the unacknowledged, covert, implicit, and

verbal acts of evaluation that occur in all evaluative practices (Smith 1987:181ï 2), but even the óhighly specialized *institutionalized forms of evaluation*ô (Smith 1987:182) frequently contain value judgements made without reference to explicit criteria. In addition, such judgements have often appeared, and continue to appear, in forms not specifically identified as evaluative, such as translatorsô prefaces and annotations, complimentary poems and essays about the work of other translators, scholarly writing about translation theory and practice, and appraisals embedded in fictional commentary.

Translatorsô prefaces and annotations often provide insightful observations about translation practice. New translations, however, are frequently undertaken with the intent of improving or even rectifying existing versions, and the evaluative comments they contain must themselves be evaluated in the light of their possible role in a translatorôs own project. The same is true of writing by translators about the work of other translators. Such commentary is often both highly metaphorical and highly motivated with respect to a translatorôs effort or to the profession of translation itself. This means that commentary must be read in the context of prevailing rhetorical conventions, and it makes the task of extracting general principles of evaluation treacherous if not impossible. The compliments found in such Renaissance poems as Constantijn Huygensôs verses on translations by Jacob Westerbaen or those by James Wright on DRYDENôs translations were in fact a deliberate strategy to improve the subordinate position of translations (Hermans 1985b: 117).

More recent discussions by translators, frequently in a scholarly context, also contain evaluative commentary that emphasizes the difficulties implicit in translation. It also allows translators to argue the superiority of their own versions (Raffel 1993). Evaluations that prove influential are even found in works of fiction. The often repeated simile from *Don Quixote* that likens works in translation to the wrong side of a Flemish tapestry is part of a discourse on translation, in which Don Quixote, himself a character in translation, provides Cervantes with the opportunity to pass judgment on his contemporaries (Moner 1990:519ï 22).

By examining the judgements of critics and reviewers from the past, current translation scholars have begun to document the often complex contexts in which evaluation occurs. This work is bringing to light both the motivation of individual critics and the fact that their assessments were often based on information apparently unrelated to the activity of translation. Carolyn Williams (1993:187, 75) has argued that Alexander Popeôs critics judged him as a translator of Homer in terms of his ópoetic virilityô, using evidence óonly tangentially relevant to their observationsô. In his study of Matthew Arnoldôs lecture óOn Translating Homerô, Venuti (1995:118ï 45) has shown not only that Arnoldôs attack on Francis Newmanôs (see BRITISH TRADITION) translation of the *Iliad* served to marginalize Newmanôs work, but also the extent to which a polemics about acceptable translation strategies can be simultaneously one about cultural politics. Rachel Mayôs discussion about Constance Garnett reveals that the long-lived popularity of Garnettôs many translations from the Russian did not result from critical acclaim based on careful scrutiny of her work. Rather it was due to Garnettôs ability to make Russian works readable to the English-language public and to the unquestioning acceptance on the part of critics and readers alike once her reputation was established (May 1994:30ï 42).

From Alexander Fraser TYTLER (see BRITISH TRADITION) to George Steiner and others writing even more recently, critics have described translations as ógoodô or óbadô without seriously questioning or qualifying those adjectives, even when they acknowledged the relative nature of opinion or taste (Tytler 1813:13ï 14; Steiner 1975:396). At the same time, however, thoughtful efforts to bring increased attention to bear on evaluation and to establish systematic evaluative criteria do exist. These efforts are difficult to summarize succinctly because critics approach translation from varied disciplines and perspectives and because, consequently, they discuss both translation and evaluation in very different terms. Even so, it is possible to note certain unanimities in spite of these differences by focusing on two questions that concern most critics who address evaluative practices: to

what extent should evaluative criteria be prescriptive and to what extent should evaluation include both the translated text and its original?

The error identification and highly subjective appraisals that characterize much translation criticism have no doubt been largely responsible for an almost unanimous call for more descriptive evaluations. Both critics who argue exclusively for linguistics-based evaluations and those who adopt more eclectic approaches concur that statements concerning translation quality should be grounded on thorough analysis and description. Some critics uphold the desirability of value judgements and question the possibility of ópure descriptionô (Dodds 1992:3), but more frequent are those who tend to eschew value judgements, preferring not to proclaim one translation better than another (Hatim and Mason 1990b: 1). Concerned less with traditional concepts of quality than with understanding the way translated texts work (van den Broeck 1985:58ï 60), they speak instead of defining a translatorôs methods (VilikovskÏ 1988:75) and purpose (Newmark 1988:186); these are to be discussed with respect to a given translation and, in some instances, also to a criticôs own, individual purpose (Newmark 1988:186ï 9).

The majority of critics expect that both description and criticism will involve originals as well as translated texts, even when they advocate varying degrees of comparison, seek to answer different questions, or document the possibility of more than one competent translation (Nida 1982). VilikovskÏôs model is based on an understanding of translation criticism as óan instrument for describing the observational facts of interliterary contactô (1988:74). This model consists of three principal relationships; one of them is limited to the óliterary contextô of the translation, but the other two relationships involve both the original and the translationð the relationship between the óoriginal and the metatextô and that between óthe two literary contextsô. A description of the translatorôs methods and a discussion of the translationôs ódegree of adequacyô and ólevel of equivalenceô pertain to the first relationship (1988:74, 77, 75). Newmarkôs five-part model also includes the analysis of the source-language text, a comparison of it and the translation, and comments about the translationôs potential role as a translation; the comparative study is the óheartô of this model (1988:188). Dodds (1985:191) describes the translation critic as a ótext analystô whose threefold analysis must encompass the language of the source text, that of the target text and a comparison between the two. Hatim and Mason (1990b: 10) outline a set of comparative parameters that can be used to analyse and compare translations. Their principal interest lies in the ócultural semiotics of languageô. Using the notions of genre, discourse and text, they focus not on individual words but on a óthread of discourse which is sustained through a communicative transactionô.

Other comparative models include de Beaugrandeôs discussion of translating poetry, in which the critic is urged to establish criteria for evaluation that address the ópresuppositions and expectations about textsô shared by readers and writers in each language (1978:122). Van den Broeck (1985:56) posits as the starting point of his description óa comparative analysis of the source and target textsô that includes both ótext structuresô and ósystems of textsô. Wilss (1982:220) argues for a principally empirical, linguistic approach that rests on a comparison of source- and target-language texts, and Simpson (1975:255) similarly recommends a linguistic approach that is primarily comparative; Kirkov (1988:231) suggests more comprehensive óaesthetic-linguistic criteriaô but still considers both translation and original. And finally, the seven features of textuality proposed by Neubert and Shreve (1992) also provide a framework that could be used for comparative analysis and evaluation, as do Mary Snell-Hornbyôs analyses (1988).

Comparative models, however, do not represent the only approach to translation criticism, despite an insistence on the part of some scholars that translation criticism must not be performed without taking the original into account (VilikovskÏ 1988:75; de Beaugrande 1978:121). Nor are the critics who study only the translated text and its context necessarily the reviewers and editors who overlook the fact of translation entirely. On the contrary, Lefevere (1981b: 55, 59) has explained the POLYSYSTEM hypothesis and its

focus on the product of translation in the context of the target culture rather than on the translation process. Touryôs work with translational NORMS also suggests evaluative criteria centred on the target system alone (1978; 1980c). Although Toury believes that comparative study might have some role in translation criticism, he notes that comparisons between translations and originals often lead to an enumeration of errors and a reverence for the original (1978:26). His comments are echoed, albeit in different frameworks, by Jorge Luis Borges and Tom Conley. Borges points to the crippling effect that bilingual editions can have on a readerôs ability to read, and implicitly, to evaluate a translation (Alifano 1984:51), and Conley (1986:48) states that ócritics fabricate ósomething [to be] lost in translationô at the very instant they place their eyes between two versions of a canonical textô.

Recent work in literary criticism and theory, linguistics, anthropology, philosophy, and cultural studies has direct, albeit at times contradictory implications for the evaluation of literary translations. On the one hand, not only the ódeconstructionistsô entire projectô (Gentzler 1993:146) but also the entire range of challenges presented by post-structuralism to prevailing definitions of textual authority and integrity have rendered conventional evaluative terms obsolete. On the other hand, the work of post-colonial scholars has documented the extent to which translations can go ówrongô, even órespectfullyô (Spivak 1992b: 183) when inequalities and power relationships between cultures are not understood and acknowledged appropriately. In both instances the practice of translation becomes newly visible and the role of the translator is scrutinized; in both instances value judgments are made according to new and shifting criteria.

Despite the unquestionable freedom that the radical decentering associated with post-structuralism offers translators, the very requirement of decentring itself carries a set of expectations and implicit evaluative criteria. For if post-structuralism grants a new agency to translators (Venuti 1992:11), it also imposes on them an increased burden of responsibility. In the absence of universal definitions, translators are called on to make explicit the strategies and goals that govern their practice. They are also encouraged to write prefaces, afterwords, and other forms of commentary. Especially in the case of innovative, transgressive texts, they are expected to translate transgressively, and their work is measured against this new criterion of óabusiveô (Lewis 1985:56) or ódestructiveô (Conley 1986:49) fidelity. In this measurement, words like *accurate* and *incorrect* are not relevant. Instead, failure is associated with an inability to continue the linguistic momentum of a text, with an óexcess of reverenceô that can make it impossible for a translator to ótake the necessary distance from the originalõõ which must function not as an absolute but as a point of departure (Sartiliot 1988:28).

Translations of post-structuralist texts are often measured as well against translatorsô own words about their work or in terms of the context in which the work appears. Such criticism, in addition to concerning itself with new translations, implies the re-evaluation of translations performed in the past (Conley 1986; Porter 1991). It also implies the acceptance of multiple versions and the evaluation of individual versions with respect to the purposes for which each version is intended -óthe different values behind what makes a ñgoodò translationô (Cohen 1988:111).

The simultaneous agency and responsibility accorded the translator by post-structuralism also characterizes the translatorôs work as defined by translators and critics who position themselves with respect to a specific, fixed location or ideology. For when translation is defined in terms of a ósite for raising questions of representation, power, and historicityô (Niranjana 1992:1), the expectation is that those questions will be raised. This is a definition that challenges translators to rethink the conventional use of *equivalence*, *difference*, and *communication.* In the face of not merely difference but decided inequalities between languages and cultures, it asks translators to construct a ósiteô in which there is óoverlap without equivalenceô (Bhabha 1994:186). Translators are urged to make their work not fluent and readable but óthickô (Appiah 1993) with the factors that can make smooth

interaction an illusion on the part of the more powerful party. This can occur in texts themselves or in the various commentaries that accompany them as ócombat weaponsô against time (Mukherjee 1994:73), but also against transparency on the part of the translation. Consequently, a translation may well be evaluated not on the basis of its readibility and the ócommunicationô it makes possible. On the contrary, it may be judged in terms of a newly defined literalism (Robinson 1993:124; Gaddis Rose 1995:84) or the extent to which it prompts a crisis in communication, even the extent to which translation is withheld (Spivak 1992a: 192ï 5; 1992b: 792). Translators themselves may be evaluated in terms of their qualifications to represent ónotherô identity -nationality, race, religion, gender (Voldeng 1984; Lotbini¯re-Harwood 1991:139ï 91; Spivak 1992a: 178ï 92). In a similar way, translations can be judged in terms of the (mis)representations, and the óexotic and essentializing stereotypesô they perpetuate (Payne 1993:3). Evaluation, then, focuses on precisely those (mis) representations and óblasphemyô can be defined as óa moment when the subject-matter or the content of a cultural tradition is being overwhelmed, or alienated, in the act of translationô (Bhabha 1994:225).

The co-existence of such numerous and diverse evaluative criteria and approaches offers a challenge to contemporary critics, readers and translators. Whether critics work to evaluate contemporary translations or those performed in the past, they find themselves obliged not only to inform themselves about the cultural context of a given translation but also to be cognizant of their own evaluative criteria and the context within which they apply them. Likewise, readers and translators must formulate evaluative criteria that will enable them to assess divergent, even contradictory critical evaluations. In Venutiôs evaluation, the translation into English of fiction by Argentine writer Julio Cort§zar was primarily a felicitous **foreignizing** move, although one realized through fluent, **domesticating** strategies (see STRATEGIES OF TRANSLATION), in particular on the part of Paul Blackburn, who ósmuggledô Cort§zarôs work into North American literature (1995a: 267). Payne, on the other hand, praises no successful foreignizing. He considers Cort§zar one of the ñbig fourô of the Latin American boomô, whose work has reinforced, rather than challenged, North American stereotypes about Latin America (1993:30ï 1, 33).

A more extensive example is provided by recent evaluations of the work of Sir William JONES, whose translations into English of Indian literature were highly influential in the late eighteenth century (see BRITISH TRADITION). As the óforemost scholar who located and translated the literature of the ñOrientò for the Westô (Sengupta 1995:160) and one who óalmost single-handedly changed the British, if not European view of Asia and especially Indiaô (Cannon 1986:167), Jonesôs translations have been studied recently by various critics. Cannon praises his work without qualification, particularly his translation of Kalidasaôs *Sakuntala* (1789), stressing Jonesôs recognition of óthe greatness of the Gupta dramaô and the fact that Jonesôs work prompted Europeans to have a new respect for Indian literature, óbridging the chronological and cultural gap separating Sanskrit from Englishô (1986:181). Figueira, in a comparative textual study, finds that Jonesôs translation, like those of other translators of the *Sakuntala,* was often óerroneousô and that it generated misrepresentations of the Indian work; but she admires translators for óseek[ing] inspiration beyond the bounds of their own culture and project[ing] their creative energy into itô (1991:198ï 9). Niranjana (1992) and Sengupta (1995), however, offer a strikingly different evaluation. Sengupta emphasizes the oversimplification of Kalidasaôs work that occurred as Jones shaped an óimageô for it that Europeans would find acceptable (1995:161ï 2); Niranjana details his participation, principally through the óoutworkô of his translation, in the construction of the English-language Hindu character, psyche, and way of life (1992:13ï 14, 60). Individually, each of these evaluations passes judgment on Jonesôs *Sakuntala* by employing a particular set of criteria. Read together they suggest the many ways in which reviewers and critics currently judge translations of literary texts.

See also:
QUALITY OF TRANSLATION.

Further reading

de Beaugrande 1978; van den Broeck 1985; Douma 1972; Hatim and Mason 1990b; Hearne 1991; Maier 1990; Newmark 1988; Smith 1987; VilikovskÎ 1988; Virginia Woolf 1939.

CAROL MAIER

S

Script in translation

The topic of script in the context of translation keenly raises the question of how to define the notion of script itself, of what may properly constitute writing. Exploring the concept of grammatology, Jacques Derrida exposes a strong Western prejudice against scripts that are not phonetic orð worseð not alphabetic, these often being denied the status of writing proper. He detects what he calls a ópphonologismôthat persistently underrates the formal resources of visible language (Derrida 1976:102; cf. Davies 1987:35). And yet, since his concerns are mainly philosophical he proposes no workable scheme in its stead. From a point of view that is both literary and practical, one thing is certain: however reified and subservient to speech a script-type may be (Mosteria 1993), it may none the less always function in its own right as a significant factor in a given text, and hence in the translation of it. Technically, script establishes, if nothing else, a reading order and direction which, as in the different cases of Chinese (downwards), early Greek (alternately left to right and right to left, or **boustrophedon**), Arabic (right to left), and English (left to right), may much complicate the task of interlinear or parallel translation. In ideological terms, it may be actively set against any form of transcription or translation, as in the case of the divinely arranged characters of the Koran (see QURôõ N (KORAN) TRANSLATION).

The use of visible language merely to convey speech, in what Roman Jakobson (1959) has termed a cognitive fashion, is of course most pronounced in alphabetic systems; yet it is present wherever there is phoneticism. Hence, faced with ancient hieroglyphic scripts like those of the Egyptians and of the Maya, which make an undeniable visual statement in their own right, decipherers have aimed primarily at their phonetic elements, seeking to crack their linguistic code (Coe 1992) as if it were a case of artificial language used for military intelligence. At the same time, the characters of any script may have or be accorded a non-phonetic value of their own, a fact which demands a different order of deciphering or translation. Such is the case with the brush-stroked ideogram of a type of Japanese poem known as *haiku*, or the alphabetic letter integrated into a concrete poem by Ian Hamilton Finlay (Henderson 1958; Bann 1977).

The clearest and commonest type of value that may inhere in a written character, regardless of any phonetic message, is visual or pictorial **image,** the proper reading of which has provoked intense debate among translators of Chinese ideograms. Besides being image, a character may also be a **cipher** and have numerical value, like the syllables of Hebrew or the alphabetic letters of Greek. And finally, a character may conventionally convey a concept through an attributed **name,** like those of the Germanic runes. In order to explore what is at stake here for the translator, we may in the first instance best refer to scripts from the Old World, since to date these have been far more thoroughly analysed and interrelated than have those of the New (Diringer 1968; Gelb 1974).

Old World scripts: image, cipher and name

Character as image: the pictorial element

As Gardinerôs *Grammar* confirms, Egyptian hieroglyphs, being phonetic, can generally be transcribed into the alphabet and translated without particular loss. However, early hieratic

texts used by priests in ancient Egypt, for example the murals in the Theban tombs, deliberately bring out their pictorial origin and quality as water, bird, human face or fish, to the degree of setting up an alternative visual reading (Gardiner 1973). Further, certain of the hieroglyphs in any case primarily serve as pictures since, though formally indistinguishable from the rest, they are not phonetic at all. These are the **generic determinatives** that indicate an area of meaning, for example, canals of irrigated land, mountains of foreign country, the sun, the sailing boat of the gods and kings, a cup, the raised arms of height, the gnawing of a tooth, or the age of an old man leaning on his stick. In the Book of the Dead, the pictorial message is strongly reinforced through the visual echoing of these determinatives in figures and other elements featured in the vignettes or scenes that introduce chapters. Overall, these images vividly convey the logic and beliefs assumed in an otherwise (for us) remote dialogue with the world of the dead. In his edition of this work from the Papyrus of Ani, Wallis Budge (1967) offers both óan interlinear transliteration and translationô, which includes the hieroglyphic original complete with non-phonetic images, and óa running translationô, which does not include the hieroglyphic original and attends only to phonetic meaning. Comparing them even for a moment makes clear the huge loss sustained in the second version.

Authorities on Chinese script inform us that when its characters are read rapidly they function as logographs, mere signs for words and no more (Needham 1958; Cooper 1978). However, with the pondered reading required by poetry in any language, the make-up of characters may assume some importance, so that in a stanza about mountains a whole series of characters may occur in which the mountain element is present (Teele 1949). The distinction, in other words, has again to do not with the putative nature of the characters but with their actual functions in different kinds of texts and readings, though professional Sinologists continue to insist that the characters are essentially non-poetic in the visual sense. With astounding insight, Ezra Pound drew on the visual and paratactic functions of Chinese script in his edition of Fenellosaôs essay ôThe Chinese written character as a medium for poetryô (1936) and in his translations of poetry (*Cathay* 1915) and of writings by Confucius. At all events, the effect of the Chinese example on Poundôs own poetry is indisputable: indeed, his imagist techniques radically transformed poetry in English and several other western languages (Yip 1969; Kenner 1970; George Steiner 1975:358; Po-Fei Huang 1989). Chinese script likewise prompted the visual brilliance of *Calligrammes*, the work of Poundôs French contemporary Guillaume Apollinaire. As adapted to the *tanka* and other highly structured verse forms in Japanese, the sheer layout of these characters and the links between them further lay behind the experiment *Renga: a Chain of Poems* (1969) that coordinated, in vertical and horizontal readings, sonnets and stanzas of sonnets composed by the four poet-translators Octavio Paz, Jacques Roubaud, Edoardo Sanguinetti and Charles Tomlinson (Tomlinson 1979). Reciprocally, translations of Western verse into Japanese script have put particular emphasis on set structures of syllabic characters (Naito 1993).

Character as cipher: hidden meanings

A visual element also inheres in the early stages of the Semitic script tradition which eventually issued into the alphabets of Europe: witness the Greek *alpha* and *beta* which, turned through ninety degrees, are still legible as the ox head *aleph* and the town *beth.* Yet, with the fixing of a finite and small number of syllabic signs (contrast the 214 radicals of the Chinese dictionary *Tzâu Hai*) numeracy has had greater importance, to the extent that Hebrew and Greek letters automatically denote the cardinal number of their position in the overall series. In Hebrew, the physical alignment of the 22 characters on the page in rows and squares, and their equation with numbers through the *Albam* and *Atbash* formulae, were taken to great lengths in the literature of the Kabbala, as part of a philosophy that sought to contain the universe in a text. Kabbalistic messages can be deciphered in the Old Testament and even in the New, for example in verses in the Book of Jeremiah (25:26; 51:1) and Revelation (13:18); the first of these specifically invokes Babel or Babylon, that

source of script and mathematics alike (Cook and Ginsburg 1911). Although Bible translations into European languages that use the Latin alphabet of Western Christendom typically fail to make explicit this ciphered value of the Hebrew text, it has found literary echoes. Consider, for instance, the concept of the *Tetragrammaton,* which literally means ófour lettersô and refers to the Hebrew name of God, a name consisting of the four consonants *Y, H, V* and *H* and considered too sacred to be pronounced (see TORAH TRANSLATION). The Tetragrammaton and other key Kabbalistic concepts are for example translated into modern plots in the *Ficciones* of the Latin American writer Jorge Luis Borges (1944; 1976).

Character as name: the self-referential element

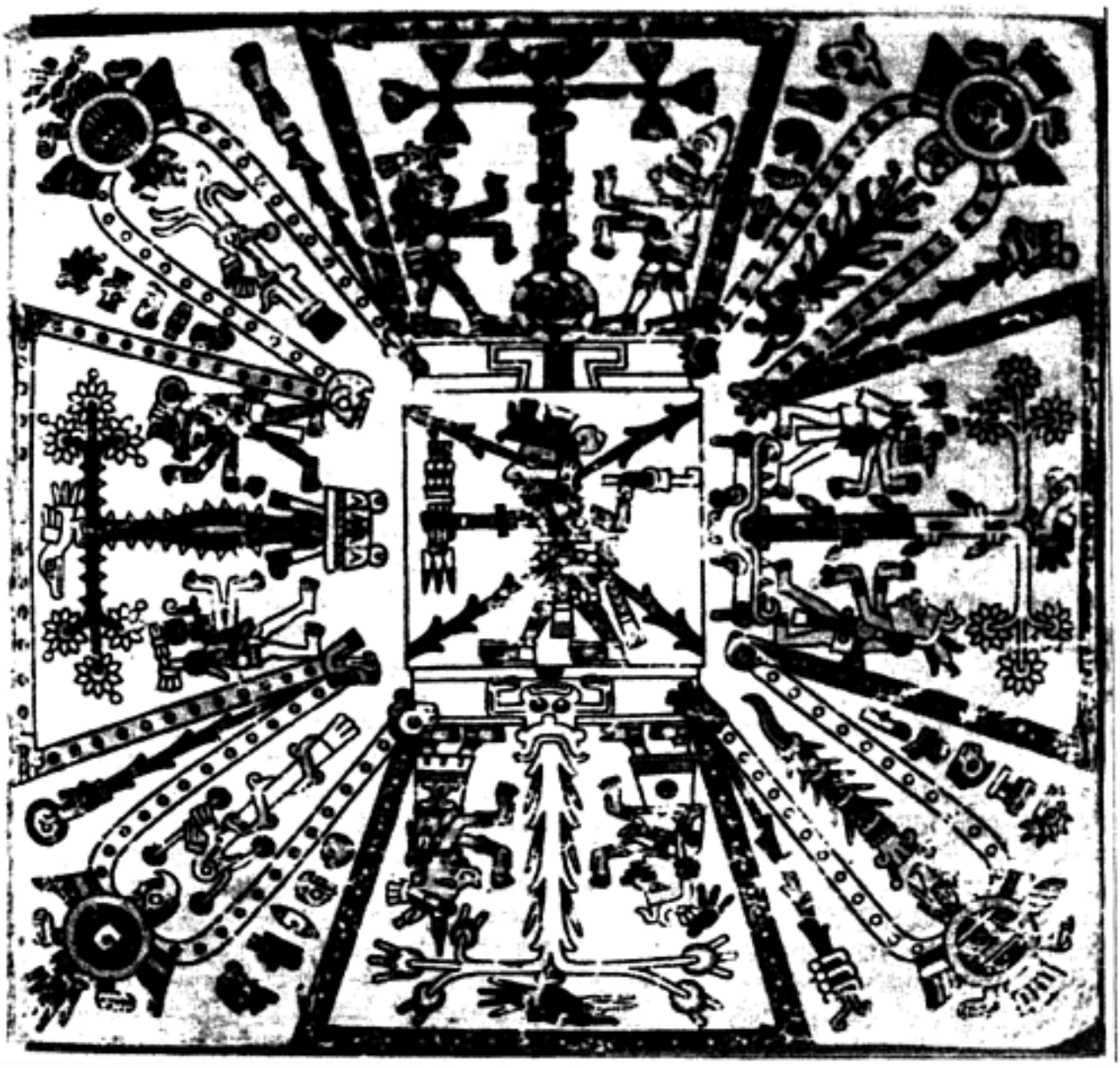
Beyond conveying an image or a cipher, the characters of a script may signify through the name by which they are known and recognized. A classic case here are the runes of northern Europe whose origin remains in dispute but which, in Anglo-Saxon and other Germanic literatures, are perceived to represent an ancient pagan force. Known as the *Futhorc* in Anglo-Saxon, after its first six letters, the set itself is the subject of a major text in that language (óThe Runic Poemô); this draws on the meaning of each letterôs name, obliging the translator both to retain the original name and to supply a translation: *Feoh* (ówealthô) is a comfort to every man, and so on (Anderson 1949:180ï 2; Shippey 1972:156).

Runes also play an intricate role in the Anglo-Saxon riddles in the Exeter Book. One (no. 19) inserts four noun clues written backwards in runes (horse, man, warrior, hawk); another (no. 42) integrates seamlessly the names of runes into the text so that deciphering it involves identifying and transcribing the runes in question and arranging them so that they spell out the answer to the riddle (Rodrigues 1985). A fine piece of poetry in its own right, this latter piece reflexively draws attention to the upright form and poetic power of the rune staves, or characters, which resist easy decipherment. Among translators of texts in this tradition, Michael Alexander (1966), an admirer of Pound, is one of the few to strive to convey their literary ingenuity.

New World scripts

In discussing translation with regard to New rather than Old World scripts, the prime difficulty is that so few of these scripts have been adequately identified or described (Brotherston 1992; Gelb 1974:57ï 8 typifies a demeaning view held by many scholars). A convenient starting point is provided by the hieroglyphic script of the lowland Maya, now much better understood as a phonetic system than it was two or three decades ago (Schele and Miller 1986; Coe 1992). For this very reason it has become susceptible to the sort of observation made above about Egyptian and Chinese script. In other words, although most of these glyphs undoubtedly register the sounds of Maya speech, in the sequence consonant-vowel plus consonant (-vowel), others do not. The latter notably include calendrical signs and the ócemblemô glyphs appended to the proper names of people and places, which may sooner be read as images. Moreover, the visual potential of these nonphonetic elements is often reinforced by the regular grid pattern typical of the hieroglyphic text as a whole, and by accompanying illustrations like those in the trilogy of panels inscribed in the late seventh century AD in honour of Pacal, ruler of the city of Palenque, near Mexicoôs border with Guatemala. Visual potential is also brought out by variant hieroglyphic forms which portray human and animal figures. The major example of this last convention, the text inscribed on Stela D at Copan in Honduras (Figure 5), shows the time periods of the calendar as living creatures literally borne or carried by other creatures who function as their numerical co-efficients: for example ó3 yearsô expressed as ó3ô carries the period year. When, after the European invasion, the hieroglyphic texts began to be transcribed into alphabetic Maya, in the Chilam Balam books of Yucatan and other texts, such features of Maya philosophy were often highlighted by the retention of certain calendar glyphs. The glyphic statement of time as a load has in turn informed American works as diverse as *Los pasos perdidos* by the

Figure 5: Hieroglyphic forms of humans and animals on Stela D at Copan, Honduras



Cuban novelist Alejo Carpentier and Charles Olsonôs *Mayan Letters* (both of 1953). Of the major versions of the Chilam Balam books, Mediz Bolioôs Yucatec version (1930) is palpably more sensitive to the glyphic palimpsest and to the idea of Maya literary tradition than is that of Ralph Roys (1933). A good test of the difference between them is to compare their respective approaches to the constant puns and riddles found in the Chilam Balam text, which in the case of the Zuyua Than chapter are explicitly related back to the Maya intellect that fostered the hieroglyphic tradition (Roys 1967:88ï 97; Mediz Bolio 1973:37ï 60).
Historically, the Maya hieroglyphic system emerged from the broader Mesoamerican base that is shared by the ôMixtec-Aztecô or iconic system of highland Mexico to the west (Benson 1973; Bricker 1988). This script is known as *tlacuilolli* in the Aztec or Nahuatl language (Nowotny 1961) and is likewise recorded in inscriptions and in screenfold books of skin and native paper. Used by speakers of various languages and tied phonetically to none, a fact which greatly extends its conceptual as opposed to verbal range (Tedlock 1989), *tlacuilolli* script defies Western definitions of writing in the ingenuity with which it fuses image, number and name into one holistic

statement (Brotherston 1992:50ï 9). This script served historically as a palimpsest or prior formulation for many texts written subsequently in the alphabet by Nahuatl authors, notably in the genres of the annals and of the ritual books. In the annals, the script confirms time depth through embedded numeracy (for example, a knot for the ótyingô of the 52-year cycle). In ritual books, dazzling images of óflower-songô underlie the Twenty Sacred Hymns and the poems collected in the *Cantares mexicanos* manuscript, a major source in turn for modern Mexican and Central American writers. In presenting the Rain god *Tlaloc* as the óJaguar-Snakeô *(ocelo-coatl* in Nahuatl), one of the Sacred Hymns gives the key to the ingenious construction of his persona in *tlacuilolli,* that is the rain that results from the jaguarôs thunderroar and snake-like lightning: the construction is also arithmetical since, in the set of Twenty Signs fundamental to Mesoamerican ritual and calendrics, *Tlalocô*s mask of rain is Sign 19, the sum of Jaguar and Snake, Signs 14 and 5 respectively. Beyond Mesoamerica, the New World nurtured other examples of writing, for the most part quite undertheorized in Western scholarship. These include the pictographs found on Algonquin birchbark scrolls from the Great Lakes region (Dewdney 1975; Rothenberg 1986:270ï 5) amongst a range of texts that includes treaty signatures that are animal *totems* (an Algonquin word). A sample is transcribed in one of the finer passages of *Hiawatha* (1855; Canto 14): H.W. Longfellowôs tetrameters succeed in making poetry out of these Algonquin characters by recording the detail of their outline, as agents of genesis (óas an egg, with points projecting/ To the four winds of the heavensô) or as ancestral totems (óFigures of the Bear and Reindeer,/ Of the Turtle, Crane, and Beaverô). Finally, to the south there is the highly sophisticated knotted string script of the Andes known as the *quipu,* of which a scholar recently said: ówith pieces of string, the Inca developed a form of recording that forces a reconsideration of writing as we generally understand that termô (Ascher and Ascher 1981:158). Still undeciphered beyond certain arithmetical statements, the *quipu* is explicitly named as the source of several texts in the Inca language Quechua, among them a hymn to Viracocha and passages of an elaborate chronicle composed by Guaman Poma (1613). In the Quechua play *Apu Ollantay,* this particular form of literacy is reflexively commented upon at two moments when *quipus* are introduced into the action by bearers of messages: in the second the knots are unravelled in a literal denouement (Brotherston 1992:208ï 9). Overall, these American scripts make a strong collective impact in *Homenaje a los indios americanos* (1969) by Ernesto Cardenal (a Nicaraguan who also learned much from Pound), the homage being a set of poems which respond in detail to, and even transcribe, the particular forms and qualities of these scripts (Cardenal 1992).

Concrete poetry and its antecedents

In the Western tradition, Guillaume Apollinaireôs *Calligrammes* (1918) and the Mexican Jos®Juan Tabladaôs *Li-Po* (1920; Paz 1966:444, 449ï 54) mark a turning point in so far as they strive to recover in alphabetic script itself an image-value more readily available in non-alphabetic systems. Through sheer layout and deployment of letters these poems translate the effect of the painted characters of Chinese and Japanese poetry. In Apollinaireôs óLa colombe poignard® et le jet dôeauô (Figure 6), the *C* of *Ch¯res* forms the throat of the bird seen in right-facing profile: in this context to render *Ch¯res* as *Dear,* as one published English translation does, swells the throat into a goitre and hence defeats the prime visual message of the text (Greet 1970). For their part, the five lines of the poem ól pleutô (Figure 7) read downwards, like oriental characters, as threads of falling rain. In this case the English translation must struggle with a greater problem, of how to convey the fluid fall of the French, here emphasized through the vertical alignment (ó*il pleut des voix de femmes é* ô), in syllables that accumulate unvoiced consonants and glottal stops (óItôs raining womenôs voices é ô). Translating this same poem into a language that uses the Cyrillic alphabet would physically distort the even fall of the rain threads, given that Cyrillic characters are less constant in breadth.

From *Calligrammes* and the intervening experimental placards of the Soviet poet Vladimir Mayakovsky, it is but a step to the

La colombe poignardée
et le jet d'eau

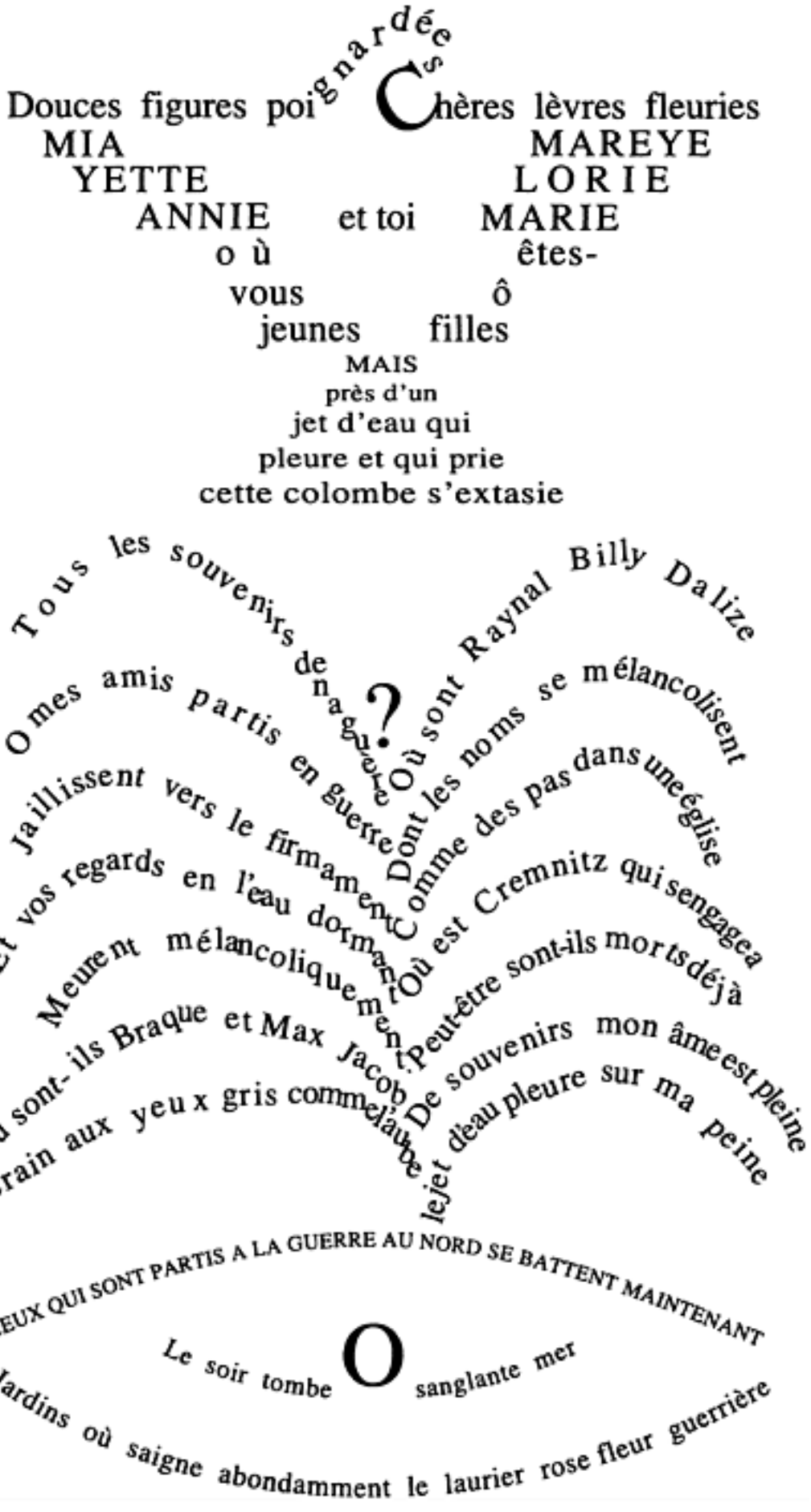


Figure 6: óLa colombe poignardeé et le jet dôeauô

Il pleut

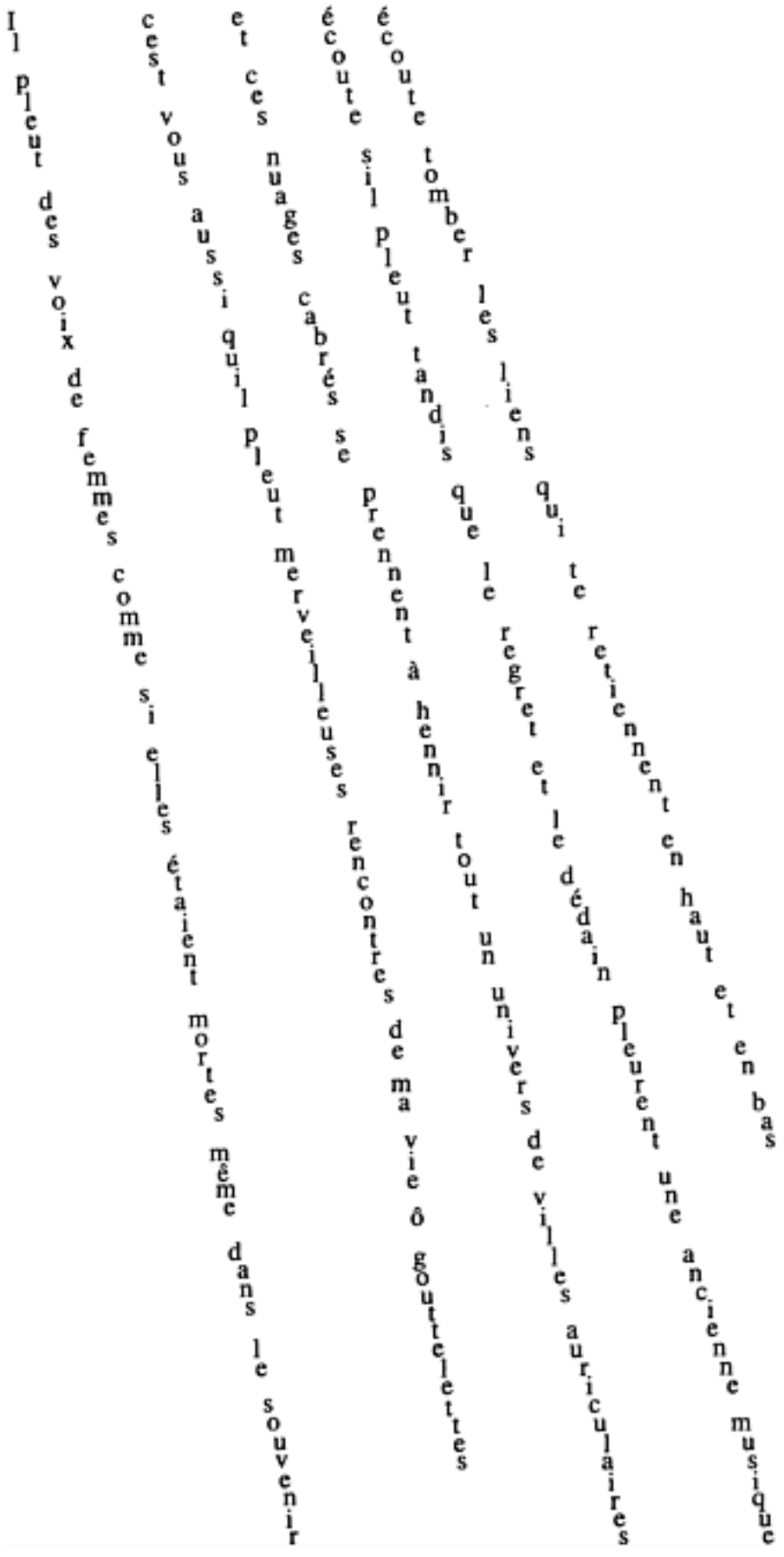


Figure 7: ôIl pleutô

type of concrete poetry theorized and practised in the 1950s by Eugen Gomringer (a Swiss-Peruvian) in German and Augusto de Campos and other members of the Brazilian *Noigandres* group in Portuguese, and later by Edwin Morgan and Ian Hamilton Finlay in English (Campos et al. 1962; Crespo and Bedate 1963; Bann 1977). In Finlayôs river poem ôTelegrams from my windowô(1965), rows of unspaced wordsð *red boat bed boat*ð form solid banks between which other words free-float as if in a stream of consciousnessð *dream touch catch sleep fish* (twice) *say* (twice) *do* (thrice). That is, by the sheer arrangement of script on the page, this piece transcends the rigid demands of normal syntax, taking advantage of English words that are identical as nouns and verbs (*dream touch*, etc.). For that reason, the poem defies translation into a Romance language like Spanish or French, where nouns and verbs are formally not identical.

The visual effects on the page created by Apollinaire and the Concrete poets appear to be reflected in the work of an important American school of anthropologist translators identified with Dell Hymes and those who set up the review *Alcheringa* in 1970, namely, Jerome Rothenberg, Dennis Tedlock, Nathaniel Tarn and others (Rothenberg 1985, 1986; Tedlock 1989). Concentrating on native American sources, these translators first of all have excelled at rescuing verse from the amorphous prose of existing transcriptions by the simple but decisive use of line (Swann 1992). Then they have gone on to make ingenious use of typography and layout on the page, appealing to Gestalt and visually patterned text. None the less, their prime loyalty has always been to the medium of speech rather than script, and as translators they have been concerned to convey as much as possible of originals that are spoken and sung in performance, their pace, pitch and volume. So that, rather than explore the potential of visible language in its own right, in this ethnopoetic vein they merely continue the age-old story of its subjection to the features and needs of speech.

Further reading

Alexander 1966; Bann 1977; Brotherston 1992; Budge 1967; Coe 1992; Cook and Ginsburg 1911; Crespo and Bedate 1963; Henderson 1958; Pound 1969; Teele 1949; Warren 1989.

GORDON BROTHERSTON

Semiotic approaches

Translation studies is increasingly adopting an interdisciplinary approach to the study of translation as intertextual and intercultural transposition, and some now acknowledge that ôalthough translation has a central core of linguistic activity, it belongs most properly to *semiotics*ô(Bassnett 1980/1991:13). Semiotics is generally understood to cover the study of all systems of signification and of the various processes of communication. General semiotics is concerned with some general features that characterize all systems of signification in spite of their obvious differences (Eco 1975, 1984).

No comprehensive general theory of semiotics exists at present. There are, however, a number of different and sometimes conflicting approaches to the study of semiotics. Two such approaches are considered below in terms of their potential for providing a theoretical frame of reference for translation studies.

Structural semiotics

According to the structural view of language, which has been extended from linguistics to other sign systems (Hjelmslev 1943, Barthes 1964, Greimas 1966) ôeach language is regarded as a *system of relations* (more precisely, a set of interrelated systems) the elements of whichð sounds, words, etc. -have no validity independently of the relations of equivalence and contrast which hold between themô(Lyons 1968:50). For Hjelmslev (1943), these structural relations hold on both planes of Expression and Content. Each plane splits into Form and Substance. **Expression Form** and **Content Form** are abstract types, while **Expression Substance**

and **Content Substance** are considered as particular instances or tokens produced on the basis of a given system. Structural links not only hold for Expression Form (as in the structure of a phonological system) but also for the Content Form. In this sense, using a famous example by Hjelmslev (ibid.), the semantic space covered by the German terms *Holz, Baum* and *Wald* does not correspond to the semantic space covered by English *Wood, Tree* and *Forest,* or by French *Bois, Arbre* and *For°t.* For instance, *Wald* does not only cover the semantic space of *Forest* and *For°t* but also part of the space of *Bois* and *Woods.* This suggests that, from the point of view of translation, these systems cannot be treated comparatively. In practice, however, they can be compared from a structural point of view in order to allow the translator, when confronted with two token expressions produced in two different languages, to make an informed decision on the most appropriate lexical choice.

In so far as structural semiotics analyses sign systems independently of the communication process, it can be argued that it disregards the contexts of production and reception, as well as interpretation and use of texts. In terms of the classical division of semiotics into semantics, syntax and PRAGMATICS (Morris 1938), the structural approach risks undermining pragmatics. For authors such as Barthes (1970) or Greimas (1966, 1983), the structural approach has nevertheless proved fruitful in analysing the deep structures of texts and the way in which they are generated. Thus two texts, one of which is a translation of the other, can be compared on various grounds, including basic lexical choices, isotopies or sense levels, narrative structures, and the relations between ówoicesô (Author, Narrator, Character, Implicit Reader and so on). Jakobson (1960) has shown how a structurally-oriented close textual analysis can also account for stylistic choices.

Interpretative semiotics

Peirce (1932ï 5) describes semiosis as óan action, an influence, which is, or involves, a cooperation of *three* subjects, such as a sign, its object and its interpretant, this three-relative influence not being in any way resolvable into actions between pairsô (*Collected Papers* 5:484). An **interpretant** is any sign which explains or ótranslatesô the first one: through a definition, a synonym, an example, a sign from another semiotic system and so on, *ad infinitum.* Every interpretation is an inference.

Interpretative semiotics has challenged the notion of code (defined in terms of linguistic competence as catalogued in a dictionary format) and criticized it as limited by the idea of equivalence as synonymy (*dog=Hund= chien,* etc.). The process of unlimited semiosis postulated by Peirce suggests that our linguistic competence is best explained within the format of an encyclopedia rather than a dictionary. In other words, it is best seen as a type of competence which provides instructions on how to interpret (and even translate) a given term according to the sense it acquires in a particular context and/or situation of production and reception, according to intertextual situations, and so on (Eco 1976, 1984). The encyclopedic view then consolidates the semantic and pragmatic approaches to meaning, making it possible to reassess the concept of EQUIVALENCE which has always received a great deal of attention in translation studies. Translation is seen here as a subspecies of interpretation (there are, by contrast, many interpretations that cannot be strictly defined as translations). Translation therefore does not simply involve substituting single terms with their alleged synonyms, nor does it involve comparing sign-systems *per se.* Instead, it involves confronting textual situations against a background of different (partial) encyclopedias, that is, of specific forms of socially and culturally shared knowledge set in different historical situations.

Structural and interpretative semiotics and types of translation

An interesting instance of intersection between structural and interpretative semiotics was proposed by Jakobson (1959), who suggested that there are three types of translation: intralinguistic, interlinguistic and intersemiotic. Jakobsonôs definition of translation draws on the Peircean idea of interpretation: he does in

fact speak about three kinds of ‘interpretation’ of a linguistic sign. The first, **intralinguistic translation** or **rewording,** is ‘an interpretation of verbal signs by means of other signs of the same language’; the second, **interlinguistic translation** or **translation proper,** is ‘an interpretation of verbal signs by means of signs of some other language’; the last, **intersemiotic translation** or **transmutation,** is ‘an interpretation of verbal signs by means of signs of nonverbal sign systems’. Jakobson’s definitions have long been treated as a point of departure for subsequent discussions of translation, although a few scholars find his position too strictly bound to a linguistic point of view (Lawendowski 1978; Toury 1986b). In order to accommodate Lotman’s (1975) distinction between language as a primary modelling system and culture as a secondary modelling system (because it derives from language), Toury (ibid.) proposes to substitute Jakobson’s triadic division with a primary division into two types of translation, **intrasemiotic** and **intersemiotic,** with intrasemiotic translation being further subdivided into intralinguistic and interlinguistic translation.
Returning to the structural semiotics of Hjelmslev, one could say that in intralinguistic translation, or paraphrase, the concern is with translating Content Form into Content Form: by paraphrasing *dogs are man’s best friends* as *canine animals are faithful to their masters,* any term-to-term relation is disregarded and only issues of Content are taken into account. By contrast, in translating poetry from one language into another, not only the Expression Form but frequently also the Expression Substance must be considered. To translate Racine’s *pour qui sont ces serpents qui sifflent sur nos t°tes* ‘poetically’, one has to preserve the alliteration (Expression Substance). In other cases, the translator may decide to disregard the Expression Substance in order to convey the Content Substance. In translating a philosophical text, it could be argued, the translator is more concerned with the Content Form than with the Expression Form. In translating intersemiotically, for example a novel into a film, more attention will be paid to the Content Substance or the Content Form rather than to the Expression Substance (which is automatically excluded in this case), or the Expression Form.

Semiotics and the question of translatability

One overwhelming question has dominated various theories of signs over the centuries: is translation theoretically possible? This question has frequently been addressed from two ‘radical’ points of view.

The sceptical or holistic argument

Natural languages have different structures and they organize and classify the world of our experience in diverse ways. Every language (and the same can be said of other, non-verbal semiotic systems) constitutes a holistic frame of reference, not only on the expression plane (phonology, lexical system and syntactic rules), but also on the content plane (conceptual organization). Quine (1960), in his discussion of the indeterminacy of translation, mentions that certain non-European languages are unable to express a proposition such as *neutrinos lack mass.* On the other hand, Whorf (1956) argues that some Amerindian languages, in which the relation between space and time is different from that posited in Indo-European languages, are particularly suited to expressing certain contemporary physical concepts.
However, to say that two systems are mutually incommensurable does not mean that they cannot be compared. Consider Hjelmslev’s example of *wood, tree, forest* and their ‘equivalents’ in other languages. In translating into German a French text in which the expressions *une promenade dans les bois* and *une structure en bois* appear, the context allows us to compare the two linguistic systems and decide that it is appropriate to use *Wald* in the first case and *Holz* in the second.

The postulate of a perfect language

From the seventh century onwards, various Western theologians, philosophers and scientists have tried to rediscover, to postulate or to invent a perfect language. The quest for a perfect language has been motivated by a variety of religious, scientific and philosophical drives at different historical periods and has naturally had some impact on discussions of translation. Generally speaking, positing the existence of a perfect language has led

scholars to suggest that, in order to translate from language A into language B, one has to refer to a perfect language X in which the concepts expressed in both A and B can be conveyed without any ambiguity. Beyond that, opinions vary on the nature of the perfect language in question. Some see it as an abstract, ideal parameter to which the translator refers in a sort of mystical way; this is essentially the view embodied in Walter Benjaminôs concept of PURE LANGUAGE *(reine Sprache).* Others treat it as a specific, concrete language (for a history of the different attempts at elaborating the existence of a perfect language, see Eco 1993). The postulate of a concrete perfect language is also present in theories of logic and linguistics; it began with the Stoics around the third century BC and is still prevalent in contemporary ANALYTICAL PHILOSOPHY. Within these disciplines, the idea of a perfect language is implied in the suggestion that different expressions in different languages can be considered mutual translations when they express the same propositional content (see also the research on a so-called *mentalese*, or language of thought, in Fodor 1975).
Two empirical objections can be raised against the idea of a perfect language. First, there is the simple fact that a perfect language has never been discovered or established. And second, while it may be true that for very simple expressions such as *it rains* or *la neige est blanche* the propositional content can, with some adjustments, be isolated, the same does not hold for expressions such as *and the tintinnabulation of the bells, bells, bells* or *Riverrun, past Eveôs and Adamôs.*
A more cogent objection, however, is this. If it is true that one needs the mediation of a language X to pass from language A to language B, then one will also need the mediation of a language Y to pass from A to X, and so on *ad infinitum.* Thus the postulate of a perfect language does not explain translation activity, it presupposes it. Translation does take place in spite of differences between semiotic systems. This empirical evidence is not something we need to demonstrate but something we have to explain, and this ought to be the point of departure for any semiotic reflection on translation.

Translation and text-semiotics

Translation does not involve comparing a language (or any other semiotic system) with another language or semiotic system; it involves passing from a text óaô, elaborated according to a semiotic system óAô, into a text ób ô, elaborated according to a semiotic system óBô.
The literature on text-semiotics is copious and is not homogeneous, in the sense that it encompasses a number of diverse schools of thought (see, for instance, Lotman 1970, 1980; Genette 1972; Petº fi 1982; Todorov 1978; Eco 1979; Riffaterre 1981; Greimas 1983). Many of the studies undertaken within the framework of text semiotics have something to offer to translation studies. They can provide tools and suggestions not only for the study of literary translations, but also for the countless translations of mass-communication texts which often involve more than one semiotic system and move across linguistic and cultural boundaries. These include news published by press agencies, so-called syncretic texts such as television programmes, film, advertising, comic strips, and so on. The apparatus of textual semiotics is also useful for dealing with cases of intersemiotic translation.
A number of specific concepts from text semiotics may prove particularly fruitful to explore in the context of translation:

(a) Many text theories distinguish between text, co-text, context and situation or circumstance. A **text** contains elements that acquire a particular sense in the **co-text,** i.e. the surrounding text, of the same work. For instance, some experiences or images may acquire a specific, invariable sense in, say, a work by Proust. The words of a natural language have a specific sense each in the **context** of a particular tradition (*whale* is a fish in a biblical context and a mammal in a scientific one) or of particular idioms (in a French translation of *Iôm going home, home* cannot be literally translated, but has to be interpreted as *chez moi*). An expression acquires a particular sense when uttered in a specific **situation** or **circumstance** of utterance: Ducrot (1972) suggests that the expression *je suis le rognon (I am the kidneys)* appears as semantically inconsistent, except when it

is uttered in a restaurant where the waiter asks who has ordered a certain dish.
(b) In narrative theories, it is now customary to distinguish between **story** or **fabula,** meaning the chronological sequence of events that the reader must reconstruct, **plot,** that is the arrangement of the events of the story in a given text, and **discourse,** namely the way in which the linguistic expression is organized (Todorov 1978, Segre 1985, Eco 1994). Translating a popular detective story may require faithful reproduction of the plot while leaving the translator with a certain freedom in rendering the discourse. By contrast, translating a novel by Flaubert in which there is a careful search for the *mot juste* would normally require careful attention to the elements of the discourse which, in this case, are highly relevant.
(c) A genre, or text type, represents ótheimplicit and requisite conditions of the textô(Riffaterre 1985). The ability to identify text and discourse genres (usually signalled by coded textual features) is therefore a prerequisite for interpretation and translation. Text semiotics now has a set of tools which can help translation scholars identify and elaborate features of text and discourse genres. However, the genre instantiated by the source text does not always exist in the target culture, which means that it is not always possible to find corresponding conventional signals of the genre in question in the target language. In such cases, given that no literal translation could make the original text comprehensible, the translator may have to invent stylistic and semantic representations in order to convey the intention of the source text.

See also:
DISCOURSE ANALYSIS AND TRANSLATION; LINGUISTIC APPROACHES; PRAGMATICS AND TRANSLATION; TEXT LINGUISTICS AND TRANSLATION.

Further reading

Eco 1975, 1979, 1984, 1993; Gorl® 1993; Greimas 1979, 1983; Hjelmslev 1943; Jakobson 1959; Peirce 1932ï 58; Pym 1993; Saussure 1922; Toury 1980a, 1980b, 1986b; Wilss 1980.

UMBERTO ECO AND SIRI NERGAARD

Shakespeare translation

The fact that the present volume has entries on the translation of the BIBLE and of Shakespeare but not of, say, Homer, Cervantes, Racine, or Joyce probably has more to do with the unique cultural functions Shakespeare and the Scriptures have fulfilled, each in their own way, across the ages than with any concern for the intrinsic difficulties involved in translating them. The cultural importance of Shakespearean translation could be measured in quantitative terms (Shakespeare being among the most widely translated writers and the most frequently performed playwrights in world literature) as well as in qualitative terms (with respect to the way in which his work has helped shape cultural identities, ideologies, and linguistic and literary traditions). It is reflected in the plethora of publications devoted to the subject and further attested by the fact that many translation scholars have elected to test their views against the case of Shakespeare in translation, using it as a touchstone for the relevance and validity of their theoretical constructions. It is however useful to be aware of the intrinsic differences among all these critical writings, each having been written with a certain public and purpose in mind and, consciously or unconsciously, incorporating certain theoretical presuppositions or even value judgments.

Normative and descriptive attitudes to the translation of Shakespeare

Many studies of Shakespeare in translation are NORMATIVE in that their perception of existing translations is determined by a predefined concept of what translation is or should be. This normative stance may show in explicitly prescriptive statements of the kind ótThis is how to translate Shakespeare for the stage.ôIt may also manifest itself more subtly: for instance in discussions of the so-called untranslatability of Shakespeareôs work, in various attempts to draw the borderline between ADAPTATION and translation, or in the many historical accounts describing the development of Shakespeare in translation in terms of a progress or growth

the crudely disrespectful first attempts to the scholarly accuracy of contemporary translations. Such accounts tend to frown upon, or even pass over, those versions which supposedly caused a stagnation or a relapse in the process.

While it is quite natural for people to have strong views about Shakespeare, or indeed about translation in general, the historically-oriented scholar will obviously benefit from a more detached and relativistic attitude. But many scholars have felt called upon to abandon their descriptive position and come to the Bardôs rescue. For this reason, translations of Shakespeare which attempt to achieve acceptability (in the sense of adhering to the norms of the target language and culture) have usually found little favour, particularly with scholars who have an institutional background in English Studies. Thus, until recently, the neoclassical tradition in Shakespearean translation was generally either ignored or treated with disdain. One sometimes hears pleas for more creative or theatrically acceptable translations of Shakespeare, usually coming from people with a background in the theatre whose commitment to revitalizing Shakespeare for the modern stage implies a rejection of the kind of museum theatre which they feel is the outcome of philological orthodoxy in translation. This attitude typically surfaces when the translators in question hold a canonized position in the target literature or theatre, which is taken to entitle them to the privilege of a more personal response to Shakespeare. In either case, the polemics tend to muddle the discussion of basic issues concerning Shakespeare in translation, such as: what kinds of translations were made, by whom, for whom, why, and with what effect?

Translating Shakespeare: the technicalities and beyond

The range of technical problems that the translator of Shakespeare may be faced with is quite formidable, including as they do the many textual cruxes, the obscure cultural allusions, Shakespeareôs archaisms and daring neologisms, his contrastive use of words of Anglo-Saxon and Romance origin, his use of homely images, of mixed metaphors and of iterative imagery, the repetitions of thematic key words, the personifications (which in some languages may lead to contradictions between natural sex and grammatical gender), Shakespeareôs puns, ambiguities and malapropisms, his play with *y*- and *th*-forms of address, his elliptical grammar and general compactness of expression, his flexible iambic patterns (not easily reproducible in certain other prosodic systems), the musicality of his verse, the presence of performance-oriented theatrical signs inscribed in the text, and so on.

Real enough though these technical problems may be in many cases, they are not the be-all and end-all of the question of translating Shakespeare. Several are specific to particular language pairs only. Moreover, the problems experienced by translators in practice have a relative status (Toury 1985) in so far as they are always subject to certain prior and hierarchically higher decisions: the difficulty of finding an optimal prosodic equivalent for Shakespeareôs iambic verse obviously depends on the preliminary choice of a verse translation over a prose translation. Furthermore, translators of Ovid or Rabelais are likely to confirm that none of the potential problems listed above is limited to the case of Shakespeare. It is also useful to bear in mind that many of the features in question have at times disturbed Shakespeareôs English-speaking readers and rewriters as well, appearing no less perplexing or unacceptable to them than to his translators. Regardless of the question of whether Elizabethan English and contemporary English are different languages (hence the need for modern-language versions of the *Shakespeare Made Easy* kind, which indeed exist and seem to fulfil a real function), it is obvious that the understanding and evaluation of Shakespeare rests on textual, cultural, and ideological codes which are quite independent from the linguistic barrier and therefore tend to confront editors, critics, directors, adapters, and other English-speaking rewriters of Shakespeare with much the same dilemmas as the translators abroad. Any comparison of English versions prepared for the stage or critical editions with translations done abroad will reveal the extent to which the factor of linguistic conversion as such needs to be put into perspective. And, by the same token, it high-lights the necessity to relate the translations to the wider cultural context in which they are produced and have to function.

The international dimension

Translators usually prefer to start from the current critical editions of Shakespeareôs texts rather than from the original quartos and folios. This means that many translations somewhat belatedly reflect trends in English text editing. For example, twentieth-century editions such as the *Arden Shakespeare* or John Dover Wilsonôs *New Cambridge Shakespeare* have certainly been instrumental in the translatorôs growing awareness of certain subtleties of Shakespeareôs verbal textures, including wordplay, ambiguity, imagery, and the like. In fact, the dependence of translations on critical editions prompts certain fundamental questions about the identity and stability of the source texts insof ar as the changing editorial and critical traditions continue to interpose themselves between the elusive Elizabethan Shakespeare and his translator.

Very often, it turns out that translators have not only used English editions of the original, but also intermediate translations in their own or even another language. Several translators of Shakespeare have actually been known to possess little or no English. Far from being a mere curiosity, in certain situations, including eighteenth- and nineteenth-century Europe, indirect translation of Shakespeare was the rule rather than the exception. In the days of the neoclassical hegemony, Shakespeare was imported into Europe and beyond largely via France. For example, the late eighteenth-century neoclassical versions by Jean-Fran- ois Ducis were further translated into Dutch, Italian, Polish, Portugese, Russian, Spanish, and Turkish; the incomplete prose translations by Pierre-Antoine de la Place (1746ï 9) found readers and rewriters all over Europe, and so did the more source-oriented prose versions of all the plays by Pierre Le Tourneur (1776ï 83). France however gradually lost its grip on the reception of Shakespeare in Europe as opposition to the neoclassical domination became stronger. With Germany having emerged as the champion of anti-classicism, translators increasingly turned to German intermediate translations of a more ófaithfulô kind. The translations by Christoph M. Wieland (1762ï 6), Johann Joachim Eschenburg (1775ï 82), Friedrich Ludwig Schrº der (for example *Hamlet*, 1776), Friedrich Schiller (for example *Macbeth*, 1800), and August Wilhelm SCHLEGEL (see GERMAN TRADITION) and Ludwig Tieck (1797ï 1833) began to influence translators elsewhere in Europe either directly, in terms of serving as a basis for further translations, or indirectly as a general model for a viable approach to the task of translating Shakespeare. In this way, international networks of relations connecting the various so-called national Shakespearean traditions in Europe clearly reflect the shifting power relations among its cultural communities.

The ties between cultural or political entities and the dominant national language spoken in each community are too easily taken for granted: French is not the only language spoken in France for instance, nor has its use been restricted to that area. This insight points to yet another aspect of Shakespeareôs cosmopolitanism by drawing attention to ónon-translationô as a means of dealing with the language barrier. The status of English, French, and German as a lingua franca in certain areas and at certain times has strongly determined the international spread of Shakespeareôs works, leading to bilingualism and biculturalism in theatrical or literary life and so bringing about a complex interplay between different translation traditions. The use of a foreign lingua franca alongside, or as a substitute for, the local vernacular is very often enforced by a politically stronger and/or culturally more prestigious group rather than being the outcome of a free choice. This largely accounts for the immense worldwide success of untranslated Shakespeare, not least in Britainôs (former) colonies and dependencies, where the relative stability of the sacrosanct originals can be used to serve Western imperialism and avert the danger of Shakespeare being appropriated by the local cultures. For somewhat different reasons, the performances by English visiting troupes in eighteenth- and nineteenth-century Europe were positively welcomed as a catalyst which could speed up the already existing trend towards a more Elizabethan and unadulterated Shakespeare.

Conflict and acculturation

It is a commonplace of dramatic history that Shakespeareôs work presents a blend of Greco-Roman and popular vernacular elements. This underlies Shakespeareôs ambivalent relationship

to later neoclassical poetics, many of whose principles he flouted to the point of exasperating its supporters: witness his juxtaposition of high tragedy with broad farce and of prose with verse, his ignorance of social decorum, his disrespect for the unities of place, time and action, the bloodshed and spectacular effects on stage, the indecencies, the wordplay, the undisciplined imagery and verbal obscurity, and so on. This incompatibility with neoclassical poetics hardly mattered in the first stage of Shakespeareôs reception in Europe. During Shakespeareôs lifetime and the next few decades, the English strolling players brought simplified stage versions of Shakespeare to the Continent, first in English with strong dependence on body language and spectacular stage action and later followed by translations. These players largely operated outside the official theatrical and literary circuits.

Shakespeareôs name gradually began to emerge in canonized European culture, not least via mentions in translated English spectatorial magazines and novels (for example by Samuel Richardson and Henry Fielding) and through Voltaireôs widely influential criticism (for instance in his *Lettres philosophiques,* 1734). This incipient interest in Shakespeareôs work led to the earliest published translations, including those by Pierre-Antoine de La Place in France and C.W.von Borckôs German version of *Julius Caesar* in 1741, and was further encouraged by them. However, growing familiarity with Shakespeareôs work also brought home the extent of its unacceptability by neoclassical standards, barring the way to the prestigious theatres except in strongly adapted versions, and leading to fierce controversy between detractors and defenders of Shakespeare, who posthumously became the standard-bearer of the anticlassical campaign. Many eighteenth- and nineteenth-century critics and translators used his works as a testing ground for literary and theatrical experimentation, often aligning them with other innovatory trends or genres of English provenance, including non-dramatic works such as the gothic novel, Ossianic poetry, or the historical novel. Similarly, many European writers in non-dramatic genres appealed to the authority of the Shakespearean model and adapted it for their own purposes; this phenomenon can even be observed in the non-verbal arts. Clearly, what was being challenged in Shakespeareôs name was not just a particular concept of the tragedy, but the entire genresystem, indeed the whole cultural and political paradigm of neoclassicism which the tragedy epitomized as its most respectable genre. In any case, the so-called real Shakespeare that the (pre-)Romantics tried or pretended to resurrect remained above all a writer of anthology pieces and closet dramas: the free neoclassical rewritings of the eighteenth century continued to dominate the stage until well into the next century.

The opposition between Shakespearean and French neoclassical poetics was clearly a very effective force. Among other things, it helps us understand why the reception of Shakespeare remained largely restricted to some of his tragedies for a long time, entailing the partial exclusion of the comedies, the histories and even more the non-dramatic works; translations of the *Sonnets,* for instance, systematically appeared much later and often have to be ascribed to an interest in their presumed auto-biographical content. Even so, one should resist the temptation to reduce the opposition between Shakespeare and neoclassicism to a radical or static polarity and so overlook the particulars of each concrete situation. First, those who used Shakespeare to liberate their culture from French rule by trying to create a truly national theatre, literature, or even language were acting in their own interest and not in Shakespeareôs. Almost inevitably this meant that the criticsô and translatorsô versions of Shakespeare were selective and biased in accordance with prevailing personal or more collective convictions. For example, in the German context Shakespeare really became a pawn in the strategies of the promotors of the domestic tragedy, the *Sturm und Drang* movement, the closet drama, the notion of popular poetry, the Weimar production style, and so forth. Even the celebrated Schlegelð Tieck translations, which pioneered the view of Shakespeareôs poetry being organic and therefore requiring full translation of forms as well as meanings, are no exception to this rule in so far as they prove strongly tributary to the ruling stylistic conventions of the Goethe era. Second, neoclassical rewriters such as Voltaire or Ducis were not the arch-conservatives they are usually made out to be: the truth is

that they were using Shakespeare to renew the classical tragedy from within by borrowing Shakespearean elements such as movement and spectacle and adding elements of the bourgeois drama. Third, in many nations Shakespeare also catered for expanding middle-class audiences in popular theatres which could more safely ignore the conventions of high neoclassical tragedy and welcome a variety of adaptations (such as comedies, prose versions, operatic versions, parodies, melodrama, and vaudeville), whose success paradoxically favoured the anti-classical striving for the authentic Shakespeare by undercutting the status of neoclassical poetics.

It is not possible to dwell on post-romantic translations of Shakespeare in this context. Statistics show, however, that after the Romantic debates petered out and merged into new aesthetic developments in most cultures, the now secure standing of Shakespeare as a genius has boosted even further the production of new translations. Source-text-oriented translators can now profit from the resources offered by modern scholarship, while successful creative versions also continue to be made. The translation of Shakespeare for film and television has been a major new application. Very broadly speaking, in comparison with the preceding two centuries, the translation of Shakespeare in Europe seems to have been determined some-what less by trends affecting entire period codes or genre codes, and more by the private poetics of individual translators. In different areas, however, Shakespeare still plays an important role in the formation of new cultural identities. This usually occurs in politically sensitive contexts, such as Quebec (Brisset 1990, 1996) and the many emergent post-colonial cultures.

Translations often prove to be longer-lived on the stage or in reprints or revised versions than the newcomers which allegedly superseded them, frequently resulting in the simultaneous coexistence of different forms of Shakespeare in translation. The co-presence of distinct traditions usually shows clearly in the differentiation between versions for the page and those for the stage, with the latter often more conservative than the former. Not surprisingly, the heterogeneity of any culture (for example in terms of phenomena being artistic or non-artistic, conservative or innovative, highbrow or lowbrow, collective or individual, and so on) will be reflected in the heterogeneity of its critical and translational responses to Shakespeare. This invalidates any simplistic attempt at periodization or at establishing a one-dimensional chronology of Shakespeare in translation. A full and systematic account of this extremely complex state of affairs will require much more empirical research, but in return offer invaluable insights into the organization of our post-renaissance cultures.

See also:

DRAMA TRANSLATION.

Further reading

Bauer et al. 1988; Brisset 1990; Delabastita 1993; Delabastita and Dǒhulst 1993; Heylen 1993; Hofmann 1980; Larson and Schelle 1989; Monaco 1974; Schabert 1992; *Shakespeare Translation* 1974-; Steiger 1987; Williams 1990. Blinn 1993 and Paul/Schultze 1991 offer indispensable bibliographical guidance.

DIRK DELABASTITA

Shifts of translation

The term **shifts** is used in the literature to refer to changes which occur or may occur in the process of translating. Since translating is a type of language use, the notion of shift belongs to the domain of linguistic performance, as opposed to that of theories of competence. Hence, shifts of translation can be distinguished from the systemic differences which exist between source and target languages and cultures. Systemic differences, which pertain to the level of competence, are part of the opening conditions for translation. Shifts, on the other hand, result from attempts to deal with systemic differences. Translation involves the transfer of certain values of expression or content across a semiotic border; shifts are concomitant with this transfer. The relation between any two systems confronted in the process of translation is asymmetric, and the way the transfer is carried out is not determined a priori. It is because the translation operation performed on an initial semiotic entity can lead to different resultant entities

that óshiftô is not a category of competence. The description and explanation of shifts in translation as performance therefore ought to be concerned with the dynamics of culture rather than the static contrastive description of languages and cultures, which takes place within the framework of various comparative disciplines (on these points, see Toury 1980a: 11ï 18).

Shifts and invariance

Translation, like every transfer operation, involves an óinvariant under transformationô (cf. Toury 1980a: 12). The transformation which is occasioned by the translation process can be specified in terms of changes with respect to the original, changes which are termed óshiftsô. The two concepts of invariant and shift are therefore interdependent, such that any classification or definition of shifts entails a definition of the invariant (Bakker and Naaijkens 1991:204ï 5). Definitions of the concept of **invariant** (i.e. those elements which remain unchanged in the process of translation) necessarily serve a certain theoretical purpose, while presupposing a certain point of view. A very rough and schematic division can be made between those conceptions of invariance in which the point of view lies óbeforeô translation (be it actual or ideal), and those in which it lies óafterô the fact. In accordance with this division, two classes of definitions of the invariant can be distinguished. The first consists of those definitions in which the invariant is postulated as a necessary condition to be met before the transfer operation can qualify as translation; here, the invariant coincides with the *tertium comparationis* of translation (cf. George Steiner 1975:319 and Lefevere and Bassnett 1990:3). In definitions of the second type, the invariant is meant for use as a descriptive, purely heuristic construct; here, the *tertium comparationis* is a device in the methodology of the description.

Invariance defined ópriorô to translation

When a certain type of invariance is considered a requirement for appropriate translation behaviour, the corresponding notion of shift is likely to be a normative or prescriptive one. The directive statements in which this notion is found can be cast either in an affirmative form as *do,* or in a negative form as *donôt* (van Leuven-Zwart 1990b). The choice of either the positive or the negative formulation depends on the way the initial differences between source and target codes or systems are taken into account. In both types of statement the concept of shift is especially relevant to the applied branches of translation studies: translation DIDACTICS and criticism (see REVIEWING AND CRITICISM).

In negative formulations, shifts are looked upon as unwelcome results of the translation act, as something to be avoided: the implied performance instruction is *donôt*. The term, then, refers to transformations of certain source text values or properties which ought to remain, or have remained, unaltered; the result is described as an error or mistranslation. Since shifts are thus seen as unnecessary deviations from the due course of the translation process, the concept could be said to operate within a restricted theory of TRANSLATABILITY (cf. Toury 1980a: 26ï 8). This theory, while being derived from the source text, to a certain, variable extent already allows for systemic differences between the source and target languages: the source-text-based theory is modified to accommodate target-language possibilities and impossibilities, whether only linguistic, or textual and cultural as well. Consequently, shifts are shifts with respect to a specific translation ideal and some postulated concept of EQUIVALENCE. If, for instance, it is stipulated as an invariance condition that the translation be (at least) the maximal reconstruction of the conceptual semantic meaning of the source text, any deviation from this potential reconstruction will be marked as a shift.

In positive formulations, on the other hand, shifts are seen as required, indispensable changes at specific semiotic levels, with regard to specific aspects of the source text. Their supposedly necessary, or desirable, occurrence is a consequence of systemic differences. Shifts are the means which allow the translator to overcome such differences. In other words, changes at a certain semiotic level with respect to a certain aspect of the source text benefit the invariance at other levels and with respect to

other aspects. With this notion of shift, the focus is not on departures from a given normative concept of translatability but on the systemic differences which, in the projected translatability model, remain to be provided for. It is these systemic differences which are rewritten in terms of performance instructions *(do)*. The concept of shift, then, is instrumental within a set of translation procedures. Examples of shifts postulated as *do*ôs include changes at the level of formal linguistic means which are brought about in favour of functional or text-pragmatic equivalence. For instance, Nidaôs notion of **dynamic equivalence,** where ćthe focus of attention is directed, not so much toward the source message, as toward the receptor responseô (Nida 1964:166) adopts a functional-pragmatic concept of invariance and presupposes shifts away from static, or formal hierarchies of source-text properties. Two of the translation procedures discussed in Vinay and Darbelnet (1958) provide further examples of positive performance instructions: **transposition,** where an SL word is rendered by a TL word of a different word class, and **modulation,** ć[a] translation method consisting of changing a point of view, an evocation, and often a category of thoughtô (Vinay and Darbelnet, trans. Sager and Hamel, 1995:346).

Invariance defined ćafterô translation

As a descriptive category, shifts are defined and identified retrospectively. They are reconstructed or established during the description of actual, existing translations. The descriptive focus may be on the reconstruction of the translation process, or on the product, particularly with respect to its relation to the source. However, the distinction between process-oriented and product-oriented description is not clear-cut. Process-related elements may play a role within the description of translation as a product, and the study of the product is the principal means for describing translation as a process.

When the focus is on the process, typologies of shifts generally attempt to account for the nature of translation operations and the considerations underlying certain decisions taken during the course of translation. Because the translation process is essentially a ćblack boxô (Holmes 1972a: 72), any classification of shifts at this level has to be based on translation competence, that is, on the possible relationships and differences between systems or codes. But, since the empirical testing of cognitive processes involved in translation is problematical (see THINK-ALOUD PROTOCOLS), process-oriented typologies tend to reduce theoretical, general translation competence to a specific translation ideal. A distinction is often made between obligatory and optional shifts (van den Broeck and Lefevere 1979; Toury 1980a; Robberecht 1982; van Leuven-Zwart 1989). **Obligatory shifts** are dictated by differences between linguistic systems, for example a lack of correspondence between related lexical items in the source and target languages (Kade 1968:79ff.). **Optional shifts** are those opted for by the translator for stylistic, ideological or cultural reasons. This distinction is similar to one made by POPOVIĽ (see SLOVAK TRADITION) between constitutive and individual shifts (see below), but according to Popovič constitutive shifts are not exclusively linguistic.

As far as the product-oriented view of shifts is concerned, the following definition by Popovič (1970:79) may serve as a starting point: ćAll that appears as new with respect to the original, or fails to appear where it might have been expected, may be interpreted as a shiftô. In this definition, three elements can be discerned: (a) a relationship between the source and target texts (ćnew with respect to the originalô); (b) a relationship between the target text and its reception in the target system (ćwhere it might have been expectedô); and (c) a descriptive point of view (ćmay be interpretedô). The descriptive focus can be either on (a) or on (b). For example, a zero-shift established at specific textual or linguistic levels in the source/target-text relationship (i. e. an instance of invariance, where nothing new appears) may still be interpreted as a shift in terms of (b): by violating the expectations of the target system, a target text may acquire a function other than that fulfilled by the source text in the source system. This double point of view implies that there is always the possibility of a description in which shifts are shown to occur in translation. For this reason, shifts are sometimes called a **categorial quality** (van den Broeck 1984ï 5:117) of the class of translation. This quality can be

causally linked to the double status of the translation as a reconstruction of another text and a text functioning in its own right in the target culture (see, for instance, Levy 1969:72).

Definition and classification of shifts in product-oriented descriptions

Any typology of shifts presupposes a descriptive point of view. This point of view can be made explicit in terms of criteria or parameters for comparative analysis. For any given parameter, the degree of correspondence that will be taken as invariance has to be established. In the following survey, several possible criteria for the classification and typology of shifts are distinguished.

Catford (1965) discusses shifts within the framework of a linguistic theory of translation. Within this framework, shifts occur on the grammatical and lexical levels, and their investigation is therefore pursued within the boundaries of the sentence as an upper rank. Catford distinguishes between a **textual equivalent,** óany TL text or portion of text which is observed on a particular occasioné to be the equivalent of a given SL text or portion of textô, and a **formal correspondent,** óany TL category (unit, class, structure, element of structure, etc.) which can be said to occupy, as nearly as possible, the ñsameò place in the ñeconomyò of the TL as the given SL category occupies in the SLô (Catford 1965:27). He limits his theory of shifts to instances of translation which satisfy the condition that the relationship between source and target utterances can be identified by a competent bilingual as textual equivalence. The invariant of comparison Catford employs is formal correspondence. Shifts, in his definition, are ódepartures from formal correspondence in the process of going from the SL to the TLô (ibid.: 73). If, from a descriptive point of view, a given TL instance is observed to be a textual equivalent of a given SL form, this does not entail that formal correspondence exists between the units under comparison, since the TL categories cannot necessarily óbe said to occupy, as nearly as possible the ñsameò place in the economy of the TL as the given SL category occupies in the SLô (ibid.: 32). The type and degree of divergence between formal correspondence and translation equivalence can be detailed in terms of shifts (see, for example, Robberecht 1982). Catford distinguishes two major types, **level shifts** (where an SL item at one linguistic level, for example grammar, has a TL equivalent at a different level, for instance lexis) and **category shifts,** which involve (a) changes of structure **(structure shifts,** for example a subject-predicate-object structure may be translated as a predicate-subject-object structure), (b) changes of rank **(unit shifts,** for example a word may be translated by a morpheme or a group by a clause), (c) changes of class **(class shifts,** for example an adjective may be translated by a noun or a verb), or (d) changes of term **(intra-system shifts,** shifts which occur internally, within a system, when source and target language systems have the same formal constitution but translation involves the selection of a non-corresponding term in the TL system) (Catford 1965:73ff.).

In Popoviļ (1970), the main concern is with LITERARY TRANSLATION, and shifts are therefore defined as a stylistic category and termed óshifts of expressionô. For Popoviļ, óa systematic evaluation of the shifts of expression that occur in a translationô, and hence óthe objective classification of differences between the translation and its originalô (ibid.: 84), should be based on a theory of expression, such as can be found in Miko (1970). The linguistic means employed in the source and target texts cannot be compared in isolation, but only ón relation to the entire system of expressionô (Popoviļ 1970:84). It is this system of expression which allows us to determine the expressive values of the respective linguistic devices, a necessary precondition for the establishment of shifts ón the sphere of styleô (ibid.: 83). Style, for Popoviļ, is a multilayered and hierarchically organized concept. It is because it covers abstract and general categories and qualities, as well as more specific stylistic means, that it can be used as an invariant for the comparison of source and target texts. For the evaluation of shifts, it is necessary to examine the respective differentiation of stylistic qualities in the source and target languages and texts. Popoviļ distinguishes between **constitutive shifts** and **individual shifts.** Constitutive shifts are

system-bound, but the concept is wider than that of obligatory shifts. Popoviļ defines a constitutive shift as óAn inevitable shift that takes place in the translation as a consequence of differences between the two languages, the two poetics and the two styles of original and translationô (1976:16). One might also conceive of these shifts as constitutive in the sense that they are constitutive for the style of the translation (cf. the notion of shifts as a categorial quality of translation above). According to Popoviļ, the style of the translation, conceived as the óintegrative principleô in the development of its structure (1970:79), is necessarily determined by shifts because of its ódual characterô (ibid.: 82): it has to comply both with the norms of the original and with a given target ótranslation idealô. Individual shifts differ from constitutive shifts in that they are prompted by the stylistic propensities and the subjective idiolect of the individual translator. When changes at the level of macrostylistics cause the translation to fit a literary genre different from that of the original, Popoviļ speaks of a **generic shift** (see also van den Broeck 1986).

Within the methodology of Toury (1980a: 89ï 121, 1985:32), the invariant of the comparison is the Adequate Translation (AT) and the unit of comparison is the texteme. An **Adequate Translation** is a reconstruction of source text textemes and consists of an explicitation of the textual relations and functions of the source text. As such, it is not an actual text but a hypothetical construct, serving only methodological purposes (see Hermans 1995:218ï 20 for a critical assessment of this concept). The degree of correspondence taken as invariance within this method is adequacy at the textemic level, and shifts are defined as deviations from adequacy. The purpose of comparison is to determine the distance between the ócactual equivalenceô found between source and target texts and the maximal norm of adequate translation, inasmuch as this distance can be attributed to norm-governed translational behaviour. Since obligatory shifts are rule-governed, they cannot be taken to reflect translational NORMS and are therefore not taken into consideration; methodologically, they are accounted for in the invariant itself (the weak version of adequacy, see Toury 1980a: 69). The comparative procedure starts by assuming equivalence at the textual-functional level, hence the parameter of comparison is textual-functional. When the dominant relationship between target-text texteme and source-text unit is found at that level, the translational relationship is one of adequacy. When there is no textual-functional correspondence, the procedure is to look for correspondence at lower textual and linguistic levels. Norms determine the position of the actual translation equivalence between adequacy and acceptability, and the establishment of individual shifts ultimately leads to the establishment of the translational norms governing the text in question. When, after further generalization and expansion of the investigated corpus, shifts show a certain pattern or statistical regularities, they can be explained by the existence of a historically and culturally determined POETICS OF TRANSLATION or translation ideal.

In later stages of Touryôs thinking (1985, 1990), the above procedure became part of a larger one in which an additional unit of comparison was introduced: the ócoupled pair of ñproblem+solutionôò. The notion of shift gradually became less central in his method of description (see, especially, Toury 1995).

Within the methodology of van Leuven-Zwart (1984, 1989, 1990a), a distinction is made between shifts at the level of a textôs microstructure (comparative model) and the effects of these shifts at the macrostructural level (descriptive model). At the micro-structural level, the invariant of the comparison is the **architranseme (ATR),** which expresses the common denominator(s) in the relation between specific textual units of the source and target texts; these textual units are called **transemes**. Inasmuch as the descriptive model is comparative, it works with an invariant at the macrostructural level as well. The invariant in this case is based on a theory of the genre to which the texts under comparison belong. Van Leuven-Zwart limits her methodology to the domain of narrative texts, and the invariant is therefore derived from specific narratological concepts such as óstory levelô and ófocalizationô. The ATR has to be established separately for each pair of transemes, the invariant at the macrostructural level will be established a priori.

Essential to the method of van Leuven-Zwart is the priority given to the concept of relation. Any comparative description involves establishing the relation between elements as well as attributing certain features to those elements. According to van Leuven-Zwart, a comparison based on the prior attribution of features is only a ôsecond degree comparisonô, since it departs from a descriptive operation, and the relationship between the elements is established afterwards. In a direct comparison, the order is reversed. According to this scheme, a **texteme,** for instance, would be a unit of description rather than a unit of comparison. At the microstructural level, a relation of complete conjunction between the transemes and architransemes (in which case there is a relation of synonymy between transemes) is assumed as a starting point, and shifts occur when there are aspects of disjunction between transemes and the ATR. Van Leuven-Zwart distinguishes three main categories: **modulation** (where a source *or* target transeme shows one or more aspects of disjunction with the ATR; a relation of hyponymy between transemes), **modification** (where a source *and* target transeme show one or more aspects of disjunction with the ATR; a relation of contrast between transemes), and **mutation** (where there are no aspects of conjunction, and therefore no ATR can be established; no relation between transemes). The purpose of this method is to arrive at hypotheses about the interpretation and the strategy underlying the translation involved in the comparison. As a consequence, shifts that do not reflect a translatorôs interpretation or strategy are not taken into account: only optional shifts and substantial shifts are considered. As far as the distinction between obligatory and optional shifts is concerned, van Leuven-Zwart expresses a reservation as to its applicability. In the first instance, the decision whether shifts are to be considered optional or obligatory is suspended. Not until the effects of the microstructural shifts on the macrostructural level have been established will it be possible to determine to what extent the shifts are due to other than purely linguistic factors. Initially, all substantial shifts are noted; that is, all the shifts that have some bearing on one of the substantial levels, namely the semantic, stylistic or pragmatic level. As to syntactic shifts, only those that affect these substantial levels are taken into account. Purely formal shifts are disregarded. On the distinction between formal and substantial shifts, see also van den Broeck and Lefevere (1979).

See also:

EQUIVALENCE; LINGUISTIC APPROACHES.

Further reading

Catford 1965; Holmes 1972b, 1978; Popovič 1970, 1976; Robberecht 1982; Toury 1980a; van den Broeck 1986; van Leuven-Zwart 1989, 1990a.

MATTHIJS BAKKER, CEES KOSTER AND KITTY VAN LEUVEN-ZWART

Signed language interpreting

Signed languages are a class of world languages that are received through the visual modality and expressed through manual and non-manual gestures. ôSign Languageô is a term used mostly by lay people; there is no single language called ôsign languageô. Rather, there are as many signed languages as there are distinct Deaf communities in the world. For example, the signed language found in the United States and much of Canada is American Sign Language, or ASL; it is not readily understandable to a user of BSL, or British Sign Language. Those who interpret between a spoken and a signed language are typically called ôsign language interpretersô or ôinterpreters for the Deafô. Neither of these terms is satisfying, for each makes reference to only one language or one community being served. Many practitioners simply refer to themselves as ôinterpretersô whose languages happen to be, say, ASL and English. Such practitioners see themselves as essentially performing the same task as interpreters working between two spoken languages.

To a large extent, this is true. The goal of interpreting remains the same: to recode the

message in the source language into a target-language format so that others may understand it. In terms of the cognitive processes involved, there is little evidence that interpreters working between ASL and English, for instance, perform the task in a different way from spoken language interpreters (cf. Isham and Lane 1993 and Isham 1994), with the exception, perhaps, of the lower-level processing associated with the different modalities (Isham 1995).

Some differences are however evident in daily practice. In large gatherings such as conferences, the sign interpreter needs to be in full view of the Deaf audience, and so stands next to the source-language speaker rather than sitting in a booth. Thus, the interpreter becomes a presence for all participants, whether they are using the interpreting services or not. In certain circumstances, the interpreter may interact with the speaker (or signer) to seek clarification or to request a few moments while s/he completes delivering a particularly complex message.

Because the Deaf community encounters speakers of a different language on a daily basis, interpreters working within it find most of their work in community settings, interpreting in contexts which range from doctorsô appointments to schoolrooms, weddings, marriage counselling sessions, job interviews, and even psychotherapy (see also COMMUNITY INTERPRETING). For this reason, Smith (1983:73) states that signed language interpreters ómust interpret not only the mind and ideas but the heart and soulô. Perhaps for the same reason, sign interpreters earn much less than spoken-language interpreters. One of the problems interpreters working with signed languages face is convincing the world at large that they perform the same service, require the same training, and therefore deserve the same status as interpreters working solely between spoken languages.

Another difference is that interpreters of signed languages may be trained in one or both of two tasks, known as **interpreting** and **transliterating.** This distinction can only be understood in the context of the Deaf community. The situation in the United States will serve as a model, but the main points apply equally well in most developed countries.

Interpreting vs. transliterating: the example of ASL

As with all minorities, there is usually a great deal of diversity among members of any deaf community, but one basic distinction can be made. Many individuals with a hearing loss see themselves as handicapped or disabled, and typically call themselves óhearing-impairedô. Such people typically lost their hearing after they had learned a spoken language, and it is therefore understandable that they should see themselves as disabled, in the sense that they have lost the ability to hear their first language directly. Others, however, were born without hearing or lost their hearing in infancy; some have parents who are also Deaf. Life without the auditory sense is normal; no sense of loss is experienced. Such individuals refer to themselves, with pride, as ódeafô and can be seen as constituting a cultural and linguistic minority (Lane 1984; Padden 1980). This essential distinction has far-reaching implications in terms of language choice and the services provided by interpreters.

The native language of culturally Deaf Americans (and many Canadians) is ASL. ASL, like all signed languages, has its own grammatical structure that is dissimilar to the majority language, namely spoken English. ASL verbs do not express tense, for instance, and there is no passive voice. It is a highly inflected language, and subject-object relations are not typically signalled by word order. ASL is a topicalized language, and sentences with Object-Subject-Verb (OSV) surface structure are common, in contrast to English, which favours SVO (Baker and Cokely 1980; Perlmutter 1991). Thus, interpreters who work between English and ASL work with two natural languages that are different in structure; more different, for example, than English and French. A growing number of universities in the United States have in fact recognized ASL as a foreign language and accept it as such for their foreign language credit system.

Many hearing-impaired individuals, by contrast, do not use ASL as a native language. Instead, they have learned one variation of a class of signed systems generically known as ósigned Englishô. Vocabulary adopted and

adapted from ASL is employed to convey English words and delivered in English word order. In this way, signs are used to activate the userôs knowledge of English.

Individuals who prefer signed English also need interpreting services in the general sense, but because providers are encoding English words on a more or less one-to-one basis, they are known as **transliterators:** they transliterate English to and from a spoken and signed form. The term **interpreter** can then be reserved for those who work between ASL and English.

The situation is similar in other countries: many have a natural signed language with its own grammar, as well as a system for conveying the words of the majority spoken language. Thus, interpreters who work with deaf people typically know at least how to transliterate; a growing number know ASL (or the equivalent signed language in the relevant country) and can therefore provide both transliterating and interpreting services.

In the case of the United States, although the Registry of Interpreters of the Deaf (see following section) certifies both interpreters and transliterators, several factors have led to a greater increase in the number of transliterators than ASL/English interpreters. One has been that interpreters are expected to work simultaneously (see CONFERENCE AND SIMULTANEOUS INTERPRETING): because ASL and English employ different modalities, and no special equipment is required, the general public has difficulty understanding why consecutive interpreting might be preferred. Transliteratingð an overtly form-based approachð appears to support the mistaken view that interpreting is merely the act of replacing the words of one language with those of another. Moreover, transliterating is, if anything, hampered by the delay inherent in consecutive work and is therefore easier to perform in the simultaneous mode. This, combined with the fact that the general public expects sign interpreting to be simultaneous, has led to more transliterating.

Another factor is that recent legislation in the United States has made it mandatory that interpreters be provided upon request by any agency receiving federal funds. The demand for interpreters who can serve the Deaf community far exceeds the supply, leading to an unfortunate emphasis on producing service providers quickly. Given that many training programmes in the United States and elsewhere begin with monolingual students and last only two years (see section on Education), the goal of producing transliterators is perhaps more realistic, as students do not have to learn a new grammar.

This focus on quantity over quality has meant that the great majority of interpreters today have had little or no relation to the Deaf community prior to training, and many know only a form of signed English (or similar) rather than, say, ASL. In the past, interpreting was provided by the hearing children of deaf parents who were themselves native users of their parentsô signed language, and who had close ties to the community. Today, transliterators greatly outnumber interpreters; the hearing-impaired community may be well served in this instance, but the Deaf community often find it difficult to locate an interpreter who can produce and comprehend their native language, for example ASL or BSL. It has become incumbent upon culturally Deaf people to adapt themselves to the interpreter, rather than the reverse. Thus, many believe the pendulum has swung too far: whereas previously interpreters were perhaps too closely related to the community, today they are not acculturated enough to serve the needs of that community.

This shift from ócommunity memberô to óobjective professionaløð and back again -has been reflected in a commensurate shift in the way the interpreterôs role has been conceptualized. Metaphors have come and gone through the years, including óhelperô, ótelephoneô and ómachineô, all attempting to capture the proper function of the interpreter. More recent metaphors include óadvocateô, ócultural mediatorô and óallyô. These words reflect the belief by many that interpreters working with a disenfranchised people should be involved in empowering them.

The profession

In the 1960s, educational programmes for Deaf children were beginning to accept signing as a medium of instruction in many countries. These and other factors led to an organized

effort to provide professional sign interpreters for the community. For example, in the United States the Registry of Interpreters of the Deaf (RID) was founded in 1964. It represents professional interpreters and in 1994 had approximately 5000 members, of whom 2400 were certified. In addition to improving the lot of working interpreters and transliterators by lobbying federal and state government agencies, the RID also strives to improve the quality of interpreting services provided by its members, in three major ways.

First, the RID certifies its members through a national evaluation system. It began testing its members formally in 1972; the entire testing system was revised in 1987. As it is implemented today, two generalist certificates are offered: the Certificate of Interpretation (CI) and the Certificate of Transliteration (CT). To obtain a certificate, individuals must first pass a written exam covering a code of ethics, knowledge of the community and knowledge of the culture of deaf people. Passing the written exam makes one eligible to pursue the CI, CT, or both by taking the corresponding performance test.

The RID also runs a Certificate Maintenance Programme, in which certified members are required to take a certain number of hours of further training on a regular basis in order to keep their certificate valid. And finally, the RID has a code of ethics requiring such things as fidelity and confidentiality. RID also has formal grievance procedures: thus, breaking the code of ethics may lead to the revocation of the interpreterôs certificate.

The status of interpreting with signed languages varies from country to country. Sweden has a long history of respecting the language and culture of Deaf people and has a well-organized interpreting community. Other countries, such as Switzerland, are just beginning to move towards organizing the profession.

The professional organization in Canada is the Association of Visual Language Interpreters of Canada (AVLIC), founded in 1979. AVLIC has nine affiliate chapters across the country (Russell 1994), with over 400 members. It has been running an evaluation system since 1990.

There are several organizations in Britain. The Association for Sign Language Interpre ters (ASLI) represents interpreters in England, Wales and Northern Ireland, while the Council for the Advancement of Communication with Deaf People administers their qualifying exam. The Scottish Association of Sign Language Interpreters (SASLI) in Scotland certifies Scottish interpreters.

More information on Britain as well as information about Denmark, Ireland, the Netherlands, Sweden, Germany, Belgium, Switzerland, and Finland can be obtained from the European Forum of Sign Language Interpreters (EFSLI), which was formed in 1993.

Education

Interpreter education lags behind the education of spoken-language interpreters. There are over 80 education programmes for signed-language interpreting in the United States, but the great majority of these are two-year programmes that one can enter immediately after high school. Since ASL, BSL and other signed languages are relatively rare as a second language, education programmes do not require applicants to be bilingual. Rather, students receive language instruction during the course of the programme. This is often limited to vocabulary learning, followed by instruction in transliteration.

There is, however, a growing trend to provide higher-level degrees in sign interpreting. At the end of 1994, there were fewer than ten four-year degree courses at University level in the United States, and only one degree course, at Gallaudet University, at graduate level. Training on these programmes includes ASL/English interpreting, and methods of instruction parallel those used for interpreters of spoken languages. Practice in consecutive interpreting typically precedes work in the simultaneous mode, although no notes are used when working consecutively, and the chunks are therefore necessarily shorter.

The nature of interpreting between a signed and a spoken language presents special challenges to interpreting programmes. Language learning is particularly difficult for students, as there is no geographical location in which ASL (or any signed language) is the majority language, and hence total immersion is impossible.

Moreover, many Deaf people, who are themselves bilingual, will switch into signed English in an attempt to make communication with language learners easier. Finally, signed languages have no written form. For these reasons, access to signed languages such as ASL and BSL is extremely limited for most students.
Such interpreting programmes are also expensive to run. Deaf instructors themselves require interpreters in order to communicate with any non-signing colleagues, thus adding to administration costs. Although no interpreting booths are necessary, video equipment is required: videotapes of Deaf people signing are used for student practice, and tapes of interactions between Deaf and hearing participants are used for interpreting practice. The number of professionally produced educational videotapes is increasing but is still insufficient, and written materials such as textbooks are rare. Video cameras are also necessary in order to record and evaluate student performance. These difficulties are discussed in detail in Brennan and Brien (1995) with respect to the postgraduate degree programme offered by the University of Durham in Britain.
An organization consisting of interpreter educators in North America, known as the Conference of Interpreter Trainers (CIT), is working to enhance the quality of education in signed language interpreting.
See also:
COMMUNITY INTERPRETING; CONFERENCE AND SIMULTANEOUS INTERPRETING; COURT INTERPRETING.

Further reading

Baker and Battison 1980; Brennan and Brien 1995; Frishberg 1986; Isham 1986, 1994; Isham and Lane 1993; Lane 1984; Lane and Grosjean 1980.

WILLIAM P.ISHAM

Skopos theory

Skopos theory is an approach to translation which was developed in Germany in the late 1970s (Vermeer 1978), and which reflects a general shift from predominantly LINGUISTIC and rather formal translation theories to a more functionally and socioculturally oriented concept of translation. (cf. ACTION (THEORY OF TRANSLATORIAL ACTION); COMMUNICATIVE/FUNCTIONAL APPROACHES). This shift drew inspiration from communication theory, action theory, text linguistics and text theory, as well as from movements in literary studies towards reception theories (see for example Iser 1978). Apart from Hans Vermeer, the founder of *skopos* theory, other scholars working in the paradigm include Margret Ammann (1989/1990), Hans Hº nig and Paul Kussmaul (1982), Sigrid Kupsch-Losereit (1986), Christiane Nord (1988) and Heidrun Witte (1987a); see also articles in the journal *TEXTconTEXT,* published since 1986 by Groos in Heidelberg.
Skopos theory takes seriously factors which have always been stressed in action theory, and which were brought into sharp relief with the growing need in the latter half of the twentieth century for the translation of non-literary text types. In the translation of scientific and academic papers, instructions for use, tourist guides, contracts, etc., the contextual factors surrounding the translation cannot be ignored. These factors include the culture of the intended readers of the target text and of the client who has commissioned it, and, in particular, the function which the text is to perform in that culture for those readers. *Skopos* theory is directly oriented towards this function.
Translation is viewed not as a process of transcoding, but as a specific form of human action. Like any other human action, translation has a purpose, and the word *skopos,* derived from Greek, is used as the technical term for the purpose of a translation. *Skopos* must be defined before translation can begin; in highlighting *skopos,* the theory adopts a prospective attitude to translation, as opposed to the retrospective attitude adopted in theories which focus on prescriptions derived from the source text.
In addition to its purpose, any action has an outcome. The outcome of translational action is a **translatum** (Vermeer 1979:174; **translat** in Reiss and Vermeer 1984/1991:2), a particular variety of target text.

Vermeerôs *skopos* theory

Vermeer (1978:100) postulates that as a general rule it must be the intended purpose of the target text that determines translation methods and strategies. From this postulate, he derives the ***skopos* rule:** Human action (and its subcategory: translation) is determined by its purpose *(skopos),* and therefore it is a function of its purpose. The rule is formalized using the formula: IA(Trl) = f(Sk).
The main point of this functional approach is the following: it is not the source text as such, or its effects on the source-text recipient, or the function assigned to it by the author, that determines the translation process, as is postulated by EQUIVALENCE-based translation theories, but the prospective function or *skopos* of the target text as determined by the **initiatorôs,** i.e. clientôs, needs. Consequently, the *skopos* is largely constrained by the target text user (reader/listener) and his/her situation and cultural background.
Two further general rules are the coherence rule and the fidelity rule. The **coherence rule** stipulates that the target text must be sufficiently coherent to allow the intended users to comprehend it, given their assumed background knowledge and situational circumstances, The starting point for a translation is a text as part of a world continuum, written in the source language. It has to be translated into a target language in such a way that it becomes part of a world continuum which can be interpreted by the recipients as coherent with their situation (Vermeer 1978:100).
The **fidelity rule** concerns intertextual coherence between translatum and source text, and stipulates merely that some relationship must remain between the two once the overriding principle of *skopos* and the rule of (intratextual) coherence have been satisfied.

The general translation theory of Reiss and Vermeer

In combining Vermeerôs general *skopos* theory of 1978 with the specific translation theory developed by Katharina Reiss, Reiss and Vermeer (1984/1991) arrive at a translation theory that is sufficiently general *(allgemeine Translationstheorie),* and sufficiently complex, to cover a multitude of individual cases. They abstract from phenomena that are specific to individual cultures and languages an account of general factors determining the translation process, to which special theories that concern individual problems or subfields can be linked consistently.
A text is viewed as an **offer of information** *(Informationsangebot)* made by a producer to a recipient. Translation is then characterized as offering information to members of one culture in their language (the target language and culture) about information originally offered in another language within another culture (the source language and culture). A translation is a secondary offer of information, imitating a primary offer of information. Or, to be more precise, the translator offers information about certain aspects of the source-text-in-situation, according to the target text *skopos* specified by the initiator (Reiss and Vermeer 1984/1991:76). Neither the selection made from the information offered in the source text, nor the specification of the *skopos* happens at random; rather, they are determined by the needs, expectations, etc. of the target-text receivers. Translation is by definition interlingual and intercultural, it involves both linguistic and cultural transfer; in other words, it is a culture-transcending process (Vermeer 1992:40).
Since *skopos* varies with text receivers, the *skopos* of the target text and of the source text may be different. In cases where the *skopos* is the same for the two texts, Reiss and Vermeer (1984/1991:45) speak of *Funktionskonstanz* (functional constancy), whereas cases in which the *skopos* differs between the two texts undergo *Funktionsänderung* (change of function). In cases of the latter type, the standard for the translation will not be intertextual coherence with the source text, but **adequacy** or appropriateness to the *skopos*, which also determines the selection and arrangement of content.
Although a translatum is not *ipso facto* a faithful imitation of the source text, fidelity to the source text is one possible or legitimate *skopos. Skopos* theory should not, therefore, be understood as promoting (extremely) free translation in all, or even a majority of cases.
Although the terms ósko poso, ópurposeôand ófunctionôare often used interchangeably by

Reiss and Vermeer (1984/1991), **function** is also used in a more specific sense which derives mainly from Reiss. In this sense, it is linked to aspects of genre *(Textsorte)* and text type *(Texttyp).* The source text can be assigned to a text type and to a genre, and in making this assignment, the translator can decide on the hierarchy of postulates which has to be observed during target-text production (Reiss and Vermeer 1984/1991:196). Reiss and Vermeerôs text typology, based on B¿hler (1934), includes the informative, the expressive and the operative text types, which derive from the descriptive, the expressive and the appellative functions of language, respectively. Such a typology is helpful mainly where functional constancy is required between source and target texts.
However, both Vermeer (1989a) and Reiss (1988) have expressed reservations about the role of genre: the source text does not determine the genre of the target text, nor does the genre determine *ipso facto* the form of the target text, or, indeed, the *skopos;* rather, it is the *skopos* of the translation that determines the appropriate genre for the translatum, and the genre, being a consequence of the *skopos,* is secondary to it (Vermeer 1989a: 187).

Status of source text and target text

According to *skopos* theory, then, translation is the production of a functionally appropriate target text based on an existing source text, and the relationship between the two texts is specified according to the *skopos* of the translation. One practical consequence of this theory is a reconceptualization of the status of the source text. It is up to the translator as the expert to decide what role a source text is to play in the translation action. The decisive factor is the precisely specified *skopos,* and the source text is just one constituent of the commission given to the translator. The translator is required to act consciously in accordance with the *skopos,* and *skopos* must be decided separately in each specific case. It may be ADAPTATION to the target culture, but it may also be to acquaint the reader with the source culture. The translator should know what the point of a translation isð that it has some goalð but that any given goal is only one among many possible goals. The important point is that no source text has only one correct or preferable translation (Vermeer 1989a: 182), and that, consequently, every translation commission should explicitly or implicitly contain a statement of *skopos.* The *skopos* for the target text need not be identical with that attributed to the source text; but unless the *skopos* for the target text is specified, translation cannot, properly speaking, be carried out at all.

Criticism of *skopos* theory

Objections to *skopos* theory mainly concern the definition of translation and the relationship between source text and target text.
It has been argued that Reiss and Vermeer, in their attempt to establish a truly general and comprehensive translation theory, force totally disparate cases of text relations into a frame which they attempt to hold together by means of the notion of information offer (Schreitm¿ller 1994:105). But there should be a limit to what may legitimately be called translation as opposed to, for example, ADAPTATION. In translation proper (Koller 1990), the source text is the yardstick by which all translations must be measured, independently of the purpose for which they were produced.
In this context it is also argued that, even though a translation may indeed fulfil its intended *skopos* perfectly well, it may nevertheless be assessed as inadequate on other counts, particularly as far as lexical, syntactic, or stylistic decisions on the microlevel are concerned (a point made by Chesterman 1994:153, who otherwise acknowledges the important contributions of *skopos* theory). Such objections come mainly from linguistically oriented approaches to translation that focus on bottom-up aspects of text production and reception. For example, Newmark (1991b: 106) criticizes the oversimplification that is inherent in functionalism, the emphasis on the message at the expense of richness of meaning and to the detriment of the authority of the source-language text.
However, proponents of *skopos* theory argue for a wide definition of translation (e.g. Reiss 1990). As soon as one asks for the

purpose of a translation, strategies that are often listed under adaptation, for example reformulation, paraphrase and textual explication, will come in naturally as part of translation. And critics of microlevel decisions usually lift the texts out of their respective environments for comparative purposes, ignoring their functional aspects.

Reiss and Vermeerôs cultural approach has also been judged less applicable to literary translation, due to the special status of a literary work of art. Snell-Hornby (1990:84) argues that the situation and function of literary texts are more complex than those of non-literary texts, and that style is a highly important factor. Therefore, although *skopos* theory is by no means irrelevant to literary translation, a number of points need rethinking before the theory can be made fully applicable to this genre.

It is also possible to argue that to assign a *skopos* to a literary text is to restrict its possibili ties of interpretation. In literary theory a distinction is often made between text as potential and text as realization, and *skopos* theory appears to see the text only as realization, and not as a potential which can be used in different situations with different addressees and having different functions. However, Vermeer (1989a: 181) argues that when a text is actually composed, this is done with an assumed function, or a restricted set of functions, in mind. *Skopos* theory does not deny that a text may be used in ways that had not been foreseen originally, only that a translatum is a text in its own right, with its own potential for use.

Skopos theory has helped to bring the target text into focus. As a text, a translation is not primarily determined by a source text, but by its own *skopos.* This axiom provides a theoretical argument for describing translations in terms of original text production and against describing them in the more traditional terms of EQUIVALENCE with another text in another language (see also Jakobsen 1993:156). Translation is a DECISION MAKING process. The criteria for the decisions are provided by the *skopos,* i.e. the concrete purpose and aims in a concrete translation commission.

The shift of focus away from source text reproduction to the more independent challenges of target-text production has brought innovation to translation theory. As attention has turned towards the functional aspects of translation and towards the explanation of translation decisions, the expertise and ethical responsibility of the translator have come to the fore. Translators have come to be viewed as target-text authors and have been released from the limitations and restrictions imposed by a narrowly defined concept of loyalty to the source text alone.

Further reading

Ammann 1989/1990; Newmark 1991b; Reiss 1986, 1988, 1990; Reiss and Vermeer 1984/ 1991; Vermeer 1978, 1982, 1989a, 1992.

CHRISTINA SCH FFNER

Speculative approaches

A number of implicit taxonomies in translation can be seen in any work on the subject. When foregrounded explicitly as linguistic phenomena in inter-language transfer, these have often been presented as translation theory. Sometimes the presentations rely on diachronic description (for example in the work of such scholars as Lambert and the Leuven School generally); sometimes on synchronic survey (see Gutt, House, Reiss). Invariably such follow, as closely as possible, the strictures of traditionally conceived procedures of experiment and validation as used by the physical sciences. They are empiricanalytic theories. But the same taxonomies can just as well lead to (a) questioning data derived from quantitative óscientificô procedures, (b) qualifying theories resting on such data, and (c) modifying or even rejecting prescriptive training based on the scientific study. Such skepticism *vis-¨-vis* the scientific method, which is more like Critical Theory (Habermas 1978) than traditional theory, lies at the root of speculative approaches to translation. In short, the dichotomy in accessing knowledge, current since before Kant, between the empirical and the speculative, has inevitably affected translation theory

and accounts for many of the quarrels among theorists. Much of the controversy derives from lack of agreement on what constitutes theory, how it should be derived, and, above all, how, even whether, it must be applicable to practice.

Speculative translation theory at present proceeds from the given that translation, even when performed by machines, is an activity impelled by human beings in social situations. It is thus even less quantifiable and considerably less predictable than the social sciences. Translation as communication and self-expression between natural languages is a function of thinking and speaking, imitating and creating. It is dynamic in essence and cannot be studied objectively.

Take, for example, two of the basic taxonomies which permeate the literature on translation: LITERAL vs. FREE and text-oriented vs. audience-oriented, the latter often expressed as source-oriented vs. target-oriented. The first has been discussed since the earliest days of BIBLE TRANSLATION, by St JEROME (see LATIN TRADITION) among others. Bible translation also furnishes examples for the second dichotomy: translations can move the text to the reader (LUTHER, see GERMAN TRADITION), or move the reader to the text (Buber and Rosenzweig). Through the centuries, the Speculative theorists would note, any deviations in these divisions are usually more apparent than real. Despite minor changes in classification and regardless of contingencies like language, history, geography, purpose or taste, these categories are stable. For the ôHowô, or time and culturebound characteristics, we can marshal empirical support after the fact. For the ôWhyô, felt to be just as valid, we can chiefly speculate, in other words abandon the strictly empirical probable causes and proceed by reason, analogy, inference, metaphor, even epiphany but resorting to intersubjective testability, while often illuminating, essentially begs the question. Some categories can be discerned when we move into the conceptual infrastructure of translation and try to extract or extrapolate an overall theory or theory bundle, or supportive theory or theory bundle, for such concepts as EQUIVALENCE, NORMS, origin, practice, process, reception and the like. Discerned but not delimited, the categories become elusive when we try to move beyond diachronic description and/or status quo prescription and account for the unpredictable creativity of language change and concomitant rhetorical modifications.

Such barely foreseen and sometimes totally unexpected developments in the dynamic centres of a language of necessity upset hitherto accepted norms of transfer, and hence undermine usage-centred translation theories, both those derived from linguistics and foreign-language pedagogy (for example Vinay and Darbelnet 1958; House 1977; Delisle 1980) and those derived from literary history (Even-Zohar 1978; Toury 1980a; Lefevere 1992c). One response to the erratic phenomena of language and rhetoric is to limit the purview of translation theory to conceptualized usage guides (Vinay 1975; Chesterman 1993), to reject as futile any study outside the texts in question that is not objective and empirical-analytic (see POLYSYSTEM THEORY). The Speculative response is to admit reason and intuition, even imagination and the complex interaction of mind and body (Robinson 1991), as methods appropriate for devising a theory bundle for translation. Translation theory by this response is systematically and intensely speculative. The practitioners behind this response usually collect and study the same kind of data as the other group. However, while they may, by and large, consider objectivity admirable in the abstract, they look upon it as practically suspect and nearly, if not entirely, unobtainable in an activity thoroughly dependent upon human beings. As a nod to objectivity, such theorists try to be honest about their own bias and subjectivity.

There is no Speculative school of translation. It happens that many well-known proponents of this approach are found in the domains of Comparative Literature, Creative Writing, Cultural Studies, and Continental Philosophy, but this may be simply fortuitous. There are, however, within the groups who meditate as much as mediate, a few shared (and largely serendipitous) assumptions:

(a) Translation theory is multiple and multifaceted.

(b) A unitary translation theory is neither necessary nor desirable.
(c) Translation theory is not to be judged on its immediate applicability to practice. On the contrary, imposing any criteria of unanimity or uniformity and applicability could be nefarious, routinizing usage and discouraging creativity; at its worst, imposing patterns or standards.
(d) The horizon of translation theory should be open, and those who study translation should accommodate bias, change, culture. Students of translation should observe usage, even help explain it, but legislating usage is outside the purview of translation theory. Indeed, considering that the vast number of recorded and stabilized world languages are outside the Greco-Roman or Judeo-Christian tradition, we should be extremely wary of *guides raisonn®s* that derive from Western languages.

The purview of speculative theorizing is nevertheless extensive. Yet in a hubris of its own, it tries simultaneously to be universal and to transcend the universal. Here is found concern with the nature (essence or *Wesen*) of translation (see PURE LANGUAGE); its origins (Sapir 1949; Whorf 1956); process (Nida and Taber 1974); validation (Skinner 1953; Quine 1969); modalities of rhetoric (Foucault 1971; Venuti 1986; Berman 1992). Speculative theorizing, of course, welcomes thinkers whose own thinking about language or communication relies heavily on the data provided by translation (Sapir 1949; Whorf 1956; Wittgenstein 1969; Gadamer 1975; Derrida 1985; Lyotard 1988) and/or cast doubt on objectivity and neutrality (Habermas 1978).
Yet, and not surprisingly, some of the most provocative theorists on the Speculative horizon are translators. The internal cause-and-effect between what they translate and how it has affected what they think translating is -and what translations areð is highly individual and, undoubtedly, idiosyncratic in the best sense. But, if the acceptability test is borrowed from the empirical-analytic camp, their success makes both their precepts and examples impressive. A selective list of translators who give evidence of a coherent speculative theory would include the following (with one of their authors in parentheses): Peter Glass-gold (who translates Boethius), Michael Hamburger (Celan), Edward K.Kaplan (Baudelaire), Octavio Paz (William Carlos Williams), Margaret Sayers Peden (Sor Juana de la Cruz), Richard Sieburth (H^{o} lderlin), and Lawrence Venuti (Tarchetti).

Further reading

Berman 1992; Paz 1971; Peden 1982; Robinson 1991; Venuti 1986.

MARILYN GADDIS ROSE

Strategies of translation

Strategies of translation involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it. Both of these tasks are determined by various factors: cultural, economic, political. Yet the many different strategies that have emerged since antiquity can perhaps be divided into two large categories. A translation project may conform to values currently dominating the target-language culture, taking a conservative and openly assimilationist approach to the foreign text, appropriating it to support domestic canons, publishing trends, political alignments. Alternatively, a translation project may resist and aim to revise the dominant by drawing on the marginal, restoring foreign texts excluded by domestic canons, recovering residual values such as archaic texts and translation methods, and cultivating emergent ones (for example, new cultural forms). Strategies in producing translations inevitably emerge in response to domestic cultural situations. But some are deliberately domesticating in their handling of the foreign text, while others can be described as foreignizing, motivated by an impulse to preserve linguistic and cultural differences by deviating from prevailing domestic values.

Domesticating strategies

Domesticating strategies have been implemented at least since ancient Rome, when, as

Nietzsche remarked, ótranslation was a form of conquestô and Latin poets like Horace and Propertius translated Greek texts óinto the Roman presentô: óthey had no time for all those very personal things and names and whatever might be considered the costume and mask of a city, a coast, or a centuryô (Nietzsche 1974:137). As a result, Latin translators not only deleted culturally specific markers but also added allusions to Roman culture and replaced the name of the Greek poet with their own, passing the translation off as a text originally written in Latin.

Such strategies find their strongest and most influential advocates in the French and English translation traditions, particularly during the early modern period. Here it is evident that domestication involves an adherence to domestic literary canons both in choosing a foreign text and in developing a translation method. Nicolas Perrot DôABLANCOURT (see FRENCH TRADITION), a prolific French translator of Greek and Latin, argued that the elliptical brevity of Tacitusô prose must be rendered freely, with the insertion of explanatory phrases and the deletion of digressions, so as óto avoid offending the delicacy of our language and the correctness of reasonô (1640: preface; translated). The domestic values that such a strategy inscribed in the foreign text were affiliated with an aristocratic literary culture (DôAblancourtôs translation was dedicated to his court patron, Cardinal Richelieu) but they were also distinctly nationalist. Under DôAblancourtôs influence, the English translator Sir John DENHAM (see BRITISH TRADITION) rendered Book 2 of the *Aeneid* in heroic couplets, asserting that óif Virgil must needs speak English, it were fit he should speak not only as a man of this Nation, but as a man of this ageô (1656: A3r). In domesticating foreign texts DôAblancourt and Denham did not simply modernize them; both translators were in fact maintaining the literary standards of the social ®te while constructing cultural identities for their nations on the basis of archaic foreign cultures (Zuber 1968; Venuti 1993a).

Economic considerations sometimes underlie a domesticating strategy in translation, but they are always qualified by current cultural and political developments. The enormous success that greeted the English version of Italian writer Umberto Ecoôs novel *The Name of the Rose* (1983) drove American publishers to pursue the translation rights for similar foreign texts at the international book fairs (McDowell 1983). Yet what most contributed to the success of the translation was the sheer familiarity of Ecoôs narrative to American readers fond of such popular genres as historical romances and murder mysteries. By the same token, the Italian novelist Giovanni Guareschi was a best-seller in English translation during the 1950s and 1960s largely because his social satires of Italian village life championed Christian Democratic values and therefore appealed to American readers absorbing the anti-Soviet propaganda of the Cold War era. The eponymous hero of Guareschiôs first book in English, *The Little World of Don Camillo* (1950), is a priest who engages in amusing ideological skirmishes with a Communist mayor and always comes out the victor.

Domesticating translation has frequently been enlisted in the service of specific domestic agendas, imperialist, evangelical, professional. Sir William Jones, president of the Asiatic Society and an administrator of the East India Company, translated the *Institutes of Hindu Law* (1799) into English to increase the effectiveness of British colonialism, constructing a racist image of the Hindus as unreliable interpreters of their native culture (Niranjana 1992). For Eugene Nida, domestication assists the Christian missionary: as translation consultant to organizations dedicated to the dissemination of the Bible, he has supervised numerous translations that órelate the receptor to modes of behavior relevant within the context of his own cultureô (1964:159; see also BIBLE TRANSLATION). The multi-volume English version of Freudôs texts known as the *Standard Edition* (1953ï 74) assimilated his ideas to the positivism dominating the human sciences in Anglo-American culture and thus facilitated the acceptance of psychoanalysis in the medical profession and in academic psychology (Bettelheim 1983; Venuti 1993b).

Foreignizing strategies

A foreignizing strategy in translation was first formulated in German culture during the

classical and Romantic periods, perhaps most decisively by the philosopher and theologian Friedrich SCHLEIERMACHER (see GERMAN TRADITION) (Berman 1992). In an 1813 lecture ó*On the Different Methods of Translating*ô, Schleiermacher argued that óthere are only two. Either the translator leaves the author in peace, as much as possible, and moves the reader toward him. Or he leaves the reader in peace, as much as possible, and moves the author toward himô (quoted in Lefevere 1992b: 149). Schleiermacher acknowledged that most translation was domesticating, an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home. But he much preferred a foreignizing strategy, an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad.

The French theorist Antoine BERMAN (see FRENCH TRADITION) viewed Schleiermacherôs argument as an ethics of translation, concerned with making the translated text a site where a cultural other is not erased but manifestedð even if this otherness can never be manifested in its own terms, only in those of the target language (1985:87ï 91). For while foreignizing translation seeks to evoke a sense of the foreign, it necessarily answers to a domestic situation, where it may be designed to serve a cultural and political agenda. Schleiermacher himself saw this translation strategy as an important practice in the Prussian nationalist movement during the Napoleonic Wars: he felt that it could enrich the German language by developing an ®lite literature free of the French influence that was then dominating German culture, which would thus be able to realize its historical destiny of global domination (Venuti 1991).

Yet in so far as Schleiermacher theorized translation as the locus of cultural difference, not the homogeneity that his imperialist nationalism might imply, he was effectively recommending a translation practice that would undermine any language-based concept of a national culture, or indeed any domestic agenda. A foreignizing strategy can signify the difference of the foreign text only by assuming an oppositional stance toward the domestic, challenging literary canons, professional standards, and ethical norms in the target language. Hence, when foreignizing translation is revived by twentieth-century German theorists like Rudolf Pannwitz and Walter Benjamin, it is seen as an instrument of cultural innovation. For Pannwitz, óthe translator makes a fundamental error when he maintains the state in which his own language happens to be instead of allowing his language to be strongly affected by the foreign languageô (1917:242; translated).

From its origins in the German tradition, foreignizing translation has meant a close adherence to the foreign text, a literalism that resulted in the importation of foreign cultural forms and the development of heterogeneous dialects and discourses. Johann Heinrich Vossôs hexameter versions of the *Odyssey* (1781) and the *Iliad* (1793) introduced this prosodic form into German poetry, eliciting Goetheôs praise for putting órhetorical, rhythmical, metrical advantages at the disposal of the talented and knowledgeable youngster (Lefevere 1992b: 77). Friedrich Hº lderlinôs translations of Sophoclesô *Antigone* and *Oedipus Rex* (1804) draw on archaic and nonstandard dialects (Old High German and Swabian) while incorporating diverse religious discourses, both dominant (Lutheran) and marginal (Pietistic) (George Steiner 1975:323ï 33; Berman 1985:93ï 107). Hº lderlin exemplifies the risk of incomprehension that is involved in any foreignizing strategy: in the effort to stage an alien reading experience, his translations so deviated from native literary canons as to seem obscure and even unreadable to his contemporaries.

Foreignizing entails choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language. During the eighteenth century, Dr John Nott reformed the canon of foreign literatures in English by devising translation projects that focused on the love lyric instead of the epic or satire, the most widely translated genres in the period. He published versions of Johannes Secundus Nicolaius (1775), Petrarch (1777), Hafiz (1787), Bonefonius (1797), and the first book-length collections of Propertius (1782) and Catullus (1795). Nott rejected the ófastidious regard to delicacyô that might have

required him to delete the explicit sexual references in Catullusô poems, because he felt that óhistory should not be falsifiedô (1795: x). His translation provoked a moral panic among reviewers, who renewed the attack decades later when expressing their preference for George Lambôs bowdlerized Catullus (1821).

Domesticating vs. foreignizing strategies

Determining whether a translation project is domesticating or foreignizing clearly depends on a detailed reconstruction of the cultural formation in which the translation is produced and consumed; what is domestic or foreign can be defined only with reference to the changing hierarchy of values in the targetlanguage culture. For example, a foreignizing translation may constitute a historical interpretation of the foreign text that is opposed to prevailing critical opinion. In the Victorian controversy that pitted Francis Newmanôs *Iliad* (1856) against Matthew Arnoldôs Oxford lectures *On Translating Homer* (1860), what was foreignizing about Newmanôs translation was not only that it used archaism to indicate the historical difference of the Greek text, but that it presented Homer as a popular rather than an ®lite, poet. Newman cast his translation in ballad metre and constructed an archaic lexicon from widely read genres like the historical novel; he thought that Sir Walter Scott would have been the ideal translator of Homer. Arnold argued, however, that Homer should be rendered in hexameters and modern English so as to bring the translation in line with the current academic reception of the Greek text. Whereas Newman wanted to address an audience that was non-specialist and non-academic, composed of different social groups, Arnold aimed to please classical scholars, who, he felt, were the only readers qualified to judge translations from classical languages. Newmanôs translation strategy was foreignizing because populist; the translation that Arnold preferred was domesticating because ®litist, assimilating Homer to literary values housed in authoritative cultural institutions like the university. Translation strategies can often be determined by comparing contemporary versions of the same foreign text. In the early 1960s, for instance, the American translators Norman Shapiro and Paul Blackburn were both translating Proven-al troubadour poetry. Consider their versions of the first stanza from a poem by Gaucelm Faidit:

> Us cavaliers si jazia ab la re que plus volia; soven baizan li dizia: ð Doussa res, ieu que farai? que-l jorns ve e la nueytz vai, ay! quðieu aug que li gaita cria: óVia! sus! quðieu vey la jorn venir apres lôalba.ô
>
> (Mouzat 1965:555)

> A knight was with his lady fondly lyingð The one he cherished mostð and gently sighing As he kissed her, complained: My love, the day Soon will arrive, chasing this night away. Alas! Already I can hear the watchman crying: Begone! Quickly, begone! You may no longer stay, For it is dawn.
>
> (Shapiro 1962:72)

> A knight once lay beside and with the one he most desired, and in between their kisses said, what shall I do, my sweet?
>
> Day comes and the knight goes Ai! And I hear the watcher cry: óUp! On your way! I see day coming on, sprouting behind the dawn!ô
>
> (Blackburn 1978:195)

Shapiro adopts a domesticating strategy. His lexicon, while intelligible to contemporary English-language readers, makes use of archaisms that are recognizably poetical, drawn from the tradition of nineteenth-century verse: *alas, begone, cherished*. Although his verse structure, both metrical and rhyming, is intended to approximate Faiditôs musical stanza, Shapiro effectively assimilates the Proven-al text to the traditional forms favoured by noted American poets, such as Robert Lowell and Richard Wilbur, who had

achieved national reputations by the 1960s (Perkins 1987). Blackburn adopts a foreignizing strategy. His lexicon mixes the standard dialect of current English with archaism (*to lie with*, meaning ótoengage in sexual inter-courseö), colloquialism *(in between, coming on)*, and foreign words (the Proven-al *ai*). Although his verse structure, both rhythmical and intermittently rhyming, aims to approximate the musicality of Faiditôs stanza, Blackburn actually assimilates the Proven-al text to the open forms favoured by experimental poets, such as Robert Creeley and Charles Olson, who at the time were on the fringes of American literary culture (von Hallberg 1985). Shapiroôs domesticating version relies on canonical values, whose authority fosters the illusion that it is an exact equivalent or a transparent window on to Faiditôs poem. Black-burnôs foreignizing version relies on marginal values, whose strangeness invites the recognition that it is a translation produced in a different culture at a different period. The distinction between their strategies is particularly evident in their additions to the Proven-al text: Shapiro makes his version conform to the familiar image of the yearning courtly lover by adding *gently sighing* and *complained*ô; Black-burn seeks estranging effects that work only in English by adding the pun on *night* in *Day comes and the knight goes*, as well as the surreal image of the sun *sprouting*.

As this example suggests, foreignizing strategies have been implemented in literary as opposed to technical translation. Technical translation is fundamentally domesticating: intended to support scientific research, geopolitical negotiation, and economic exchange, it is constrained by the exigencies of communication and therefore renders foreign texts in standard dialects and terminologies to ensure immediate intelligibility. LITERARY TRANSLATION, in contrast, focuses on linguistic effects that exceed simple communication (tone, connotation, polysemy, intertextuality) and are measured against domestic literary values, both canonical and marginal. A literary translator can thus experiment in the choice of foreign texts and in the development of translation methods, constrained primarily by the current situation in the target-language culture.

See also:

ADAPTATION; FREE TRANSLATION; IDEOLOGY AND TRANSLATION; LITERAL TRANSLATION; PURE LANGUAGE.

Further reading

Blanchot 1971; Cohen 1962; Ebel 1969; Graves 1965; Heylen 1993; Lefevere 1992a; Simon 1987; Venuti 1995a.

LAWRENCE VENUTI

Subtitling

Since 1929, when the first sound films reached an international audience, two methods of film translation have been dominant: subtitling and DUBBING. The latter is sometimes referred to as post-sychronization.

As far as film, TV and video translation are concerned, the world is divided into four blocks:

(a) Source-language countries, English-speaking, with hardly any non-Anglophone imports. Few as they may be, imported films tend to be subtitled rather than dubbed. They are often ócartômovies, aimed at a literate audience.
(b) Dubbing countries, mainly German-, Italian-, Spanish- and French-speaking in and outside Europe. In these countries, nearly all imported films and TV programmes are dubbed.
(c) Voice-over countries, namely Russia, Poland and other large or medium-sized speech communities which cannot afford lipsynch dubbing. In doing the voice-over for a feature film, one narrator interprets the lines of the entire cast (the entire dialogue); the volume of the original soundtrack is turned down while s/he is speaking.
(d) Subtitling countries, including several non-European speech communities as well as a number of small European countries with a high literacy rate, where subtitling is preferred to dubbing.

The process of subtitling

Subtitles, sometimes referred to as **captions,** are transcriptions of film or TV dialogue,

presented simultaneously on the screen. Subtitles usually consist of one or two lines of an average maximum length of 35 characters. As a rule, subtitles are placed at the bottom of the picture and are either centred or left-aligned.
Cinema subtitlers normally work from paper to paper, translating dialogue from a post-production script, the end product being a list of subtitles. These subtitles are then transferred onto the film by others. Television and video subtitlers, on the other hand, usually work from videotape to disk, creating, editing, and time-cueing the subtitles on a PC-based workstation. Here, the subtitlerôs end product is a floppy disk ready for broadcast.

Distinctive features of subtitling as a form of translation

Subtitling, like any other type of translation, can be defined by two factors: semiotic composition, and time and duration.

Semiotic composition: multiplicity of channels
Any translated text must function within a specific communicative situation. **Monosemiotic** texts use only one channel of communication and the translator therefore controls the entire medium of expression. A good example would be an unillustrated book where the medium of expression is restricted to writing. In **polysemiotic** texts, by contrast, the translator is constrained (or supported) by the communicative channel: visual or auditory. If the translation uses the same channelð or set of channelsð as the original, the result is an **isosemiotic** translation; where it uses different channels the result is referred to as a **diasemiotic** translation. In films and television programmes, the translator has four simultaneous channels to consider:

(a) the verbal auditory channel, including dialogue, background voices, and sometimes lyrics
(b) the non-verbal auditory channel, including music, natural sound and sound effects
(c) the verbal visual channel, including superimposed titles and written signs on the screen
(d) and the non-verbal visual channel: picture composition and flow.

In DUBBING, where foreign-language dialogue is replaced by domestic-language dialogue, the audiovisual balance is maintained: the four semiotic channels each keep their original semantic load. But in subtitling, the balance is shifted from channel (a) to channel (c), the latter normally nearly void of semantic content. Although subtitling retains the original dialogue, which allows the target audience to enjoy the voice quality and intonation of the original actors, the authenticity gained in this way is partly lost when it comes to reconstructing the polysemiotic whole. The reception work going on in the minds of the audience differs considerably from the original process. We might ask, for instance, whether a film that is partly read can convey the same impression as the same film listened to, with hardly any visual verbal signs on the screen. In trying to answer such questions we clearly leave Translation Studies proper and enter the realm of psychology. And in fact psychologists have considered this issue. Since the early 1980s, the Department of Experimental Psychology at the Catholic University of Leuven, in Flemish-speaking Belgium, has been conducting studies on viewer reception of subtitles (see for instance dôYdewalle et al. 1987, 1989, 1991). However, most studies have concentrated on the more overtly behaviourist aspects of this issue, notably subjectsô eye movements when reading subtitles on the screen. Cognitive, linguistically founded research is still in its infancy.

Time and duration
The notion of time covers two phenomena: time of text production, and time of text presentation to the target-language audience. In this context, time is seen as a point in the continuum from the past to the present. For the notion of continuous time (time as a line rather than a point) I will reserve the term **duration**. Three points in time serve as ódefinersô within screen translation:

(a) *T1*, time for production of the original
(b) *T2*, time for presentation of the original
(at least its visual side)
(c) *T3*, time for presentation of the translation.

Table 1: Typology of translation

Semiotic composition	**Time-defined categorization**		
	Synchronous	**Non-synchronous**	**Distemporal**
Mono- and isosemiotic			
Speech	ï ï ï	*Radio interpreting*	ï ï ï
Writing	ï ï ï	ï ï ï	Written translation
Mono- and diasemiotic			
Speech	ï ï ï	ï ï ï	*Book translation on audiotape*
Writing	ï ï ï	*Interpreting for for the Deaf*	Minutes from a meeting
Poly- and isosemiotic			
Writing+Image	Translation of comic books and advertisements	ï ï ï	ï ï ï
Speech+Image	ï ï ï	*Simultaneous interpreting*	ï ï ï
Speech+Image+Music and Effects	*Dubbing*	*TV voice-over; TV commentary*	*Drama translation (stage performance)*
Poly-and diasemiotic			
Speech+Image+Music and Effects+Writing	*Subtitling*	*Simultaneous subtitling*	ï ï ï

If *T1* precedes *T2*, and *T3* is identical with 72, the translation is **synchronous** with the original. If *T1* is identical with *T2*, and *T2* differs from *T3*, as in the case of simultaneous interpreting, the translation is non-synchronous, often delayed. And finally, if *T1* precedes T2, and the original work is not presented to the target audience, the translation is distemporal: the notion of synchrony is simply irrelevant. By contrast, synchronous translation types (for example subtitling) and non-synchronous types (for example interpreting) are contemporal, i.e. they are connected to the original in space and time.

A typology based on semiotic composition and the time element

If we accept that any translation type is defined by the two factors described above, a general typology of translation can be established as in Table 1. Simultaneous subtitling of the type used in news broadcasts for the Deaf and hard of hearing is included, as well as examples of non-electronic polysemiotic text types.

Table 1 shows that subtitling differs from other types of translation by virtue of its additive nature. In adding written text to speech, subtitling earns its diasemiotic status. By contrast, the three isosemiotic types of screen translation listed above (DUBBING, voice-over and commentary) all rely on voice replacement, orð to use a more common term **revoicing.** In a television programme with voice-over, a narrator interprets the entire dialogue over the original soundtrack, which is turned down in volume while s/he is speaking. In dubbing and subtitling countries, the use of

voice-over is restricted to news and childrenôs programmes. The method of commentary, often used in documentaries, deletes the original off-screen narration and replaces it with narration in the target language.

The pragmatic dimension

In subtitling, the speech act is always in focus; intentions and effects are more important than isolated lexical elements. This pragmatic dimension leaves the subtitler free to take certain linguistic liberties, bearing in mind that each subtitle must be phrased and cued as part of a larger polysemiotic whole aimed at unimpeded audience reception. Most television broadcasters demand a two-line subtitle of 60ï 70 characters to stay on the screen for 5ï 6 seconds, and presentation rates of more than 12 characters per second (cps) are not acceptable. Given that the speech tempo on the screen, as in normal conversation, is usually higher than the equivalent of 12 cps, a quantitative dialogue reduction is necessary. Due to lexical and syntactic differences between languages, this average measure of reduction may vary, but in television subtitling the text volume is typically reduced by one third.

However, a full transcription/translation of the spoken discourse in films and television is seldom desirable. The need for conciseness is motivated by two factors:

(a) intersemiotic redundancy, which enables the viewer to supplement the semiotic content of the subtitles with information from other audiovisual channels, notably the image and prosodic features in the dialogue.
(b) intrasemiotic redundancy in the dialogue. Especially with spontaneous speech, not only the informative content but also the verbal style of the speaker are better served with some reduction in the subtitles. Even deliberate speech, including script-based narration, may contain so much redundancy that a slight condensation will enhance rather than impair the effectiveness of the intended message.

Types of subtitling

Linguistically, two types of subtitling can be distinguished:

(a) **Intralingual subtitling** (in the original language). This includes

- subtitling of domestic programmes for the Deaf and hard of hearing
- subtitling of foreign-language programmes for language learners.

Intralingual subtitling is vertical, in the sense that it involves taking speech down in writing, changing mode but not language.

(b) **Interlingual subtitling.** This type is diagonal, in the sense that the subtitler crosses over from speech in one language to writing in another, thus changing mode and language.

Another distinction can be drawn on the basis of technical rather than linguistic processes of subtitling:

(a) **Open subtitles** (not optional). These include:

- cinema subtitles, which are either a physical part of the film (as in films for public viewing) or transmitted separately (for example at festival screenings)
- interlingual television subtitles transmitted terrestrially and broadcast as part of the television picture.

(b) **Closed subtitling** (optional, transmitted as teletext). This type includes:

- television subtitles for the Deaf and hard of hearing, selected by the individual viewer on a remote-control unit and generated by a decoder in the television set
- interlingual television subtitles transmitted by satellite, allowing different speech communities to receive different versions of the same programme simultaneously.

The future of subtitling

With the coming of digital television, teletext-generated interlingual subtitles will find their way from satellite to terrestrial broadcasting. Hopefully, this will not be followed by one less desirable practice of satellite television, namely **pivot subtitling.** Pivot subtitling usually works as follows. A television film is subtitled from language A (typically English)

into language B (say Swedish). The subtitles are stored, with time-codes inserted, on a floppy disk. This master disk is then used for creating cheap spin-off versions in a number of target languages related to language B (for example Danish and Norwegian). The main problem is that by using the time-codes and dialogue structure of the pivot subtitles, errors in the pivot translation may be transferred to target-language versions, which may also contain unacceptable pivot-language features or subtitle segmentation practices.
An intralingual, and thus less problematic, variant of pivot subtitling appeared in the mid1990s, when a major media corporation started exporting old American feature films to South-East Asia, complete with disks containing subtitles in English, produced and time-cued in Denmark. Translators in Thailand and China could then turn the English lines on the screen into Thai and Mandarin subtitles, without having to attend to the dialogue itself or to worry about time-cueing. To complete the picture, the English pivot subtitles are then reused in videos aimed at the Deaf and hard of hearing in America.
But just as teletext technology gives owners of commercial television stations the opportunity to buy clusters of subtitles at bargain prices, it also opens up the potential for a different scenario, namely **personal subtitling.** Here, for the first time, the viewer can choose not just between different target languages, but also between different styles or levels of subtitling. To watch a foreign-language programme, each viewer may select, for instance, one of the following options:

(a) a no-subtitling option
(b) fast, uncondensed subtitling
(c) normal-speed subtitling
(d) subtitling for slow readers
(e) pictogram-supported subtitling for the Deaf and hard of hearing
(f) subtitling in a domestic minority language
(g) foreign-learner subtitling in the source language.

Depending on the individual programme and its expected target audience, different clusters of options could be offered, should television companies consider five or six versions per programme too costly. And given that DUBBING is 15 times as expensive as subtitling (Luyken et al. 1991:105), even the full range of options could be offered for just over one third of todayôs dubbing budget.
Apart from sheer conservatism, the only obstacle to changing the present situationð with major speech communities revoicing all foreign-language programmes and minor countries using óone-size-fits-allô subtitles ð is the fact that, even today, almost half of the existing television sets are not equipped with the teletext facilities necessary for receiving tailored subtitles. But this is just a matter of time, at least in the Western world where, except for portables, all television sets sold today come with teletext as a standard feature. And with new high-resolution character generators, future television subtitles will have a letter quality and a richness in fonts not found in todayôs subtitling. Hopefully, with improved teletext technology, personal subtitling will set new standards of language transfer in future television.
See also:
DUBBING.

Further reading

Baker et al. 1984; Delabastita 1989, 1990; Gambier 1995, 1996; Gottlieb 1992, 1994a, 1994b; Gº tz and Herbst 1987; Herbst 1994; Ivarsson 1992; Luyken et al. 1991; Muylaert 1983; Nedergaard-Larsen 1993; Nir 1984; Praet et al. 1990; Reid 1990; dõYdewalle et al. 1987, 1989, 1991.

HENRIK GOTTLIEB

T

Term banks

The designation ôterminological data bankõ, or its more popular reduced form ôterm bankõ broadly applies to any system which stores specialized vocabularies in electronic form.

Motivation for term bank design

Term banks evolved from printed technical dictionaries and have been closely linked with translation since their inception in the mid1960s and early 1970s. In specialized translation, it is well known that the search for interlingual equivalents is a time-consuming activity, occupying in some cases up to 60 per cent of total translator time. Early term banks included LEXIS of the German *Bundes-sprachenamt* (Federal Office of Languages), TEAM, which is owned by Siemens in Munich, EURODICAUTOM of the Commission of the European Union in Luxembourg, and TERMIUM of the Canadian Federal Government in Ottawa. These systems were developed by the respective translation department of each organization for the following purposes:

(a) supplementing printed dictionaries by providing up-to-date multilingual terminology
(b) preserving centrally the considerable effort of in-house language specialists, in some cases with the intention of making this work more widely available in printed or electronic form
(c) providing agreed, reliable and unified terminology, thereby ensuring greater terminological consistency in translations which are split up among different translators
(d) speeding up the translation process by giving the translator a single efficient tool for retrieving specialized vocabulary.

Some of these term banks are now either commercially available (TERMIUM, for example, is available on CD-ROM) or can be accessed by third parties, as in the case of TEAM and EURODICAUTOM. Some, such as TEAM, provide printed dictionaries of particular subject areas, and in some cases even small glossaries of neologisms; the latter are provided by TERMCAT, the term bank of the Generalitat de Catalunya, and BTQ, the term bank of the Office de la langue du Quebec, among others.
In parallel with an increase in the number of users, there is active research into the provision of architectures for the recording and exploitation of terminological information, typically on a personal computer platform. These terminology support tools may be in the form of software for storing personal collections of specialized vocabularies, or translator workstations incorporating, in a single package, facilities for text processing, remote access to other term banks, and machine-assisted extraction and maintenance of the userôs collections of terminology.

Characteristics of term banks

The reasons for the creation of individual term banks are as diverse as the interlingual and technical communication requirements of user groups and linguistic communities. These requirements naturally influence the design of individual term banks. However, from the point of view of the representation of data, we can classify term banks under the following broad axes:

(a) language orientation: monolingual; bilingual; multilingual

(b) subject specialization: monodisciplinary; multidisciplinary
(c) thematic orientation: term-oriented; concept-oriented
(d) lexical orientation: terms and words; terms only; terms, phrases (and sentences)

In terms of function, we can distinguish generally between:

(a) term banks designed to aid the translation of scientific and technical documentation, for example EURODICAUTOM and TERMIUM; these term banks are always multilingual
(b) term banks designed for documenting information on terms and concepts, for example BTQ and NORMATERM; the latter is the term bank of the French institution for standardization, which also contains all ISO terminology in English and French. Given their orientation and main objective of fixing concept-term relationships by means of definitions, these term banks are largely monolingual, though they may offer equivalents in other languages.

Data categories and progress in term bank design

There is no limit to the information that can be recorded for a terminological entry. The information collected may be as wide as that assembled for dictionaries of the general language, but, for practical reasons, is usually more limited. Term bank operators and international standardization organizations have identified certain data elements as constituting the essential minimum for a reliable record.
The non-linguistic data elements required for maintaining the integrity of the database are: record number; author of record; date of preparation of input and subsequent updating of the record; bibliographic source(s) of the headword; the definition and the examples of usage (if any). The essential linguistic/terminological data elements are: language code; term or phrase; context and example of usage. And finally, the essential conceptual data elements are: definition; attribution to a subject field or area of use; links to other concepts.
Term banks started off as conventional data banks, incorporating little or no terminological theory; for example, there was no systematic conceptual analysis or coverage of any given special subject. These so-called term-oriented databases are still the predominant type today, well-known examples being EURODICAUTOM, LEXIS and TEAM. However, advances in computer data management have enabled improvements in the complexity of information that can be entered for any single record, for example the hierarchies in DANTERM (Hjorth 1987) and multidimensional relationships in CODE (Meyer et al. 1992). With the increase in the level of flexibility and complexity of representation afforded by modern advances in computerization, term banks now incorporate some basic terminological relationships among the terms in the field, such as broader, narrower and related terms. The representation of complex relationships (such as typical use, parts and cause) allows complex queries to be formulated in the term bank environment and evaluative answers to be generated from existing information. This is particularly useful in a translation environment, where users often require information of an inferential nature -as opposed to factual informationð such as the nearest foreign-language equivalent where no equivalent exists in the database.
The collection, description and storage of terms is now no longer merely an instance of scientific and technical lexicography but an integral part of a new activity known as **terminography.** That is, instead of documenting problem terms and phrases in an ad hoc way as they are encountered in text, the trend now is towards thematic analysis of a cohesive corpus of documents with a view to outlining a coherent system of terms and concepts. The definition of what constitutes an ideal term bank, formulated by Sager and McNaught (1981b: 1), encapsulates the potential of this resource. A term bank, they suggest, is

> a collection of automated specialised vocabularies, including nomenclatures, standardised terms and phrases, together with information required for their identification, which can be used as a mono- or multilingual dictionary for

direct consultation, as a basis for dictionary production, as a control instrument for consistency of usage and term creation and as an ancillary tool in information and documentation.

The functions of term banks can therefore be much wider than those of any of their current implementations.
See also:
MACHINE-AIDED TRANSLATION; TERMINOLOGY, APPLICATIONS; TERMINOLOGY, STANDARDIZATION; TERMINOLOGY, THEORY.

Further reading

Cabr®1993; Hvalkof 1984; Sager 1990; Sager and McNaught 1981a, 1981b; Snell 1983; Journals: *Terminology*, published by John Benjamins.

BLAISE NKWENTI-AZEH

Terminology

applications

From the point of view of translation, the most

relevant applications of terminology are:

- The representation of terminology in automated systems
- The structuring of terms in special subject fields
- Term creation
- Term standardization.

The first three applications are discussed in this entry. For an overview of term standardization, see TERMINOLOGY, STANDARDIZATION.

Translation vs. applied terminology

Translators and terminologists work in quite different modes, the first dealing with language in use and the second with language as a conceptual system. More specifically, it is important to note the following:

(a) Terminology compilation is a static process which consists of identifying, isolating and describing terminological units. Translation, on the other hand, is a dynamic process which involves the manipulation of textual substance in one language to create textual substance in another language.
(b) Part of the production process in translation consists of matching units of meaning which arise in one culture with those of another culture before finding their textually and situationally appropriate linguistic expression. Translators generally attempt to match the largest possible units of meaning as they arise in a specific text; terminologists have no interest in temporary and casual collocations of concepts as they are brought into a particular relationship by a writer. Translators work with concepts and terms in context; terminologists isolate terms from context and fit them into an abstract system of concepts. Whatever matching takes place in terminology is between term and concept and not between textual unit and textual unit.
(c) In their capacity as readers and writers, translators perform the process of matching textual units with a high degree of intuition. They only resort to the techniques of terminologists when they need to research meaning and/or form consciously. Terminologists, by contrast, always work analytically and describe the results of their analysis in the peculiar text form of glossaries or dictionary entries. The only instance in which terminologists employ the principle of synthesis rather than analysis is when they are engaged in the creation of new terms; and even in this mode the synthesis is limited to the smaller units of **word** and **phrase** and does not extend to larger textual units.

The roles of terminologist and translator are therefore quite different; only bi- or multilingual terminologists

because translators have to work as terminologists when they are faced with decisions concerning the right choice among alternative expression forms or the creation of a neologism or a paraphrase.
In a MACHINE TRANSLATION system, one of the tasks of an **analysis module** is to identify a term and relate it to the right concept. This is a problem of recognizing contextual variants which are either not recorded in the machine dictionary or which are homonymous with other, usually generic, terms. The translator as terminologist must therefore be aware of the phenomenon of variants and is expected to assist in the resolution of associated problems. In a **transfer module,** a common conceptual system between the two cultures involved virtually takes the role of a perfect interlingua, that is an artificial language used to represent the meanings of natural language. Where, within the same overall structure, the conceptual system of one culture is more developed than that of another, transfer via conceptual structures neatly identifies differences and provides the basis for solutions. In the **generation module,** the pattern of variants in the source text can be reconstituted in the target text, provided the usage conditions of the source variants could be reliably classified and the same range of usage variation exists in the target language. This full coincidence may exist among languages with scientifically and technologically comparable cultures. In other cases, translators or terminologists have to find practical solutions, either by coining equivalent terms which are variationally unmarked or by creating predictable variants on the basis of variation patterns which are prevalent in the target language.

The structuring of terms in special subject fields: systems of nomenclature

The taxonomic sciences have evolved artificial languages which exploit the systematic features of natural language and its potential for use as a classificatory system. These artificial languages of nomenclature are usually related to one or several natural languages. English medical terminology, for example, is based on Latin but is heavily Anglicized.
According to the nature of the objects they observe and the purpose for which knowledge about these objects is sought, different sciences have evolved different criteria for classifying the concepts which fall within their domain. In anatomy, classification is primarily made on the basis of part-whole relationships. In pathology and physiology, processes and causes on the one hand and procedures and effects on the other have to be isolated and related to each other. The classificatory principle is the chief motivation in designating terms to concepts; it fundamentally distinguishes the process of special designation from the arbitrariness of general language. Terminological systems are constructed on the basis of narrowing the functions of natural language, and language users are provided with rules for the correct implementation of such systems. The rule systems of nomenclature overcome the unpredictability of word-formation and the ambiguity inherent in popular names and general language naming processes. The names or terms which result from the application of these rules constitute an international instrument of written communication. The productivity of the rules of nomenclature resides in the regularity of the processes which govern the combination of elements with each other and with affixes, so that fixed meanings can be attached to affixes and to patterns of combination.

Term creation

Primary term formation occurs when a newly created concept has to be named. Translators and terminologists distinguish between (a) provisionally named terms, usually associated with stipulative definitions, as they occur in scientific position papers or theses, and (b) the definitive establishment of a new term-concept pair. The latter has to be accompanied by a full definition which links the new term to existing ones in a given knowledge structure. It is unproblematic because it precedes translation.
Primary term formation, which results from the appearance of new concepts in various scientific disciplines, is externally uncontrolled and uncontrollable. But it is, of course, influenced by existing patterns of term formation in the relevant discipline. New scientific

terms spread to the international scientific community through a small number of vehicular languages, for example English, French and Japanese. In technology, and in industrial applications whose vocabulary is relatively controlled and controllable, a much larger and more heterogeneous population is involved and the terminology used also occurs in general speech situations. Secondary term formation occurs as a result of (a) the monolingual revision of a given terminology, for example for the purpose of producing a standards document, or (b) a transfer of knowledge to another linguistic community, a process which requires the creation of new terms in the target language.

Primary and secondary term formation are governed by different motivations and are subject to different influences. The fundamental difference between the two methods lies in the fact that in primary term formation there is no linguistic precedent, though there may be more or less strict rules for forming appropriate terms. In secondary term formation, by contrast, there is always the precedent of an existing term, with its own motivation, in another language. Moreover, secondary term formation is more often subject to guidelines than primary term formation. It may therefore be said that it is the proper concern of terminologists to provide such guidelines on the basis of patterns of term and word formation which are already prevalent in the subject field and natural language in question.

In technology, both primary and secondary term formation suffer from a heavy proliferation of variants and synonyms. These appear either accidentally, because of parallel industrial developments, or deliberately, in response to the need for popular versions of scientific terms and product differentiation. Unlike the relatively stable terminology of science, technological terminology is volatile. This volatility is caused by changes in materials, methods of production, design, and so on. It is further accentuated in secondary term formation where knowledge is transferred from one linguistic community to another and new terms are therefore created in the target language. Several methods of secondary interlingual term formation co-exist; they include borrowing, loan translation, paraphrase, parallel translation, adaptation and complete new creation. These methods may be used simultaneously or sequentially and often give rise to several alternative or competing new terms. It can therefore take time before a terminology stabilizes in this field.

Attitudes to secondary term formation

In principle, the practical problems of secondary term formation are the same all over the world; in practice, differences exist between industrially highly developed and less developed linguistic communities. For example, linguistic communities in Europe by and large consist of majority language groups, each having developed a standard language which is widely respected and used by the formally educated classes. The language is fully developed in all modes and for all techniques of expression and is therefore capable of hosting new concepts transferred from other linguistic communities. The attitude to secondary term formation in these countries is consequently one of monitored laissez-faire, with occasional intervention, in the knowledge that the tradition of primary term formation in the national language is capable of finding its own mixture of acceptable borrowing, adaptation, etc. Countries without such a tradition consider language development as either a precondition for, or an inevitable accompaniment to, social welfare and economic growth. They link technological advancement firmly to language development, which is seen as the first phase of technology transfer and industrial progress. Thus term formation becomes a matter of general education and even of literacy campaigns, as various UN programmes testify.

Through borrowing, loan translation, paraphrase and so on, the languages of developing countries are influenced by other languages and may, as a consequence, widen their means of expression. They find this influence more or less acceptable according to common elements between the exporting and importing languages. Current attitudes to secondary term formation can be broadly divided into purist and permissive and, on the whole, mirror existing attitudes to any kind of foreign language influence. There are, however, two exceptions where even a strictly purist approach may be relaxed. One is the attitude

towards transnational or international terminology, where there is greater tolerance; the other is the attitude to whole families of terms which, having entered the language, prove useful and are therefore more readily accepted by the host community. While a permissive attitude is generally preferable, since it respects the self-regulatory mechanisms of language, it cannot be defended under circumstances of massive terminology transfer into a linguistic vacuum. Occasional imports, in the form of direct borrowings, have to coexist with and come under the influence of established terms in a given subject field. When the entire subject field is new, the importing language has no pattern of absorption to offer and hence needs a general policy for secondary term formation.

In order to monitor the creation of terminology, developing countries have been setting up language planning agencies, some of which build up indigenous terminologies and, in the process, establish their own criteria for influencing term formation. On the whole, linguistic communities which import scientific and technological knowledge tend to prefer the use of their own linguistic resources for the creation of terminology. Total and partial translation of phrases and compound terms are a productive means of lexical expansion. Loan translations may be literal, word-for-word substitution of the lexical components of compounds, or they may necessitate some syntactic reordering of the compound elements in accordance with the target-language grammar. Loan translation is generally preferred to direct borrowing, but neither form of term creation is acceptable if it violates the natural word formation techniques of a linguistic community. Adapted borrowing initiates changes on the semantic level; it may, for example, particularize a polysemous word, borrow from general into special language or shift the original meaning of the borrowed term. Loan words may make orientation in international technical literature easier for a small minority, but a modem terminology, developed through native means, is more widely useful.

Technical support for term creation

The process of creating terminology is assisted by a variety of tools. For example, there is a growing number of TERM BANKS which provide listings of terms. Such listings support the theoretical knowledge and the practical know-how for a systematic survey of existing linguistic forms which can then guide the choices to be made in creating new terms. Industrialized countries have large amounts of data in machine-readable form which can be processed so as to supply appropriate information about the term-creation patterns of any one discipline; developing countries increasingly have trained terminologists with an understanding of computational techniques for information gathering and processing. Other useful tools include frequency dictionaries, reverse dictionaries, and permuted indexes which bring together all the word forms of complex compounds. There are also other listings which group words by some type of semantic relationship, for instance thesauri and synonym dictionaries. These can now be produced automatically from existing databases. Technical assistance is available to collect existing and disseminate new scientific terminology as it evolves, thus avoiding duplication, distortion and misunderstanding. INFOTERM, the International Information Centre for Terminology set up by Unesco in 1971, acts as a clearing-house and referral agency for work on terminology worldwide. Small dictionaries can now be provided for text editing packages, used for writing product or service documentation in one or several language versions. In this way, greater terminological consistency can be maintained in both original documents and their translations. In addition, language planners and terminologists, even individual translators who have to create terms, can now build up their own collections of terms on small computers and so control the work they themselves are engaged in.

The International Organization for Standardization (ISO) has for many years been concerned with providing guidance on the creation of terms (see ISO 1988). The advice offered by ISO can be summarized as follows:

- Dterms should consistently reflect some key features of the concepts they are linked to in order to facilitate precise reference. At

the same time, they should be as economical as possible without giving rise to homonymy
- terms should be lexically systematic and should conform to the phonological and morphological rules of the language
- terms must conform to the general rules of word-formation of the language, that is they should allow composition and derivation where appropriate
- the meaning of a term should be recognizable independently of any specific context.

In addition to the type of advice summarized above, efforts are also being made now to provide guidelines for the highly specialized and relatively rare occurrence of naming internationally agreed concepts.
See also:
TERM BANKS; TERMINOLOGY, STANDARDIZATION; TERMINOLOGY, THEORY.

Further reading

Arntz and Picht 1989; Cabr®1993; ISO 1988; Rondeau 1981; Sager 1990; Sonneveld and Loening 1993.

JUAN C.SAGER

Terminology

standardization

All languages are subjected to processes of restriction at all levels of articulation. These can take various forms, including regularization, unification and standardization.
The standardization of terminology is a two-step process which consists of (a) unifying and fixing each referent, and (b) unifying and standardizing its designation. This process is analogous to and motivated by the industrial standardization of manufactured goods and processes. For economic reasons, society endeavours to achieve identity or compatibility in industrial production and other spheres of activity in terms of measurements, quality, types of performance, safety, etc. In order to communicate the results of this process of standardizing objects, it is essential to designate the newly standardized product by an equally standardized name, which is then firmly associated with the measurable or otherwise clearly defined properties of the object. The name of a standardized object is therefore entirely fixed in its reference and can only be used correctly for other objects with the same characteristics. Standardized terms, with their unique reference to identically defined objects, occupy a special place between individualizing proper names and multifunctional general words.
The task of standardizing terms is usually carried out by industry-supported standardization committees which are organized into national standards institutes, often with national government assistance. The value of this work can be measured by the degree of adherence to the rules that are established for this activity. In standardization committees, it is normal for powerful groups of language users to impose their terminology on smaller groups. If, for example, a successful manufacturer has set a virtual standard for such products as television receivers, video recorders or personal computers, it is highly probable that this manufacturer will also provide the models for the standardized terminology associated with these products, their components and the way they operate.
In recent years, the process of standardization has been applied to the language used in databases, to unify its terminology and thereby increase the effectiveness of retrieval. This work has a monolingual and a multilingual dimension and may use thesaurus-like devices to create bridges between the natural language of the searcher and the artificial language of the query system. Regular users of such systems readily adopt standardized expressions which ensure success in consulting the database.

Motivation

The immediate motivation for standardization may come from all manner of commercial reasons or be the result of security and safety considerations. It is generally introduced when there is a need for it, for example

a case, a choice has to be made between alternative designations for the same concept. The formulation of a standard implies that there is prior intention among potential users to agree on usage.
So, in addition to fixing the meaning of each term, standardization usually involves a choice from among competing terms. The communicative usefulness of a term is determined by its accessibility within a given language or sublanguage, the transparency and precision of the relationship between the linguistic form and the corresponding concept, and the appropriateness of the term in the context of its typical linguistic and pragmatic environment, for example whether it is a full or abbreviated form. In sum, the pragmatic criteria for selecting one term rather than another are generally based on considerations of:

- economy: one of the competing terms may be noticeably shorter and easier to write and remember correctly
- precision: one term may be more transparent and less ambiguous in its reference than another
- appropriateness: for example, one term may be more widely used than, and therefore generally preferred to, another term.

Methods of standardizing terminology
Standardization works prospectively and retrospectively.
Prospectively, standardization can anticipate the need for naming new concepts and establish rules for arriving at these names. For the taxonomic sciences, nomenclature commissions in such areas as botany, zoology, virology and geology have issued detailed descriptions of the procedures to be adopted in naming a new entity and making this name known. The International Union for Allied Chemistry and Physics also provides rules for coining terms within its purview. This work is long-established and has proved extremely valuable in the areas where it can be applied, such as the classification of diseases, viruses, minerals, chemical compounds, plants and animals. Because of the use of Greek and Latin word elements, such names can be considered international and are, in most cases, internationally accepted, irrespective of the coexistence of any popular alternative names. But the scope for such unified naming and definition with reference to clearly recognizable objects or phenomena is virtually exhausted, and any attempts at national and international harmonization of designations in other spheres has proved much more complex.
Retrospectively, standardization has to respond to situations where difficulties in communication have already arisen. These difficulties can be caused by several factors, for example:

- The development of new ideas or objects, especially in an industrial environment, usually occurs in more than one place and may, therefore, lead to parallel designations for what later turns out to be the same concept or object.
- The development of new objects is an ongoing process. This makes it difficult to define their characteristics in order to fix a suitable name until they have been fully evolved, which in practice means that they are commercially designed, tried, tested and sometimes even marketed. By that time, provisional names have usually become established, and only the intervention of outside bodies can effect a change of name.
- It is only when there has been full standardization of certain significant features of objects which appear to justify a different name that any call for a standardized term can be justified.

Most industrial standardization is therefore a retrospective activity which follows naming after an indeterminate length of time. In many cases, alternative names continue to exist indefinitely, and it is only such extraneous influences as the market dominance of a product or the disappearance of older technologies which eventually determine the survival or otherwise of such terms. National standards organizations issue guidelines for the selection, definition and naming of terms (see for example BS3669, 1963). The International Organization for Standardization (ISO) has also issued a number of basic recommendations for coining terms within the international

community and regularly updates them in order to keep them in line with modern automated methods. In addition, national standardization bodies regularly issue glossaries of terms. However, there is still considerable diversity in the visible end product of this labour, which demonstrates the difficulty of unifying the methods of compilation, not to mention coining terminology.

Glossaries

People who want to adhere to object standards, to control compliance with standards, or simply to know of their existence must go via the medium of language. They therefore expect the language of standards to be clear, precise and unambiguous. Consequently, the standards themselves contain provision for standardizing designations by means of definitions. Agreement on the terms used is one of the first steps in the long process of drafting a standards document. Unification, rather than full standardization of terminology, is therefore a by-product of the work carried out by the various bodies concerned with standardizing objects, processes and measurements.
Consulting standards and glossaries of standards does not, however, necessarily give a comprehensive picture of the conceptual and terminological structures of a particular topic. The reason for this limitation lies in the fact that glossaries issued by standards organizations contain:

- Ďterms defined identically in a given standard and its associated glossary
- Ďterms defined in the glossary of a standard but not in the standard itself
- Ďterms which are defined more narrowly in a standard than in its associated glossary
- Ďundefined terms used in standards but excluded from the glossary.

This discrepancy arises for two reasons. The first is that glossaries can be written before the process of standardization begins. For example, a major standard may be preceded by a glossary of the main terms of the relevant subject area. The second reason is that glossaries can be compiled subsequently in order to collect the terminology of a field that has been covered by a number of standards. Both approaches are distinct and require different methods of documenting standardized terminology. In the first instance, compiling a glossary is preparatory to standardization and therefore involves establishing the groups of concepts which are relevant to the standard or standards in question before finding, selecting and fixing their designation. This type of work is necessarily provisional, since the process of standardization which follows may yet develop new concepts or modify existing ones, which then have to be named and fitted into the terminological system. In the second instance, the requirement is to collect, order and harmonize existing terms that occur in standards and with which specific definitions are already associated. The end product is a definitive list, in classified and alphabetical sequence, of preferred and defined or non-preferred and deprecated terms.
While ISO attempts to coordinate international standards, the ISO documents which record such agreements, though written in the three official ISO languages (English, French and Russian), cannot be relied on by translators, for two reasons. First, any ISO standard is valid for a particular country only after it has been endorsed by that countryôs standards organization, which may introduce minor changes. Second, the terminology of such standards is only ISO English, French or Russian and has to be adopted by each country using this language before it can be considered authentic. There may thus be different ISO approved standard terms in British English, Australian English and American English, etc.

The benefits of standardization

Standardized terminology assists in the achievement of effective interaction among specialists by speeding up the process of communication. The conscious use of standardized terminology assumes that participants have agreed to forego individual interpretations of terms and concepts. It is economical because it assumes prior agreement on reference among specialist users. By establishing a clear one-to-one equivalence between terms and concepts, a higher level of precision is achieved and instances of misunderstanding are avoided.
Standardized terminology is highly efficient in

certain types of communicative activity because it permits the originator of a message to establish a clear basis of assumed knowledge. Recipients of the message can recognize the knowledge assumed by the use of standardized terms and adjust their reading accordingly. Users themselves assist in the process by agreeing to relax the aesthetic, emotive and other non-informative requirements of language in order to enjoy the greater efficiency created by standardized reference.

Standardization is not, however, an aim in itself but merely a device used to optimize the communication of information. It is part of a process of planned language development; it artificially exaggerates certain of the natural tendencies of language but none the less respects the limitations of language in representing and communicating knowledge. The phenomenon of standardization can only be properly understood and exploited within this functional framework.

Limitations

General language is semantically regularized in a process which is documented in dictionaries. But the system always permits variation, as can be seen in the degree of divergence among dictionaries. It is only in the special reference of restricted subject language that unification finds scope, since this is the area in which it becomes imperative to fix designation. The level of agreement required by standardization about a given knowledge structure and its unequivocal linguistic representation can only be assumed in specialist communication. The vigour of standardization which fixes the reference of a term is not compatible with the creativity of general language and is therefore only applied by small groups of language users, mainly in the restricted morphology of nomenclature or the special syntax of patents and other legal documents.

Standardized terms are widely used in cases where the differences among language users are minimal in terms of situational, social and intellectual roles, for example in discourse among specialists. The greater the differences between speakers the greater the need to use a higher proportion of definitions, paraphrases and circumlocutions rather than standardized terms.

Standardization can only be applied to codified knowledge. In areas where knowledge is undergoing change, meaning can be temporarily fixed by means of stipulative definitions which tentatively associate a term to a concept that is still susceptible to modification.

In sum, the standardization of terms occurs after the standardization of objects. It requires (a) the choice of a suitable term, and (b) fixing this term and its definition. Standardization is essentially a deliberate attempt on the part of society to simplify expression forms. It requires a reduction in the complexity and variety of designations and hence of their overall number. It is a social and economic activity which relies on consensus. This consensus can be broken at any time and therefore needs regular confirmation. The implementation and verification of terminological standards can be carried out by the users themselves.

Introducing standardized terminology in any area of knowledge obliges some parties to make changes in their linguistic practices in the interest of the common good.

See also:

TERM BANKS; TERMINOLOGY, APPLICATIONS; TERMINOLOGY, THEORY.

Further reading

BS 3669 1963; Cabr®1993; Interrante and Heymann 1983; ISO 704 1987; Sager 1980; Strehlow 1988.

JUAN C SAGER

Terminology

theory

The importance for translators of understanding the basic principles of a theory of terminology is twofold. First, a theory of terminology attempts to explain the behaviour of terms, in so far as it differs from the behaviour of words and proper names, with respect both to knowledge and understanding and to the use of such terms in special or

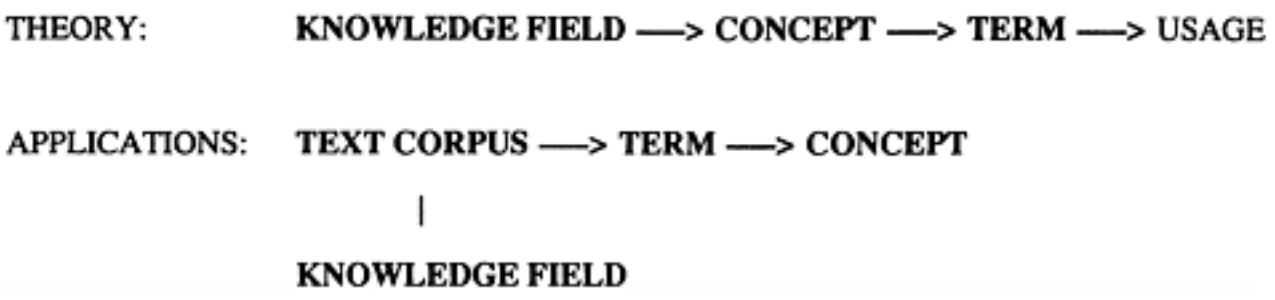


Figure 8: Terminology

sub-languages. Second, it attempts to explain the difference between word and term formation and, in particular, to define the scope of neology, that is the practice of coining new words. This entry presents the theoretical foundation and basic premises of terminology, which provide a methodology for the practical work of compiling technical glossaries and finding translation equivalents. A theoretical foundation also contributes to our understanding of term formation processes and the motivation of neologisms.

Just as lexicology is the study of a type of lexical item generally referred to as **words,** so terminology is the study of **terms.** Terms, together with words and proper names, constitute the general class of lexical items. But whereas names refer individually to objects and people, and words refer arbitrarily to general conceptsð both inside the linguistic system and in the real world (Saussure 1916), terms refer deliberately to specific concepts within particular subject fields and therefore constitute a sub-system of knowledge. Lexical items can be studied either as purely linguistic entities, for example in terms of morphology and sense relations, or as referential entities. Terms, by contrast, are always studied in relation to the conceptual system to which they belong and in which they function as depositories of knowledge.

Translation and terminology

Translation and terminology function on two different linguistic and cognitive planes and, as disciplines, focus on different areas of language study. Translating is arguably a fundamentally applied linguistic activity, concerned with the manipulation of texts. Terminology, on the other hand, is a discipline which straddles both theoretical and applied linguistics and uses texts only as one of a range of source materials in one of its many applications. Terminological theory proceeds from abstract cognitive units called **concepts** to the identification of appropriate linguistic expressions or **terms.** The dual approach of terminology is illustrated in Figure 8.

In its simplest form, the focus in translation can be said to be on the linguistic representation of a cognitive unit; the translator moves from the linguistic item to the concept in order to find a corresponding linguistic realization in another language. It could therefore be concluded that translators only need a minimal theory of terminology in order to find terms which correspond to the same concept in two languages. The reality, however, is more complex: translators often find that they need to establish identity among concepts, to deal with instances where concepts are similar rather than identical, and to create target language terms for new concepts.

The difference between translation and terminology can be summarized by saying that translators deal with instances of **parole** (i.e. language in use), whereas terminologists may use instances of parole but are essentially concerned with recording facts of **langue** (i.e. language as an abstract system).

Concepts, definitions and terms

The theory of terminology is concerned with concepts, their definitions and their linguistic realization as terms.

Concepts

In the International Standard ISO 704 (1987), concepts are defined as units of thought, used to structure the knowledge and perceptions of

the surrounding world. Hence, concepts are the exponents of structured knowledge spaces. They appear in the form of primitives. Alternatively, they can appear as complex concepts, in which case they are formed by linking primitives into new combinations. There is scope for an infinite number of concepts. However, very few of these potential concepts are realized in language because, as a discrete medium, language is restricted in the range of expression forms available to it.

Each individual acquires through his or her education both the general structure of the knowledge space of their society and the linguistic expression forms for accessing this knowledge. We understand passively when we have only a vague idea of the place of a concept in the knowledge space. We understand fully when we know the precise place of a concept in relation to other concepts. It is unlikely, as far as general language is concerned, that two individuals will assign precisely the same region of knowledge space to the same concept, but a certain consensus is provided by the social norm which sets the confines of a traditional knowledge structure, the bounds of disciplinary subspaces and the configuration of concepts in any one discipline. It is consensus which decides, for example, when a fork-like object can no longer be called a fork, whether the word *stress* is acceptable in phonemics, and whether dialectology is or is not part of sociolinguistics. The greater the number of concepts to be accommodated in a discipline or subject field the greater the need for differentiating the concepts in question. At the same time, the need to avoid overlaps between concepts will require greater precision in the delimitation of concepts against each other. This greater precision is what we understand by special reference, which distinguishes terms of special subject languages from words of the general language. For example, in general reference, *cat* can be qualified as fierce, aggressive, devious, elegant, etc. In special reference, on the other hand, a cat is a species of the genus *felis*. Only qualifiers of natural features can be applied in the case of the latter, and connotations and transferred meanings are irrelevant. There is thus a difference in degree between the structure of concepts in the subspace of a discipline and the less well-defined, less disciplined structure of general knowledge.

Definitions

We expect to find definitions of words in dictionaries because a dictionary proceeds semasiologically from the word to its meaning. Terminology, by contrast, proceeds onomasiologically: here we identify a concept and then go on to define it before we decide to name it. In the printed definition we find in terminological glossaries there is, therefore, a coincidence of name and concept in the **definiendum** or item being defined. Unlike the dictionary definition which explains words by means of other words, the terminological definition serves the function of establishing a clear link between the linguistic system and the conceptual structure of knowledge. In terminology, definitions are by preference of an analytic and synthetic nature. First, they attempt to link the concept to be defined (the **definiendum**) to its most closely related broader concept (the **definiens**), thus fixing its place in the structure of knowledge. And second, they attempt to describe in which way this concept differs from other concepts in the same area of knowledge. Concepts can be defined more than once in order to anchor them in the knowledge structure of a particular subject field.

The terminological definition has to be as detailed as necessary to differentiate a concept and its name from other concepts and names and so avoid the kind of fuzzy reference which, in lexicography, allows definition by means of synonyms. Terms should be defined in such a way as to avoid overlaps of meaning, such overlaps being a common technique for defining words in dictionaries. The following example of a terminological definition comes from ISO 6156 (1987):

> **directory:** In data processing, an index to the location of data fields within a record, containing the tag, length, location and specifier of each data field within the record.

One consequence of the defining process, which theoretically precedes the naming process, is that the latter is also seen as a conscious, deliberate activity which responds

to our need to classify and order the concepts of this world and to reflect this classification, as far as the constraints of the linguistic system permit, in the way we name such concepts.

Terms

Terms differ from words in that they are endowed with a special form of reference, namely that they refer to discrete conceptual entities, properties, activities or relations which constitute the knowledge space of a particular subject field. In order to differentiate between general and special reference in linguistic parlance, a distinction is established between **terms** which have special reference within a particular discipline, and **words** which function in general reference over a variety of subject fields. And, to increase the specificity of reference, agreements are concluded on the precise meaning and expression forms of lexical items by means of processes of regularization, harmonization and standardization (see TERMINOLOGY, STANDARDIZATION). We thus have conscious processes of term selection and creation in the sense of adopting characteristics of artificial languages.

Special subjects are therefore differentiated from general knowledge primarily by the nature of reference, and also by the fact that they contain additional concepts. This difference is one of degree, and it is therefore more appropriate to speak of general reference and special reference as two extremes within which language can and does vary. As we can actually see in scientific papers, university textbooks and popular science and newspaper articles, the distinction between general and special knowledge takes the shape of a cline in practice.

As far as terms are concerned, we can say that behind each term there should ideally be a clearly defined concept which is systematically related to the other concepts that make up the knowledge structure of the text or discourse in question. The choice of the term should reflect this concept effectively and unambiguously, and the outward form the term takes should be generally acceptable. Another important difference between terms and words is that a term keeps its life and its meaning only for as long as it serves the system of knowledge that gave rise to it. In actual usage, terms are influenced by the same factors as words. If they are long, they are usually shortened in discourse among specialists, with different variants emerging according to the social, formal or even geographical stratification of occurrences of texts. In practice, therefore, we encounter variants of a term without always knowing precisely which of these forms is more widely accepted than others, or which could be considered the unmarked, neutral form to be used as a safe option. There are also cases where a term has no parallel variant in a target language of translation. Translators are therefore basically always dealing with variants, except where a concept has only one designation. They need to undertake their own research to establish in which setting a variant is or is not acceptable. Besides being able to separate terms from words, identify compounds or other juxtapositions as single units or casual collocations, translators must also know how to recognize variants and should have criteria for finding the standard form, etc. Only if definitions can be said to be describing the same object is it possible to speak of the same concept.

This broad overview has introduced the important concept of sublanguages, the most prominent lexical manifestation of which is terminology. Sublanguages are indeed the bridge between a theory of translation and a theory of terminology. Through the study of terminology, translators can see more clearly the connection between the conscious use of language and our ability to shape the tools we use for communication.

The issues which are of central concern in a theory of terminology and which are particularly relevant from a translatorôs point of view are:

- the distinction between terminological-linguistic structure and conceptual structure
- the co-existence of parallel conceptual structures which are sometimes culture- and language-conditioned and sometimes occur within the same language group
- the complete dependence on definitions as the only access point and bridge between concept and term.

Other aspects of terminology work which are of particular interest to translators include applications of terminology in the form of such tools as dictionaries, glossaries and TERM BANKS; methods of documentation; methodological issues in terminological problem-solving; and finally the question of object and language standardization.
See also:
TERM BANKS; TERMINOLOGY, APPLICATIONS; TERMINOLOGY, STANDARDIZATION.

Further reading

Arntz and Picht 1989; BS 3669 1963; Cabr®1993; Felber and Budin 1989; ISO 704 1987; Rey 1979; Rondeau 1981; Rondeau and Felber 1981; Sager 1990; Sager et al. 1980; W¿ster 1970.

JUAN C.SAGER

Text linguistics and translation

Although invariably lumped together under the heading ódiscourse analysisô, a considerable number of approaches to the analysis of language beyond the sentence would be more appropriately viewed as ótext analysisô. In terms of the distinction between text and discourse adopted here, text analysis is essentially concerned with the organization and mapping of texts rather than with social relationships and interaction through texts, the latter being, strictly speaking, a discourse analytic aim. A different distinction is sometimes made between discourse analysis as the study of spoken interaction and text linguistics as the study of written interaction, but this distinction is not adopted here.

Register analysis in translation studies

Text analysis has largely been more concerned with characterizing than with explaining meaning. This is clear in an influential trend in applied text linguistics which has found its way into the literature on translation. The study of language variation, or what has come to be known as **register analysis,** may be traced back to Halliday, McIntosh and Strevensô definition of **register** (1964:87): óLanguage varies as its function varies; it differs in different situations. The name given to a variety of a language distinguished according to use is ñregisteròô. A year later, Catford (1965:38) set the tone for the variation debate in translation studies:

> The concept of a ówhole languageô is so vast and heterogeneous that it is not operationally useful for many linguistic purposes, descriptive, comparative, and pedagogical. It is therefore desirable to have a framework of categories for the classification of ósub-languagesô or varieties within a total language.

Despite the usual time lag for theories of linguistics to be first accepted in applied linguistics and only then recognized in translation studies (Chau 1984), translation theorists lost no time in making use of insights yielded by register analysis. A number of studies soon appeared, representing what turned out to be important landmarks in the development of a óscienceô of translation (Gregory and Carroll 1978; Gregory 1980). In the process, this new trend informed a number of textbooks and manuals in active use until today in many a translator-training programme around the world (e.g. Neubert 1985; Nord 1991).
The model of language variation to which this particular trend in translation theory subscribes focuses on two basic dimensions: one has to do with the óuserô, giving rise to an emphasis on dialectal meaning, and the other with óuseô of language, leading to an emphasis on registers (see QUALITY OF TRANSLATION). User-related variation includes such factors as the geographical, historical and social provenance of the speaker, the standard language variable, as well as idiolectal meaning. Use-related variation subsumes aspects of message construction such as **field** or subject matter, **tenor** or level of formality, and **mode** or the basic distinction between speech and writing. Text analysis has specifically attended to the characterization of a level of meaning that is located within the latter type of variation, and

translation theorists followed suit. Indeed, defining the register membership of the text came to be considered a prerequisite to successful translation. For example, an appreciation of register is important in translating and/or interpreting an utterance such as óShe is sectioned [in a hospital] for 28 days and became one of those called specialled, which means you have a nurse following you everywhere you go.ô In the initial stages of dealing with a text such as this, translators and interpreters are encouraged to work with a description of the user (in this case, dialectal variation would be important) and, perhaps more significantly in translation, with an account of the use to which language is put. Thus, the field of discourse (for which numerous glossaries and terminologies are developed), level of formality and mode would all ideally need to be identified prior to embarking on the translation task. In the present example, the medical field to which *sectioned* belongs, the semi-formal tenor and the spoken mode of the message would be considered crucial aspects of the meaning of the text, and the contribution of register analysis lies in systematizing such contextual variables for the benefit of language users in general and translators in particular.

This approach to text analysis has not gone unchallenged, however. It has been pointed out that anything beyond a superficial understanding of what register-membership involves would reveal that mere characterization (i.e. register specification) of meaning is far from adequate (Hatim and Mason 1990, 1997). To do justice to intended meaning, it has been suggested, translators would have to consult a different kind of dictionary, one which lists pragmatic meanings and covers socio-textual practices such as irony, resentment and so on (see for example Neubert 1985, Baker 1992).

Text typologies

Translation theorists have continued to assume that textual and discoursal meanings are closely bound up, and that any separation of the two could only be accepted as a convenience. In other words, text analysis has been seen as an initial exercise which has to be supplemented by the identification of other important levels of meaning that are primarily discoursal in origin. Recognizing this need, translation studies has not stagnated at the level of register rudimentaries, and notions such as text-typologies, which essentially extend the register-analytic framework thus became fashionable.

With the goal of siting the various interactive acts within some larger interactional frame, many attempts have been made to set up a typology of texts. A number of trends may be identified. First, texts have been classified according to criteria such as field of discourse, and statements were made about subject matter as the basis for lumping texts together, giving rise to types such as journalistic texts, religious texts, scientific texts and so on (Crystal and Davy 1969). Despite the inherent lack of adequate predictive power, such typologies have indeed been influential, informing translatorsô decisions and forming the theoretical background of many a programme in translator training, to name but one area of applied translation studies.

Another trend in text-type research has taken **domain** as the basis for developing a different classification of texts into types such as literary, poetic and didactic (Beaugrande and Dressler 1981). Text types identified in this approach, however, have exhibited an odd mixture of categories fluctuating between ófieldô in the sense of subject matter and ódiscourseô in the institutional sense. Didacticism, for example, is a domain of textual activity as well as a set of attitudinal meanings, an interlocking of contextual planes that is too complex and too over general to yield any meaningful categories with which translators can work. But, functional criteria such as these have, once again, formed the basis of a number of theories of translation and practical guides to the translator (see for example Picken 1986, Anderman and Rogers 1988).

In addition to these two basic conceptions of text types, a number of functional typologies have been suggested. A few are based on the notion of ódegree of translatabilityô (Gulich and Raible 1975), but the majority adopt a three-way distinction between expressive, informative and vocative texts (e.g. Newmark 1981, Roberts 1985). These points of orientation link up with Buhlerôs organon theory in which language is taken to be a tool

for dealing with emotive meanings (where the producer is under focus), referential meaning (where the subject matter is under focus) and connotative meanings (where the receiver is under focus). The problem of overlap still remains unresolved, and such typologies could not therefore be said to have minimized reliance on intuition. However, a recognition of functional criteria has shed some useful light on the translation process; it has made possible an appreciation of the fact that texts are essentially hybrid and that, ultimately, text typologies can only account for predominant tendencies. To be exact, it was predominant contextual focus which came to form the basis of a text typology that has made its mark not only on translation theory but also on the practice of translating and the training of translators (Werlich 1976). Three major contextual foci, subsuming a number of other subsidiary ones, are distinguished: a focus on states, events, entities and relations (basic to the text-type conceptual, descriptive and narrative **exposition),** a focus on the evaluation of concepts (basic to the text-type **argumentation)** and a focus on the formation of future behaviour (basic to the text-type **instruction).** Various text forms are distinguished within each of these types, accounting for the influence of variables such as field, mode and tenor in message construction.

This text-in-context typology exhibits two basic strands, only the first of which may be appropriately considered here under text analysis, the other being more of a discoursal matter (see DISCOURSE ANALYSIS AND TRANSLATION). The text analytic angle relates to texts as linguistic units, displaying specific structure formats and patterns of cohesion. The discourse analytic aim, on the other hand, would interrelate text grammar and pragmatics (Zydatiss 1983) and deal with issues such as the kinds of text available to particular groups of users and not to others, the ideological implications of such distribution and the socio-cultural implications of text-type deficit both within and across semiotic boundaries (Martin 1985).

Hierarchical text structure

It has been argued that an important part of analysis, especially for the purpose of transla tion, involves the description of the suprasentential structure of the text or social transaction (Zydatiss 1983, Tirkkonen-Condit 1986, Saĉadeddin 1989). Basically, text structure analysis involves identifying interactive acts and siting them within some larger interactional frame. The compositional plan underlying this kind of text formatting includes a set of organizing principles which determine how written or spoken messages are moulded to fit particular structures. Linear progression from words to phrases and clauses, it has been suggested, does not account for the way we process text (de Beaugrande 1978). In practice, we are conscious that each element of structure, whatever the analytic model one happens to be working with, is ultimately active in fulfilling a particular function (for example, an event in a narrative or a step in an argument).

Within this functional slant on text analysis, models of text structure found to be particularly helpful to the translator have been those which can combine both mapping and negotiation, characterization and interpretation of meaning, in dealing with the way texts are put together. Here, the basic assumption is that in the way texts are formatted, ideological meanings are read off and it is the interaction between this product and process of textuality which should form the focus of the translator at work (Bell 1988). For example, text structure has been most usefully studied from the standpoint of cross-cultural differences in the utilization of persuasive strategy (Hatim 1991), with reference to degree of oracy and literacy (Saĉadeddin 1989) and in terms of macro-illocutionary force (Tirkkonen-Condit 1986).

Texture

Another domain of text linguistics which has attracted much attention is texture, or structure-in-detail. Work on texture has occupied a prominent place in text linguistic research and has thus, albeit gradually, found its way into translation studies, focusing in particular on two areas: cohesion and theme-rheme analysis.

Cohesion

From the perspective of text analysis, work on cohesion has been the single most important

area to attract the attention not only of linguists from a variety of persuasions but also of theorists and practitioners in the field of translation (see, for example, Blum-Kulka 1986, New-mark 1988, Baker 1992). The principle on which cohesion studies are founded is a simple one: each sentence after the first is linked to the content and/or form of one or more preceding sentences by at least one ótieô. These ties fall into five basic categories of cohesive relationships: reference, substitution, ellipsis, lexical cohesion, and conjunction. Although the majority of cohesion studies have been characterized by a surface bias, it is becoming increasingly more common in translation studies to assume that cohesion has to be examined in terms of underlying coherence if it is to yield any useful insights. For example, the analysis of ellipsis simply as deletion can be helpful only when supplemented by the various added meanings that the use of such a cohesive device takes on in context, meanings such as intimacy or intensity (Fowler 1986). It is this search for underlying coherence, over and above surface manifestations of this or that cohesive tie, that has proven to be most relevant to the work of the translator. Numerous languages disallow or at least disprefer ellipsis as it is known, for example, in English, but the question is whether they also disallow or disprefer the expression of intensity or intimacy. Cohesion implies coherence, and it is the motivations behind the use of a particular cohesive device, rather than the device itself, that ought to be taken into consideration in the act of reworking a text (see for example Blum-Kulka 1986).

Theme and rheme analysis

Theme and rheme analysis is another area that has attracted the attention of some translation scholars. The basic premise here is that sentences consist of themes, which present known, context-dependent information, and rhemes, which present new, context-independent information. Because they represent new information, it is rhemes rather than themes which push text development forward.

Just as coherence has been invoked to put soul back into the study of cohesion, the notion of thematic/rhematic progression has proved helpful in ridding basic theme-rheme analysis of its inherent sentence-orientedness. **Thematic progression** can be defined as ótheô choice and ordering of utterance themes, their mutual concatenation and hierarchy, as well as their relationship to hyperthemes of the superior text units (such as the paragraph, chapter,é , to the whole text, and to the situationô (Daneġ 1974:113). Texts have been found to exhibit interesting patterns such as a simple linear progression, where Theme 2 redeploys Rheme 1, or a progression where a continuous theme is deployed, i.e. where the same theme is picked up again and again. A trend of theme-rheme analysis initiated by researchers like Deyes (1978) has successfully pointed translation theorists in the direction of a much more fruitful line of enquiry. This involves grafting text-typological considerations onto patterns of thematic progression as these unfold. Thus, it has been argued that a so-called ósimple TPô (where rheme becomes theme in subsequent discourse) is in fact a highly turbulent structure characteristic of argumentative texts. Continuous themes, on the other hand, are typical of straightforward exposition, as in the case of news reporting (Hatim and Mason 1990, Hatim 1991).

See also:

DISCOURSE ANALYSIS AND TRANSLATION; LINGUISTIC APPROACHES; PRAGMATICS AND TRANSLATION.

Further reading

Baker 1992; de Beaugrande 1978; Blum-Kulka 1986; Gregory 1980; Hatim 1991; Hatim and Mason 1990, 1997; Neubert 1985; Nord 1991; Roberts 1985; Saâdeddin 1989; Tirkkonen-Condit 1986; Zydatiss 1982, 1983.

BASIL HATIM

Think-aloud protocols

Interest in the ôblack boxô of translation, i.e. the thought processes which take place when someone is translating a text, is probably as old as translating itself. Translators have also

analysed their own translation methods, for example the problems they encounter while translating a particular (literary) text and how they solve them (see for example Bly 1984; Ray 1976; Weaver 1989). In the 1980s, experimental methods began to be borrowed from psychology to gain access to what goes on in the translatorôs mind. The most popular of these has been the óthink-aloudô (or óthinking-aloudô) method, which involves asking a translator to translate a text and, at the same time, to verbalize as much of his or her thoughts as possible. Subjects involved in such experiments need special training to enable them to verbalize freely instead of analysing and commenting on their thought processes. Subjectsô performances are generally recorded on audio- or videotape; the term **think-aloud protocols,** or **TAPs** for short, refers to the written transcripts of such recordings.

At the most general level, the purpose of TAP studies is to gain a better understanding of the psychological and linguistic mechanisms involved in the activity of translating. More specific areas of research have included, for example, problem-solving strategies (Krings 1986; Lº rscher 1991), criteria for decision making (Tirkkonen-Condit 1990), and creativity in translation (Kussmaul 1991). At the early stages of process-oriented empirical research, the emphasis tended to be on formulating, testing, and refining hypotheses about what goes on in the óblack boxô.

Thinking aloud as a method of data collection

The problem with investigating the processes of the human mind is that they are not available for direct observation. In psychological research, various methods have been developed to gain access, albeit indirectly, to mental processes. Thinking aloud is one of a large suite of data collection methods known as **verbal report procedures or introspective** methods. These include, for example, (traditional) **introspection,** where the subject of the experiment carries out a self-analysis of his or her own thought processes, and **retrospective verbal reporting,** which takes place after rather than during the performance of a given task for the experiment. In contrast, thinking aloud is concurrent (takes place simultaneously with the task performance) and undirected (subjects are not asked to verbalize specific information). As a result, TAP data is considered more complete and more reliable than introspective or retrospective reports: more complete because there is less likelihood of forgetting or omitting information, and more reliable because there is less likelihood of distortion (Ericsson and Simon 1984). In other words, the method of thinking aloud in data collection attempts, as far as possible, to elicit unedited data; it is then the task of the experimenter to investigate whether ð and if so whichð regularities appear in the data. To facilitate verbalizing and to prevent subjects from analysing their own thoughts (i.e. introspecting), some researchers have recommended that subjects should receive special training and be given warm-up tasks before the experiment proper (Ericsson and Simon 1984, 1987).

Verbal reports have had a highly controversial history in psychology, ranging from unconditional acceptance by structuralists to total rejection by behaviourists. Contemporary assessments tend to be less extreme, and most scholars now maintain that, when elicited with care and analysed with sufficient awareness of their limitations, verbal reports can provide rich and useful data on human thought processes (Ericsson and Simon 1984). One important and controversial question still remains though as to whether verbal report data provides access to mental processes or to the (intermediate) products of these processes (sometimes called **mental content;** Nisbett and Wilson 1977). The answer depends largely on the definition of **process**. If mental processes are defined as neural activities, they obviously have to be considered inaccessible by means of any method of verbal reporting. But Ericsson and Simon (1984), for example, view human thought processes as information processing. According to their theory of verbalization, that part of information processing which takes place in working memory, i.e. which is the focus of conscious attention, is accessible to verbalization. However, making a clear distinction between mental processes and mental contentð the latter comprising, for instance, prior experiences, focus of attention at any given moment, attitudes, emotions, and

plans (Nisbett and Wilson 1977)ð may be less relevant to translation research. Verbalizations produced in the course of performing a translation task provide additional information about the otherwise hidden stage between under-standing the source text and producing the target text. Whether this data reflects mental processes or mental content is, in some cases at least, of lesser importance.

There are, nevertheless, severe limitations on the usefulness of TAPs. These include the inevitable incompleteness of the data. Because only that which is conscious can be verbalized, TAPs can provide no more than an incomplete account of the processing involved in any cognitive task. This rules out, for example, processes which have become automatized due to extensive experience in performing a particular task. On the other hand, although the majority of mental processes take place at the unconscious level, many of them (for example basic perceptual processes) may not be of direct interest to translation studies despite being central to human behaviour in general. There is also the fact that the activity of translating tends to make those involved in it (i.e. translators) more conscious of certain phenomena, such as nuances of meaning, which in everyday language use require little or no conscious attention; this suggests that translation may be more amenable to verbalization than other forms of language use. In addition, tape-recording or videotaping an experiment enables the researcher to supplement verbal report data with observational data: for example intonation patterns, pauses and, in the case of videotaping, eye-movements, gestures and facial expressions. The combination of verbalized and observational data can provide clues about what might be going on at the unconscious level. In the case of translation, the written end-product can also offer additional information.

A second problem with the use of TAPs concerns the potential effect of verbalization on the process under investigation. Ericsson and Simon argue, on the basis of an extensive survey of research evidence, that verbal reporting does not change the course or the structure of thought processes (1984:78ï 107). How-ever, in the absence of any methodological surveys of the effects of verbalization on translation processes in particular (rather than thought processes in general), it is difficult to determine whether a similar degree of optimism can be justified within translation studies. Until more research on methodological issues is carried out, we have to relyð cautiously -on the evidence from closely related areas, such as research on writing processes, where thinking aloud is regarded as a useful tool (see for example Hayes and Flower 1980; Bereiter and Scardamalia 1987).

In sum, although think-aloud protocols cannot help us unravel all the mysteries of translation, they do provide access to valuable information about the nature of translating. Other methods of acquiring such information include interviews, questionnaires and team translation (translators working in pairs or in small groups; House 1988, Matrat 1995). Complementary evidence collected from different sources is likely to provide the most complete and reliable picture of the contents of the ôblack boxô.

Overview of TAP studies

TAP studies of translation offer an excellent example of the interdisciplinary nature of translation research. Data collection methods were borrowed from psychology, and the methods used to describe and analyse TAP data came from a variety of disciplines such as psycholinguistics, translation studies and cognitive and social psychology. In fact, because methods of analysis usually have to be modifiedð even to the extent of being tailor-madeð to describe a particular body of data, TAP studies have come to represent such a wide spectrum of research traditions that, instead of forming a clearly uniform approach within translation studies, many of them seem to share no more than the basic methodology of eliciting data.

Thus, for instance, the source and target languages have varied, as has the direction of translation (into or out of the mother tongue). Usually subjects have produced a written translation of a written source text, except in Lº rscherôs study (1991a), in which foreign-language students produced an oral translation of a written text. The source texts have represented different genres, ranging from travel

brochures to political satire and from popularized science to government documents. Access to reference material has sometimes been allowed and sometimes denied, in the latter case in order to elicit richer inferencing strategies (as, for instance, in Gerloff 1986). Subjects, in turn, have represented various levels of linguistic and translational competence and have included, for example, foreign language learners, translation students, competent bilinguals, as well as professional translators. The translation processes of language learners can of course be dismissed as not being representative of professional translation; on the other hand, it is useful to have control groups for comparison, otherwise it would be impossible to determine what constitutes professional behaviour in translation. More importantly, TAP researchers seem to define the very notion of ótranslationô in different ways. For some, óthe task of translating, by definition, demands a version as close to the original as possibleô (Hº lscher and Mº hle 1987:114), whereas others have adopted a broader functional definition which allows deviating from the original if necessary (see, for example, Jª ª skelª inen 1990; Tirkkonen-Condit 1990; Kussmaul 1991). The definition of ótranslationô depends largely on the purpose of research, i.e. whether translation is used as a means of eliciting data on language processing or whether translation itself, as an activity, is the focus of investigation. The underlying definition of translation also seems to determine whether or not subjects are given a translation brief (description of the purpose of translation) at the start of the experiment.

Not surprisingly, such a multiplicity of approaches tends to create certain research problems. For instance, comparing the results and using the comparisons as a basis for generalizations becomes highly complicated. Moreover, it is extremely important to be able to combine evidence from several studies, because subject populations have in general been rather small (ranging from one to twelve in most cases). On the other hand, the high level of variation within TAP studies has had its advantages too; different types of study have shed light on different aspects of the translation process and on different kinds of translation processes, thus illustrating the complexity of translational phenomena. In fact, the findings of TAP studies have so far offered indisputable evidence to support the view that there is no single monolithic translation process. The nature of the process varies considerably depending on several factors, including type of text, type of task and type of translator.

The evidence which has gradually become available from TAP studies has given rise to some intriguing hypotheses which merit further attention. In addition to some predictable results, for instance that language learners focus on the process of lexical transfer (Krings 1986; Lº rscher 1993) whereas professional translators focus on style and the needs of the target audience (Jª ª skelª inen 1990, Tirkkonen-Condit 1990), TAP studies have also offered a few surprises. For example, one common assumption has been that for professional translators the translation process is highly automatized, with few problems and little conscious decision-making (Bº rsch 1986; Krings 1986). S®guinotôs case study (1989) of a Canadian government translator supported this hypothesis. However, further research has shown that professional translators often identify more problems and spend more time and energy on solving them than language learners (Krings 1988; Jª ª skelª inen 1990). On the basis of these findings, the automaticity hypothesis has been refined as follows: language learners are unaware of potential problems in translation, and a higher level of competence leads to heightened awareness of problems among professional translators (Jª ª skelª inen and Tirkkonen-Condit 1991). Furthermore, professional translators can shift between automatized processing in routine tasks (as in S®guinot 1989) and conscious processing in novel situations (Krings 1988: Jª ª skelª inen 1990; Laukkanen 1993). Finally, special attention is increasingly being paid to the role of affective factors such as attitude and motivation (Kussmaul 1991; Fraser 1993). Preliminary results seem to imply that a positive attitude and a high level of motivation form part of professional competence and may even contribute to enhancing the quality of translation. These findings are supported by psychological research on exper-

tise, where it is hypothesized that the decisive factor in the development of expertise may not be giftedness (nature) or extensive practice (nurture) alone: in order to sustain the long period of training required to gain the relevant expertise, a high level of motivation has to be created and maintained (Posner 1988).
TAP research clearly still has a long way to go to establish itself within translation studies. More research is required to test the results and refine the hypotheses developed so far. The most important areas awaiting further research include refining the methodology, replicating earlier studies, and initiating longitudinal studies to map the development of translation competence in the same individual (or group of individuals) over a long period of time.
See also:
DECISION MAKING IN TRANSLATION; GAME THEORY AND TRANSLATION; PSYCHOLINGUISTIC/ COGNITIVE APPROACHES.

Further reading

Ericsson and Simon 1984; Faerch and Kasper 1987; Fraser 1996; Huber and Mandl 1982; Krings 1986; Lº rscher 1991.

RIITTA J SKEL INEN

Torah translation

There is a long Jewish tradition that *Torah,* taken here as generally equivalent to what Christians call *Old Testament,* was written for humans to understand though it contains divine truths. It must therefore be translated and interpreted for those who do not understand Hebrew.
The first historical report of translation comes in the Bible itself. When the Jewish exiles, many of whom no longer understood Hebrew, returned from Babylon in the sixth century BC, ótheyô read from the book of the law of God clearly, made its sense plain and gave instruction in what was readô (Nehemiah 8:8: New English Bible 1970). That is to say, they read the Torah with translation and commentary. The earliest written translation, however, is the Septuagint, prepared in third-century BC Egypt probably for Greek-speaking Jews who no longer knew Hebrew. The translation was never considered satisfactory in the Jewish view, partly because the translators had not worked from a standard original manuscript and even freely paraphrased some books, but mainly because it was used by most Jews in the Greek and Roman diaspora instead of the original Hebrew rather than as an adjunct to it.
In the second century AD, Aquila produced a translation which was highly rated by Jews, while Theodotion and Symmachus revised the Septuagint. These texts survive in Origenôs *Hexapla,* completed in AD 245, with parallel columns of text and translations.
The Aramaic translations known as *Targum* (plural: *Targumim,* meaning ótranslationô or óinterpretationô in Hebrew) were already in use before the Christian era. The *meturgeman* (or translator) rendered the synagogal public reading of the Torah into the Aramaic vernacular with a running explanation. Consequently, the *Targumim* which are printed today in scholarly editions of the Torah are intermingled with paraphrases and commentary. The Targum was frequently used by later Jewish commentators to elucidate the meaning of difficult stretches of text. It thus acquired its own sanctity and some people still follow the tradition of preparing the weekly synagogal Hebrew scriptural portion by studying it side-by-side with the Aramaic translation. The main Targum, named after Onkelos (its alleged author) and finally written down and edited around the third century AD, has an interpretative function. In particular, Onkelos strives to alter anthropomorphic references to the Deity.
JEROMEôs fourth-century Latin translation known as the Vulgate (see LATIN TRADITION) served as a source text for Western Christian translations for several centuries. Although he studied under Jewish masters of Hebrew and Bible exegesis, Jerome still translated *almah* (in Isaiah 7:14) as *virgin* rather than *young woman.* Similarly, in Exodus 34:9, he translated the Hebrew metaphor *qaran óor* (literally: ósent forth horns of lightô) as if Moses had returned from Mount Sinai with horns on his head. This mistranslation explains Michelangeloôs statue of Moses and may

account for the common superstition that Jews had horns growing out of their heads.
BIBLE TRANSLATION is difficult to separate from exegesis. Just as the Targum includes exegetical and paraphrastic material, so does the earliest Jewish translation into Arabic by Saadia (882ï 942). Saadia, a master of Hebrew grammar and lexis, eliminated anthropomorphisms and clarified doubts on the basis of cognate Arabic words. He strove to produce an elegant and readable version of the Torah. His translation is still used by Yemenite Jews.
Generally speaking, translations of the Torah have traditionally been read not as texts in their own right but rather as aids to comprehension. In the Jewish tradition, the Hebrew text must not be emended and is preserved by many rules of copying and checking as well as by the tradition of reading the Pentateuch publicly in Hebrew from a handwritten scroll. Jewish translation assumes the authority of this text, called *masoretic* (from *masorah,* meaning ótraditionô). The masoretic text was established during the sixth and seventh centuries and provided with vowels, punctuation and musical notes to clarify public recitation, together with a vast scholarly apparatus to fix the readings.
Jewish scriptural study, then, is informed less by translation than by the running commentaries of the mediaeval scholars: Rashi, Ibn Ezra, Rashbam, Nachmanides and Kimchi. These commentaries are printed in scholarly editions of the Hebrew Bible and included as excerpts in the commentaries to the more popular editions of the Bible, which are now accompanied by vernacular translations. The commentaries may concentrate on the plain meaning of the text (the *peshat*), or lean towards homiletic interpretations which interact with traditional rabbinic engagement with the text *(Dôrash).* This *midrashic* approach can suggest ways of understanding the Torah by encouraging the students (Torah is ólearntô in the Jewish tradition) to extend the range of their understanding, using the scriptural text as a starting point. Thus, if both Abraham and Balaam are said to have risen early and saddled their donkeys (Genesis 32:3 and Numbers 22:21), the *Midrash* uses the different words used for the donkey in Hebrew to construct an interpretation from which is drawn a homily about the contrast between the two men.

Later Jewish translations

The renaissance of Hebrew studies among Christians, together with the publication of printed versions of the masoretic text of the Hebrew Scriptures, facilitated advances in the Christian translations of LUTHER (see GERMAN TRADITION), Zwingli, TYNDALE, Coverdale and the famous Authorized Version of 1611 (see BRITISH TRADITION). The full apparatus of Jewish commentary became available with the Venice Rabbinical Bible (1517ï 18) and the *Polyglot Complutensis* from Alcal§ de Henares of Spain (1517). The latter collated the Hebrew, the Septuagint, the Vulgate and the Targum.
The translators of the Authorized Version were competent Hebraists who made use of the Jewish commentaries in producing their translations. However, there were no Jews to be consulted in England at the timeð at least not officially. In Spain, by contrast, the Jews occupied an important position in society and many Spanish translations were produced by Jews. The most important of these was by Rabbi Moses Arragel in 1422. After the expulsion of the Spanish Jews in 1492, translations were produced by Jews who, having been baptized in Spain, left and joined Jewish communities in Italy or the Netherlands. The most famous was Abraham Usqueôs Ferrara Bible of 1553, with separate editions for Jews and Christians. Later versions were published in Judaeo-Spanish. Translations into Yiddish, the other major Jewish vernacular, began to appear in the fourteenth century. These were mainly intended for women who did not know Hebrew. The *Zeôenah uð Reôenah* (óGo out and seeô: Song of Songs 3:2) appeared in 1649 and was the most popular Yiddish paraphrase of the Hebrew text at the time.
With the Enlightenment and the beginnings of Jewish emancipation, translation acquired the function of helping Jews emerge from the ghetto. In 1780ï 3, Moses Mendelssohn published his *Biûur* (meaning óclarificationô); this was a translation into High German but written in Hebrew transliteration. Jewish enlightened

scholarship of the nineteenth century produced many translations into European languages. The aim here was to apply the results of modern scholarship to Bible translation while preserving a reverent attitude towards the Hebrew Scriptures; the latter appeared to be at risk from contemporary critical hypotheses. Likewise, the growth of the Reform movement among Jews in Germany and later in the United States reflected or, some would say led to, a decline in familiarity with the Hebrew text. The general decline of Hebrew reading skills which came with the mass emigrations of Eastern European Jews to the West emphasized the importance of translations in their own right rather than as adjuncts to the original. The most widely known translation was probably the 1892ï 1917 translation of the Jewish Publication Society of America (*JPSA* 1917, new version 1985).

Jewish and Christian interpretations of the Hebrew Bible

The growing size and importance of the American Jewish community in the twentieth century meant that a translation such as *JPSA* (1917) could be influential enough to bring some controversial Christian translations into question. Words and phrases which came under particular scrutiny were ones which were interpreted in such a way as to suggest that the Old Testament presaged the New Testament.

The interpretation of words

The interpretation of ó until Shiloh comeô (in Genesis 49:10) hinges on whether the word is read as the place *Shiloh* or the Hebrew word *shelo* meaning óhisô. The latter is the Jewish interpretation and explains the verse as meaning óThe sceptre shall not depart from Judah until that which was reserved for him has been fulfilledô. The Vulgate, on the other hand, assumes that *Shiloh* is a synonym for *Jesus.* The New English Bible accepts the Jewish interpretation.

The mistranslation of *almah* (in Isaiah 7:14) as *virgin* has already been mentioned. Christian translations today recognize that the word means a young woman of an age to be a mother, whether married or not, and that had *virgin* been intended another Hebrew word would have been used. In the same book, Isaiah (Chapter 53), we find another well-known example of the conflict between Jewish and Christian interpretations. The verses describing the Suffering Servant of the Lord are taken by Christian readers to refer to Jesus and by Jewish readers to refer to the Jewish people.

Other examples of the extent of conflict over the meaning of individual words abound. The Vulgate interprets the Hebrew *Sheol* in Genesis 37:35 as *Purgatory,* a concept foreign to Judaism; Jewish tradition explains it as *the grave.* The word *messiah* offers problems where Christian translations render it as *the Christ* or where the word assumes that meaning for Christian readers. While the original Hebrew meaning of ó anointed oneô is not disputed, for Jews it refers to a non-divine person still to come rather than the Christian interpretation of the rejected divine being. Similarly, *Goœl* is frequently translated as *redeemer* and is used in the Hebrew liturgy for a human sent by God. It does not bear the Christian understanding of a redeemer from sin. As used, for instance in Ruth 2:20, the *goœl* was the *near kinsman* (Authorized Version) or *next of kin* (New English Bible). However, the word also carries the meaning of a person obliged to redeem the property of a distressed member of the same family.

The translation of names

Names often have meaning in the Torah. Thus when twins were born to Rebecca (Genesis 25:26), the younger was holding the elder by the heel and was therefore named *Yaôaqov* (*Jacob,* from *Aqeb* meaning óheelô). Modern translations attempt to explain this aspect of meaning, for example the New English Bible adds the explanation óHe caught by the heelô, and *JPSA* (1985) includes the commentary óplay on Heb. *Aqeb* ñheelôò. They cannot, however, cope with the additional meaning of the verb *Aqeb,* namely óto overcome insidiouslyô. Moreover, in the future tense, the Hebrew verb suggests very clearly that *Yaôakov* will supplant Esau in his fatherôs affection.

In the Bible, the Jewish People are referred to as *Bônei Yisrael* (óChildren of Israelô). The Hebrew reader understands this at once as meaning that they were the descendants of

Jacob, who was renamed *Israel*. *Children,* particularly in English, has the meaning of óminorsô in addition to óoffspringô. To avoid this, *NEB* and *JPSA* (1985) translate the phrase as *Israelites.*

The name of God

Perhaps the most controversial issue in Bible translation is the rendering of the Hebrew name of the Deity: the Tetragrammaton or four letters: *Yod, Heh, Vav, Heh.* The word is never pronounced as written but as *Adonai*, meaning óMy Lordô. In the Septuagint, this is translated as *Kyrios* and thus it went into Latin as *Dominus* and English as *Lord.* In the vocalized Hebrew texts, not available until many centuries after the true pronunciation of the Tetragrammaton had been forgotten, the vowels of *Adonai* were placed under the letters *Yod, Heh, Vav, Heh,* and this was read erroneously by Christians as if it were the Name of God: *Yehovah,* usually spelt *Jehovah.* Some translations, though not Jewish ones, have claimed that the evidence points to the pronunciation of the Name as *Yahveh*, but there is no certainty in the matter.

The meaning of the Tetragrammaton appears to be connected with the passage in Exodus 3:13, 14 and 15, where the Deity tells Moses that His name is óI amô or óI shall beô, using a verbal root which is associated with the letters of the Tetragrammaton. Consequently, Mendelssohnôs translation rendered the Tetragrammaton as *Der Ewige,* which literally means óthe Eternalô, i.e. óthe Ever-Presentô. Today, liturgical texts which are concerned about sexist language may use this phrase instead of the masculine *Lord.* Jewish translations which take a particularly fastidious approach to the issue refuse to translate the Tetragrammaton at all; instead, they print the word *Hashem* (meaning óThe Nameô in Hebrew), a common term of reference to the Deity used outside prayer or public scriptural reading. Others leave the four Hebrew letters or render them as *YHVH.*

Other translation problems

Sometimes a well-known translation appears to have no justification. Such is the case with Psalm 37:35, where the wicked man is compared in the Hebrew text, at least as far back as the time of the Targum, to a leafy tree rooted in its own ground. The Catholic tradition, based on the Vulgate and ultimately on the Septuagint (which was probably based on a different manuscript), renders the phrase as *Cedar of Lebanon.* The persistence of the latter translation shows that translators did not always go back to the Hebrew text, as they often claimed, but copied existing translations. Among the translations which repeat *Cedar of Lebanon* or an equivalent of it were Zwingli in the sixteenth century, the nineteenth-century Revised Standard and the Moffatt translations. Modern versions, both Christian and Jewish, often do go back to the Hebrew text. The twentieth-century New English Bible has *rank as a spreading tree,* though it ignores the Hebrew *ezraḥ* (órooted in its native groundô). The Authorized Version, however, compares the wicked to the *green bay tree.* This is taken directly from Coverdaleôs sixteenth century translation of the *Psalms.* Coverdale, in turn, probably took it from Luther, who translates *wie ein Lorbeerbaum* (ólike a laurel treeô), though on what justification remains obscure.

There are other interesting problems in translating the Torah. For example, when Esau and Jacob meet again after an interval of many years (Genesis 33:4), Esau kisses Jacob. The Hebrew word for óand he kissedô is written in the masoretic tradition with a series of dots above it; the suggestion is that Esauôs affection was false. Readers who do not use a Jewish commentary will not realize that Esau, apparently Jacobôs victim, is perceived in the Jewish tradition as the paradigm of cruelty and killing, that his redness at birth links him with the Israelitesô arch-enemy Edom (from Hebrew *adom,* meaning óredô), and that Edom was later identified with Rome.

In the Authorized Version (Genesis 45:3), the question óDoes my father yet live?ô is a literal translation from the Hebrew. The context implies that the question is rhetorical, since Joseph, who asks the question, has just been told at length about his fatherôs recent activities. The Jewish commentators explain that Joseph means to express his wonder that his aged father could still be alive. Cipriano de Valeraôs Protestant translation into Spanish (Amsterdam 1602) has óVive aun mi padre?ô (óIs my father still alive?ô), but Abraham Usqueôs Ferrara

translation for exiled Spanish Jews reads óSi aun vive mi padre?ô (óBut is my father *still* alive?ô). The latter successfully expresses astonishment rather than a mere question.
On the whole, the Hebrew Scriptures pose outstanding challenges to translators, not only because so much depends on the interpretation of individual words but also because there is no surviving Hebrew literature contemporary with the Scriptures. When a *Hapax Logomenon* or single example of a word occurs and cannot be understood from the context or by reference to cognate words, there may well be scope for different translations or even doubt among the Jewish commentators themselves. At other times, although the masoretic text as written in the scroll, or *Sefer Torah,* must not be altered, the printed texts are provided with footnotes, for example those which start with *Keri* (óreadô), instructing the reader to pronounce the word in a particular way. It is sometimes argued, therefore, that a reading of the Torah in a translation unaccompanied by a commentary runs the risk of misunderstanding much of the text.
See also:
BIBLE TRANSLATION; HEBREW TRADITION; QURâN (KORAN) TRANSLATION.

Further reading

Albrektson 1978; Hammond 1987; Margolis 1917; Orlinsky 1952, 1969; Samely 1994; Schwarz 1955.

MICHAEL ALPERT

Translatability

Translatability, inevitably coupled with untranslatability, is an operative concept in the sense that it actively helps structure an entire field of decisions and principles. It can open up ways of solving practical problems (as in Wilss 1977 or Koller 1979) and can offer new approaches for the discussion of more theoretical and fundamental issues (as in Davidson 1974/1984). The question of translatability is also sometimes used to illustrate general methodological or philosophical concepts (as in Gadamer 1960 or Quine 1960). Any agreement over what is or is not translatable, and exactly what criteria constitute translatability, will thus crucially depend on the different sectors of practice and research involved: the question of translatability may focus on the source or the target of translation; it may refer to the translation of literary, cultural, referential or pragmatic texts, or to the translation of entire life worlds and cultures (see Aoki 1992).
The following survey of this complex field will switch between analytical and hermeneutic approaches. It will first focus on ideas about *what* can be considered translatable or untranslatable; the second part will deal with dynamic notions of translatability, with questions of *how, when* and *where* certain meanings may become translatable.

What is translatable?

Translatability is mostly understood as the capacity for some kind of meaning to be transferred from one language to another without undergoing radical change. Debates ensue when one tries to specify what kind of ómeaningô is involved. Few theories claim that all meanings are always translatable.
The basic problem in most theories either for or against translatability is the relation between source-text óexpressionsô (in the broad sense of articulated locutionary acts) and ómeaningsô or ósensesô that are somehow held in the source language and are potentially subject to mediation with the help of reasoning or understanding. Seen in these terms, the concept of translatability may operate in at least three ways:

(a) For the rationalist, meanings (óideasô or sometimes óstructuresô) are universal and are thus generally translatable into their various language-specific representations. The relation between thinking (meanings as ideas) and speaking (the representation of meanings) is thus held to be loose.
(b) For the relativist, thinking and speaking are more tightly bound together. Wilhelm von Humboldt, for example, saw each language as embodying a way of thinking;

all translating thus seemed to be óan attempt at solving an impossible taskô; translators would always have to órun aground on one of two rocks, either clinging too closely to the original at the expense of the taste and language of their nation, or clinging too closely to the specificity of their nation at the expense of the originalô (Humboldt 1796/1868: vi; cf. 1816/1963:80ff.).

(c) A third approach is to acknowledge that although all languages have a claim to individuality, texts should still be translatable out of them. SCHLEIERMACHER (and the German Romantics in general) posited a mediation between thinking and speaking, meaning and expression (see GERMAN TRADITION). Meaning is neither indifferent to expression nor insurmountably tied to it; meaning is accessible with the help of modes of understanding that we might call ósenseô. In allowing the sense to affect óthe system of concepts and their signs in the languageô (Schleiermacher 1813/1963:53), the translator gives us a glimpse of the óincommensurabilityô of languages, which is at once confirmed and solved in the act of translation. For Schleiermacher, translators and interpreters express not only the sense but also their óunderstandingô of it, which means that they take up a órelationship to language which is not only not common-place but which allows one to experience that it is not entirely freely grown, but rather has been bent across towards an unfamiliar similarityô (ibid.: 55). The translator thus indicates that the submitted text is a translation. This approach is clearly pertinent for the translatability of religious, philosophical and literary texts.

As much as this last compatibilist hermeneutic might seem to affirm translatability, it fails to address cases of self-referentiality where the content is language itself at the level of structure and expression. One might, for example, meet an apparent case of untranslatability when attempting a French version of the utterance ŏThe first word of this very sentence has three lettersô, since the first word will have only two letters in translation (ó*le* premier moté ô). Dealing analytically with examples of this kind, Burge claims that ótranslation preserves self-reference if and only if it does not preserve referenceô (1978:137). Translation would thus have to adopt the principle of necessary sacrifice; not everything is translatable.

As this example shows, the issue of translatability need be based neither upon supposed universals nor upon any reference or meaning considered independent of language. In hermeneutic terms, it can equally rest upon the grammatical structure and the inventory of expressions that constitute what Walter Benjamin (1923) termed the ómode of intentionô *(Art des Meinens)*, as opposed to ówhat is intendedô *(das Gemeintes)* and to the act of intention *(Meinen)* (see PURE LANGUAGE). Obviously, translation will focus strongly on the symbolizing, because what self-referential texts do is to turn the symbolizing into the symbolized.

In a similarly compatibilist approach, the principle of translatability may be advocated by making our starting point the analysis of texts or speech *(parole)* rather than language systems *(langues)* (see Koller 1979:183ï 4). Translation depends to a certain degree on the incommensurability between two languages as its condition, not only as its problem. Coseriu recognizes this: instead of discussing translatability merely on the level of the significations *(Bedeutungen)* found in one language and not in the other, as is often done, he looks at the references *(Bezeichnungen)* and sense *(Sinn)* determined by particular texts. In a text on swimming, for example, the English phrase óI'm out of my depthô can have the same reference as the French óJ'ai perdu piedô (óI've lost my footingô), despite the very different language-specific significations. Further, in a text on intellectual inadequacy rather than swimming, the English phrase may actually have the *sense* of óI don't understand a thingô, which could be rendered into French as óC'est au-dessus de mes forcesô (óIt's beyond meô) or even óJe nageô (óI'm swimming; it's too big for meô). For Coseriu, the task of a translation is óto reproduce *the same reference* and *the same sense* with the means (properly speaking, with the *significations*) of another languageô (1978:21, translated). This might effectively solve the problem of language-specific content: the

objects of translation are not language-specific but textual (ibid.: 20). What remains disputable, though, is whether textual content in all cases has to be of a type that merely uses significations to communicate reference and sense. Religious, metaphysical and poetic texts seem to talk about significations by means of references or about sense by means of significations, perhaps not dismissing as gratuitous the idea that one can somehow possess a depth in English or that swimming can imply a lack of control in French. Under such circumstances the problem of language-specific content does indeed come to the fore.

The issues of reference and sense may thus be used to raise objections to the notion of translatability. If one follows Quine (1960) in choosing a behaviourist framework in the empiricist tradition, the idea that reference and sense in natural languages are sufficiently well-defined by the meaning (here understood as **stimulus-meaning;** see ANALYTICAL PHILOSOPHY AND TRANSLATION) does not guarantee invariance of the content in translation. According to Quine, the most we can claim is that **occasion sentences**ð sentences produced under the same situational conditions and circumstances without ócollateral informationôð can be translated with relative reliability; **standing sentences** (sentences embedded in and depending on a specific situation), on the other hand, only seem translatable due to contingent historical circumstances of filiation and contact between languages; **observation sentences** lie between these two extremes; while only **logical connectives** are without any doubt translatable (ibid.: 40ï 57). If we follow Quine in interpreting óindeterminacyôas under-determination (ibid.: 72ff.), we would have to question the notion of translatability radically. However, one might also ask if language suffers not from underdetermination but from *overdetermination*, particularly in the Freudian sense of condensation or ambiguization. The latter perspective opens up problems that analytical approaches have yet to relate to translatability in any clear way.

Translatability as a dynamic category

Instead of asking what is translatable, one might also ask what kind of translation satisfies criteria of translatability. Roman Jakobson (1959) is largely in favour of translatability because he sees translation as operating within languages as well as between them (and between different semiotic systems): ócequivalence in differenceôis thus described as the basic problem óof *every* languageô(ibid.: 262). To adapt the simplest of Jakobsonôs examples, the term *cheese* would seem to be untranslatable into a culture that has had no experience of cheese; yet, as Jakobson points out, the term can be rendered as ócoagulated milk curdsô, thus explaining the meaning and perhaps allowing cheese to be produced. Translation between languages draws on the same procedures that are used intralingually and intersemiotically, for example to proceed from less to more developed expressions, to fill gaps in the lexical inventory or in the grammatical structure, or to deliver information that is made obligatory by the grammar of a particular language (see SEMIOTIC APPROACHES). Since it clearly admits paraphrase as a legitimate procedure, Jakobsonôs dynamic translatability requires a loose rather than strict notion of ótranslationô(whereas static translatability turns on loose and strict relations between meaning and expression). It also hinges on a dynamic view of natural languages as evolving entities: for Jakobson, ólanguages differ essentially in what they *must* convey and not in what they *can* conveyô(ibid.: 264). Others have argued along the same lines: Hjelmslev proposes that óa language is a semiotic into which all other semiotics may be translatedôsince óin a language, and only in a language, can we ñwork over the inexpressible until it is expressedôò (1943/1963:109). The idea may also be applied to certain levels of language: Tarski states that óa characteristic feature of colloquial language (in contrast to various scientific languages) is its universality; it would not be in harmony with the spirit of this language if in some other language a word occurred which could not be translated into itô(1956:164). Perhaps the simplest expression of this thought is Katzôs óprinciple of effabilityô, which states that óeach proposition can be expressed by some sentence in any natural languageô(1978:209). Not surprisingly, Katz describes translation in terms of ópartial synonymyô, which includes paraphrase and does

not recognize any restriction on target-text length (ibid.: 205ï 7).

All these formulations use the modal *can;* they see translation in terms of what is absolutely possible or impossible. From this perspective, if something is not translatable here and now, in the particular translation situation we are looking at, it may nevertheless be quite translatable in another time and place, in a past or future state of the target language and culture. The term *cheese* will be entirely translatable when the target culture has paraphrased the texts and learned the technology for making cheese; the utterance ó*The first word of this very sentence has three letters*ô may be translated as ó*Le premier mot de cette phrase a deux lettres*ô (é ó*has two letters*ô) in one situation and as ó*Le premier mot de la phrase en anglais a trois lettres*ô (é ó*of the sentence in English has three letters*ô) in another. Since two versions are possible (instrumental or documental), the potential translatability of the source is all the greater.

Translatability would thus depend on the *target* language, and especially on the translation culture existing within it; it would lean on previous translations of the same text or of other texts translated from the same language, literature or genre. It can also be influenced by the attention of critics, the interest and previous knowledge of the receiver, the strategies of publishing houses and the historical context. Various types of relationship play a significant role here: world languages, national languages, regional languages, as well as unequal varieties of language such as colloquial language, educated diction, technical language, professional language, and so on. Dynamic translatability may be approached in terms of any of the branches of descriptive translation studies.

The belief in translatability as an absolute possibility inevitably runs up against relative historical untranslatability, basically sets of pragmatic constraints on how much linguistic work is necessary to ó*work over the inexpressible until it is expressed*ô. As Keenan points out in his critique of Katzôs principle of effability, a target language in which every sentence were a trillion words could satisfy the principle but would not satisfy efficient human behaviour (1978:160). Keenan argues that natural languages are efficient in that they are imprecise, and that any translation hoping to be efficient in pragmatic terms must be accordingly imprecise. Once again, the key to the debate is the relative looseness with which the concept of translation is used.

In more complex texts, the notion of translatability cannot be separated into neat strategies such as ó*documental*ô or ó*instrumental*ô, ó*precision*ô or ó*efficiency*ô. Yet for theorists like Walter Benjamin (1923), working in the hermeneutic tradition, a fundamentally dynamic translatability nevertheless allows the translator to evoke ó*the echo of the original*ô in the target language. Of course, there is an ideological guarantee behind such confidence, since Benjamin and others attach translation to the idea of a PURE LANGUAGE, presupposing a *lingua universalis* as a condition for the possibility of translation. In a sense, this inverts the entire problem of translation: individual languages in general are raised to the status of translations, as translations of original speech. This is done not with reference to any absolute notion of universality but on the basis of a single performed translation. What remains undetermined, of courseð and this holds for Benjamin as well as for Jacques Derrida (1980/1985b)ð is which of the dead or living languages, or which of the translated texts, may be raised to the rank of universal translatability.

Such universality tends to have a political impact, as does the entire discussion of translatability. Crucial reserves of identity such as key concepts, key symbols and root metaphors may be protected by untranslatability. Claims to static universality thus often imply that other languages should be translatable into oneôs own, but not oneôs own into any other. Alternatively, dynamic notions of translatability, especially when tied to texts and pragmatic criteria, mostly envisage a plurality of equally acceptable modes of universality, all potentially within the reach of different human languages.

See also:

ANALYTICAL PHILOSOPHY AND TRANSLATION; SEMIOTIC APPROACHES.

Further reading

Burge 1978; Buzzoni 1993; Coseriu 1978; Huntemann 1994; Jakobson 1959; Katz 1978;

Malpas 1989; Sº ll 1971; Turk 1989, 1991, 1994.

ANTHONY PYM AND HORST TURK

Translation studies

The academic discipline which concerns itself with the study of translation has been known by different names at different times. Some scholars have proposed to refer to it as the ôscience of translationô (Nida 1969, Wilss 1977/1982), others as ôtranslatologyõõ or ôtraductologieô in French (Goffin 1971), but the most widely used designation today is ôtranslation studiesô. In his seminal article õThe Name and Nature of Translation Studiesô, James Holmes argued for the adoption of ôtranslation studiesô ôas the standard term for the discipline as a wholeô (1972/1988:70) and other scholars have since followed suit. At one time, the term ôtranslation studiesô implied more emphasis on literary translation and less on other forms of translation, including interpreting, as well as a lack of interest in practical issues such as pedagogy, but this is no longer the case. õTranslation studiesô is now understood to refer to the academic discipline concerned with the study of translation at large, including literary and non-literary translation, various forms of oral interpreting, as well as DUBBING and SUBTITLING. The terms ôtranslationô and ôtranslatorsô are used in this generic sense throughout this entry. õTranslation studiesô is also understood to cover the whole spectrum of research and pedagogical activities, from developing theoretical frameworks to conducting individual case studies to engaging in practical matters such as training translators and developing criteria for translation assessment.

Interest in translation is practically as old as human civilization, and there is a vast body of literature on the subject which dates back at least to CICERO in the first century BC (see LATIN TRADITION). However, as an academic discipline, translation studies is relatively young, no more than a few decades old. Although translation has been used and studied in the academy for much longer, mainly under the rubric of comparative literature or contrastive linguistics, it was not until the second half of the twentieth century that scholars began to discuss the need to conduct systematic research on translation and to develop coherent theories of translation.

Translation studies: a map of the territory

The mapping of the field of translation studies is an ongoing activity. James Holmes is credited with the first attempt to chart the territory of translation studies as an academic pursuit. His map of the discipline (see Figure 9) is now widely accepted as a solid framework for organizing academic activities within this domain (see Holmes 1972a).

Holmes divides the discipline into two major areas: **pure translation studies** and **applied translation studies.** Pure translation studies has the dual objective of describing translation phenomena as they occur and developing principles for describing and explaining such phenomena. The first objective falls within the remit of **descriptive translation studies,** and the second within the remit of **translation theory,** both being subdivisions of pure translation studies.

Within descriptive translation studies, Holmes distinguishes between **product-oriented DTS** (text-focused studies which attempt to describe existing translations), **process-oriented DTS** (studies which attempt to investigate the mental processes that take place in translation), and **function-oriented DTS** (studies which attempt to describe the function of translations in the recipient sociocultural context). Under the theoretical branch, or translation theory, he distinguishes between **general translation theory** and **partial translation theories;** the latter may be **medium restricted** (for example theories of human as opposed to machine translation or written translation as opposed to oral interpreting), **area-restricted** (i.e. restricted to specific linguistic or cultural groups), **rank-restricted** (dealing with specific linguistic ranks or levels), **text-type restricted** (for example theories of literary translation or Bible translation), **time-restricted** (dealing with translating

texts from an older period as opposed to contemporary texts), or **problem-restricted** (for example theories dealing with the translation of metaphor or idioms).

Applied translation studies, the second major division proposed by Holmes, covers activities which address specific practical applications, most notably translator training, translation aids such as dictionaries and term banks, translation policy (which involves

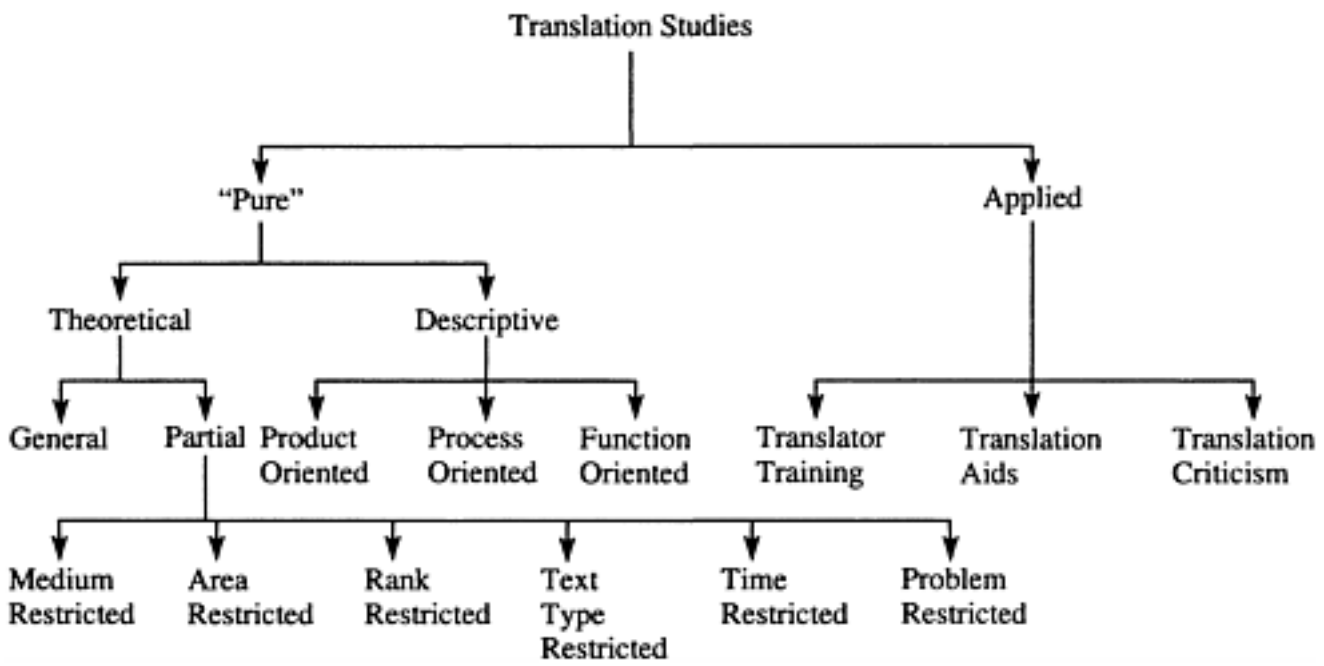


Figure 9: Holmesô map of translation studies

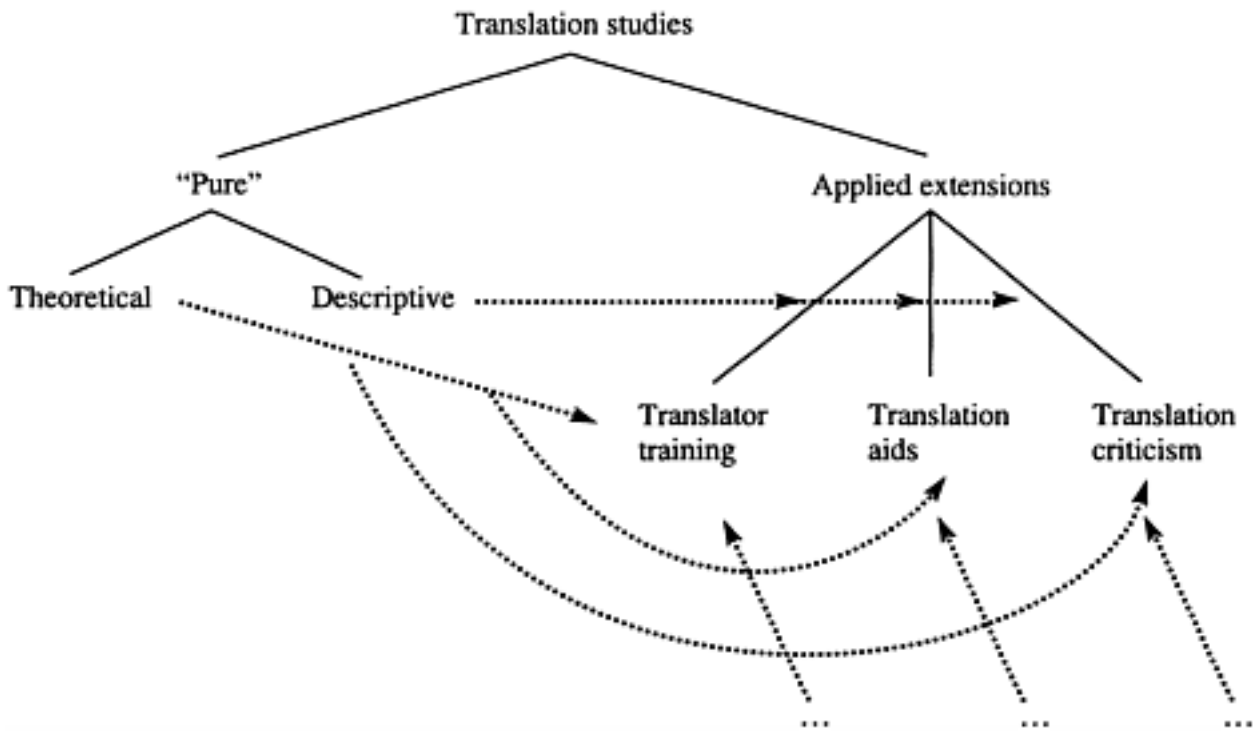


Figure 10: Touryô̧s map of the relation between translation studies and its applied extensions

giving advice to the community on such issues as the role of translators and translations), and translation criticism.
In addition to these basic divisions, Holmes also makes a brief mention of two important types of research: the study of translation studies itself (for example the history of translation theory and the history of translator training) and the study of the methods and models which are best suited to particular types of research in the discipline. Both these areas of study have been receiving more attention in recent years.
And finally, Holmes stresses that the relationship between theoretical, descriptive and applied translation studies is dialectical rather than unidirectional, with each branch both providing insights for and using insights from the other two. Holmes therefore concludes that óthough the needs of a given moment may vary, attention to all three branches is required if the discipline is to grow and flourishô (1972/1988:78ï 9). It is interesting to compare this position with that of Toury (1995), where it is clear that applied activities such as translator training and translation criticism are not seen as a central component of translation studies but rather as óextensionsô of the discipline (see Figure 10). Moreover, by contrast to Holmesô insistence on the dialectical relationship between all three areas, Toury seems to see the relationship between theoretical and descriptive translation studies on the one hand and what he calls the óApplied Extensionsô of the discipline on the other as strictly unidirectional (1995:18).

Translation studies and other disciplines

In the early 1950s and throughout the 1960s, translation studies was largely treated as a branch of applied linguistics, and indeed linguistics in general was seen as the main discipline which is capable of informing the study of translation. In the 1970s, and particularly during the 1980s, translation scholars began to draw more heavily on theoretical frameworks and methodologies borrowed from other disciplines, including psychology, communication theory, literary theory, anthropology, philosophy and, more recently, cultural studies.
There are now a number of distinct theor etical perspectives from which translation can be studied (see for instance COMMUNICATIVE/ FUNCTIONAL APPROACHES, LINGUISTIC APPROACHES, POLYSYSTEM THEORY and PSYCHOLINGUISTIC/COGNITIVE APPROACHES). The study of translation has gone far beyond the confines of any one discipline and it has become clear that research requirements in this area cannot be catered for by any existing field of study. Although some scholars see translation studies as interdisciplinary by nature (Snell-Hornby 1988), this does not mean that the discipline is not developing or cannot develop a coherent research methodology of its own. Indeed, the various methodologies and theoretical frameworks borrowed from different disciplines are increasingly being adapted and reassessed to meet the specific needs of translation scholars (see, for instance, CORPORA IN TRANSLATION STUDIES).
In the course of attempting to find its place among other academic disciplines and to synthesize the insights it has gained from other fields of knowledge, translation studies has occasionally experienced periods of fragmentation: of approaches, schools, methodologies, and even sub-fields within the discipline. At a conference held in Dublin in May 1995 for instance, some delegates called for establishing an independent discipline of interpreting studies, because theoretical models in translation studies by and large ignore interpreting and are therefore irrelevant to those interested in this field. This is true to a large extent, just as it is true that within interpreting studies itself far more attention has traditionally been paid to simultaneous CONFERENCE INTERPRETING than to other areas such as COMMUNITY INTERPRETING and liaison interpreting. However, the answer in both cases cannot lie in splitting the discipline into smaller factions, since fragmentation can only weaken the position of both translation and interpreting in the academy. The answer must surely lie in working towards greater unity and a more balanced representation of all areas of the discipline in research activities and in theoretical discussions.
Similarly, the threat of fragmentation sometimes looms high in the kind of literature which deliberately sets different theoretical approaches or research programmes in opposi-

tion. This is particularly evident in the case of approaches informed by cultural studies and those informed by the well-established but by no means flawless models derived from linguistics (see Baker 1996). In recent years, a number of scholars began to talk about ótheô cultural turn in translation studiesô (Bassnett and Lefevere 1990) and to argue that an approach derived from cultural studies and stressing the role of ideology must *replace* the traditional linguistically derived models. Such discussions often misrepresent and caricature the paradigms they attack in a way that is not necessarily in the interest of the discipline as a whole:

> linguists have moved from word to text as a unit, but not beyondé . The over-all position of the linguist in translation studies would be rather analogous to that of an intrepid explorer who refuses to take any notice of the trees in the new region he has discovered until he has made sure he has painstakingly arrived at a description of all the plants that grow there.
>
> (Bassnett and Lefevere 1990:4)

Translation scholars must recognize that no approach, however sophisticated, can provide the answer to all the questions raised in the discipline nor the tools and methodology required for conducting research in all areas of translation studies. There can be no benefit in setting various approaches in opposition to each other nor in resisting the integration of insights achieved through the application of various tools of research, whatever their origin. Fortunately, more and more scholars are beginning to celebrate rather than resist the plurality of perspectives that characterizes the discipline. While critical of certain aspects of specific approaches, such scholars are still able to see the various frameworks available as essentially complementary rather than mutually exclusive (Baker 1996a; Venuti 1996).
Translation studies can and will hopefully continue to draw on a variety of discourses and disciplines and to encourage pluralism and heterogeneity. Fragmentation and the compartmentalization of approaches can only weaken the position of the discipline in the academy and obscure opportunities for further progress in the field.

Further reading

Baker 1996; Holmes 1972/1988; Toury 1995; Venuti 1996.

MONA BAKER

Translator-training institutions

Translators and interpreters have long been trained informally, basically through trial and error, unstructured apprenticeship arrangements, or any of the various translating activities that accompany the study of a foreign language and culture within the Liberal Arts tradition. Translator-training institutions, however, can be understood as organizational structures designed specifically for this task, with a certain permanence and internal power relationships. Most such institutions are now university departments, faculties or relatively independent university institutes, although others are run by government bodies, international organizations, professional associations, large employers or private schools. Most of these institutions depend on wider structures within the one society (state or private education system) and thus vary in accordance with local contexts. Some structures, however, cross several societies and thus allow a certain typology to be based on various ógenerationsô of institutions.
The following survey adopts an international perspective, focusing on the generations of translator-training institutions and analysing the dramatic rise in their number since the mid-twentieth century. Brief consideration will also be given to the institutional location of certain pedagogical translation theories.

Historical background

The institutional training of translators and interpreters is a relatively new phenomenon, and talk of historical óschoolsô of translation

has little to do with people actually learning a profession. A certain degree of institutionalization certainly ensued when translators were associated with Islamic colleges of the classical period, with cathedral chapters as in twelfth-century Toledo, or with court scholarship from the thirteenth century. But such institutions mainly functioned as loci for groups of translators working on similar texts. If there was any specific training, it seems more likely to have been through informal meetings or apprenticeships, with younger translators working under the guidance of masters. Even then, the relative absence of full-time professional translators means that training was likely to have been in particular subject matters, with translation used as a mode of study or as an occasional means of financial survival.

A certain political interest in this field necessarily evolved with the great European colonizations. Rudimentary translator-training programmes might be seen in the practice of taking natives back to the metropolis to turn them into bilingual intermediaries. Yet the colonial emphasis was more on regulating a suspect profession than actually producing professionals. Significantly, the numerous Spanish laws that stipulated the rights and duties of interpreters in the American colonies said nothing about how anyone actually became an interpreter. The state institutionalization of translator training might be dated from 1669, when the Colbert decree in France arranged for the training of French-born students as interpreters for Turkish, Arabic and Persian, leading to the founding of the Constantinople school. In 1754 Empress Maria Theresa founded the Oriental Academy, which provided a number of orientalists and interpreters to the Hapsburg court over the years (Delisle and Woodsworth 1995:270ï 1). Beyond Europe, some of the initial moves could be seen as a reaction to colonial expansion, at once affirming oppositional identity and facilitating the transfer of knowledge. The large Egyptian translation school now known as *al-Alsun* was established in 1835. In China at the beginning of the nineteenth century a group known as *Yangwu*, comprising high government officials dealing with Foreign Affairs, created institutions for the training of translators in areas like shipbuilding and weapons manufacture. In 1862 *Tongwen Guan* (InterpretersôCollege) was set up in Beijing to train translators and interpreters in European languages. From 1896 YAN FU (see CHINESE TRADITION), at that time principal of the Northern Chinese Naval Academy, supervised several translation schools operating under central and local government authority. Further information on these and similar institutions may be gained from the historical section of this encyclopedia.

Within Europe, the drive to create national cultures could underlie certain literary training programmes, as was the case of the apprentice scheme set up in Finland in 1831. Yet the need to extend and control international relations was a more powerful consideration. Several measures were undertaken directly by the corresponding state institutions. Although the diplomatic services were only informally associated with specialized interpreter training (Harris 1993, Bowen 1994), the Humboldt University in Berlin did have a translator-training programme for diplomats from 1884 through to 1944. In Spain the Ministry of Foreign Affairs controlled sworn translators and still organizes the corresponding state exams, emphasizing the translation of official documents. Traces of this tradition are still found in many Spanish-American universities, where translator training is dominated by legal work and sworn translation: in Uruguay, the national universityôs School of Law has issued the degree of Public or Sworn Translator since 1855 (Sainz 1993). The need for specially trained legal translators was also of particular concern to properly twentieth-century institutions. The Copenhagen Business School trained students in sworn translation and interpreting from 1921, and the Paris Institute for Comparative Law has been training legal translators since 1931.

Rise in the mid-twentieth century

A more generalist approach would appear to date from several Western-European institutions that were mainly focused on interpreter training and enjoyed a large degree of independence with respect to non-vocational university structures. Such institutes were

established in Heidelberg (1930), Geneva (1941) and Vienna (1943). Elsewhere, as at what is now called the Moscow Linguistic University (1930), translator training was more explicitly integrated into independent foreign-language institutes, a model that still pertains in Russia, China and some Eastern-European countries. Institutionalization took a new turn in the years immediately following World War Two, when the victorious powers set about establishing their international regime through the microphones and headsets of simultaneous interpreters. Independent university-level institutions, once again with a strong emphasis on interpreting, were quickly established in the border regions of the Third Reich: in Graz (1946), Innsbruck (1946), Germersheim (1947) and Saarbr¿cken (1948). These institutions were associated with the cause of building peace in what was then the most problematic part of the world.

A further generation appeared in the 1950s, when French initiatives laid the foundation of European unity and French diplomacy sought importance on the world stage. Following the founding of the F£D£RATION INTERNATIONALE DES TRADUCTEURS (FIT) in Paris in 1953, the £cole Sup®rieure dôInterpr¯tes et de Traducteurs (ESIT) and the Institut Sup®rieur dôInterpr®tation et de Traduction (ISIT) were both set up in Paris in 1957. These institutes privileged interpreting, particularly conference interpreting, which was the high-profile face of the profession.

Not wholly by chance, the French language then dominated the first international network of institutions, the Conf®rence Internationale des Instituts Universitaires de Traducteurs et Interpr¯tes (CIUTI), which met informally from 1960 and was established officially in 1964 at the initiative of the institutions in Geneva, Heidelberg, Germersheim, Paris (ESIT), Saarbr¿cken, Trieste and Vienna. The ostensible aim of the CIUTI was to ensure the quality of graduates from its member institutions. Yet its implicit function, to a certain extent deducible from the nature of the member institutions, was and remains to extol a Western-European model of translator training based on relatively independent institutes that are exclusively concerned with translation (as opposed to language teaching) and emphasize the training of conference interpreters. The Eastern-European integration of translation and language learning was quietly devalued, as were the professional standards of university departments of modern languages and literatures. Significantly, the CIUTI institutions differed from nineteenth-century models in that they were not directly dependent on government initiatives. The people teaching in them were often professional interpreters and translators; the profession itself had taken to setting its own standards and defining its own objectives.

These developments inevitably led to minor conflict with the established non-vocational academization of translation. One of the results was a certain belligerence in the pedagogical approaches formulated in the early CIUTI tradition. Danica Seleskovitchôs *th®orie du sens*, which assumed doctrinal proportions at the Paris ESIT, heroically championed professional interpreting as the starting point for all translation theory (see INTERPRETIVE APPROACH). Such a theory effectively stated the case for an independent translator-training institution focused on interpreting and run by the profession itself. A different strategy was adopted in Saarbr¿cken, where the linguistic models of Wolfram Wilss emphasized technical expertise as the vocational side of applied linguistics. The functionalist theory pronounced by Hans Vermeer at Heidelberg in the 1980s (see DIDACTICS OF TRANSLATION; *SKOPOS* THEORY) gave greater priority to the professional translatorôs situation, yet it also fought the cause of the independent translation institute as opposed to narrowly philological or literary programmes. All these theories offered solutions to an institutional conflict.

It would be wrong, however, to suppose that the CIUTI institutions are all of the same mould. The French members basically offer two-year specialized second-cycle (masterôs) programmes, with students gaining their language competence through a first degree completed elsewhere. The German institutions, on the other hand, are based on a four-year structure where language learning is inevitably mixed with specialized courses in translation and interpreting. Not surprisingly, the four-year structure has proved harder to justify in terms of institutional independence from other university

departments. The result has been considerable theoretical debate and occasional balancing acts between the technical-linguistic tradition and a purpose-oriented pragmatism. One outcome would appear to be the German theories that now envisage an extension of the translatorôs role into general intercultural expertise or consulting functions (see ACTION (THEORY OF őTRANSLATORIAL ACTIONô)), since this is an effective way of justifying a four-year structure that ostensibly excludes language learning. The prestigious French institutions, which still have second-cycle programmes, continue to promote a more restrictive vision of the interpreter/ translatorôs specialist role.

Despite these internal differences, the CIUTI has proved relatively successful. The organization has some 21 member institutions (in 1996), all of them in Western Europe and North America, and members organize student exchange programmes among themselves. Some of the older institutes are now very large, with over 1000 students. The implicit CIUTI principles are also widely respected among newly created institutions, to the extent that some of the original members have directly or indirectly produced partial clones. The prestigious Ottawa school, founded in 1970, looked towards Paris, and the ESIT has strong ties with institutions in places like Buea and Tangiers, both founded in 1986. Whereas they had once served colonial institutions, translators and interpreters created their own institutions with their own relatively independent postcolonial relationships.

Convergence of vocational and academic criteria

As much as the Western-European and American institutions established before the 1980s may still be legitimized on the level of theory, their basic precept of vocationally based independence has been radically challenged by the changing nature of tertiary education. In numerous countries, a series of reforms in the 1980s and early 1990s removed many barriers between vocational and academic education in virtually all fields. As the various technical or professional-training institutions were integrated into national university systems, translator-training programmes could no lon ger lay claim to vocationally based independence. Some of the CIUTI institutions were integrated into university structures: the ESIT, for example, was associated with the Sorbonne through a law of 1984; many of the German institutions found their academic location in applied linguistics. In Spain, translator training was carried out in three-year vocational-training programmes right through to 1992, when a national law allowed the creation of four-year university faculties of translation and interpreting. This general integration has had numerous far-reaching consequences.

First, and most obviously, there has been a dramatic rise in the number of university-level institutions offering degrees or diplomas specifically in translating or interpreting (see Figure 11). From 49 in 1960 then 108 in 1980, the global number had risen to at least 250 in 1994 (Caminade and Pym, 1995). The reasons for this rapid expansion lie most obviously in the market demand for translators, although the worldwide growth in youth unemployment has also created a demand on the part of students in search of jobs.

Since the major change came from general university systems rather than from within translator-training institutions, the vast majority of the programmes created in the early 1990s were actually within established university departments of language and literature or were organized on an interdepartmental basis. In terms of numbers of institutions, this development has effectively superseded the mid-century emphasis on profession-based independent structure. Most of the more recent programmes now involve shorter, second-cycle (masterôs) studies designed to add specific competences to general skills that students have obtained elsewhere. Having thus entered the academic sphere, translator training has become loosely attached to an academic discipline, TRANSLATION STUDIES, which in some circumstances gives the pedagogical programmes greater legitimacy within the university environment. This recent academization has involved the development of third-cycle (doctoral) programmes leading on from strictly vocational studies, sometimes with a focus on contrastive empirical research. It has also inevitably led to greater contact with the non-vocational

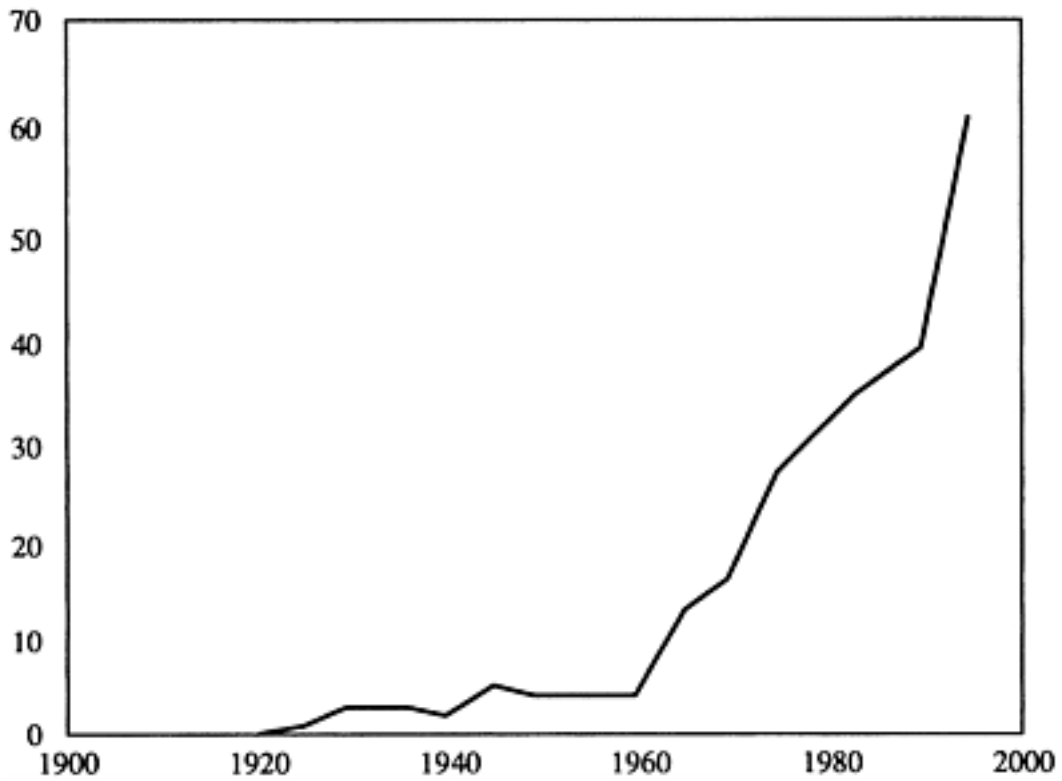


Figure 11: Translator-training institutions: frequency of creation over five-year periods (sample of 244 institutions from all countries)

translation studies occasionally associated with university departments of linguistics or comparative literature. The very disciplines that had been distanced in the heroic days of translator training now tend to be integrated into all-embracing theories and pedagogical approaches; theorists thus stress the variety of perspectives that can be brought to bear on translator training.

The rapid institutional expansion in translator training has provided a demand for publications and academic jobs at a time of relative stagnation within other university departments, especially those of comparative literature. Various literary theorists have consequently taken a cultural turn towards translation, sometimes with the pretence of liberating translators from exploitive ideologies, more often claiming that translation studies should have room for them too. In institutional terms, the primary change has nevertheless been the massive growth in translator training rather than in translation theory.

The large established translator-training institutions have occasionally adapted to these changes. In seeking a greater degree of modularization (basically by breaking long degree programmes into shorter diploma programmes), some have countered the rigidity and high attrition rates that ensue from having vast numbers of students undertake four-year blocks. In effect, such modularization may have helped the large institutions function like the smaller and shorter programmes typical of the early 1990s.

There remains, however, a serious concern with professional standards. In order to protect the quality of their graduates, established institutions tend to associate the newer programmes with a certain lack of competence, occasionally accusing them of teaching languages instead of translation, of engaging in idle theory, or of simply following fashion. Although some of these accusations are undoubtedly true, the question of standards is by no means clear cut. From 1964 the Conference Interpreting Service of the European Commission has been training its own interpreters, and professional translators and interpreters can still easily get by without any degree in translation. Further, quality-control institutions have more recently been created on

the national level, particularly in countries that have no CIUTI members. In Sweden, the Institute for Interpretation and Translation Studies was founded in 1986 with a government mandate according it responsibility for all regular translator training in the country. The Australian National Accreditation Authority for Translators and Interpreters regularly evaluates both translator-training programmes in Australia and the overseas qualifications of translators working in the country. In Britain the Institute of Linguists has been organizing public examinations in the field of translation and public-service interpreting since 1989. The Spanish Association *(Conferencia)* of University Centres and Departments of Translation and Interpreting was created in 1995. Several national translatorsô associations also take a direct interest in translator training, as is the case in Germany, Britain and the United States, where the American Translators Association has been carrying out accreditation testing since 1973.

To summarize, the trend since the late 1980s has been towards shorter, more fragmented programmes that are increasingly integrated into wider university structures and may conform to national rather than international criteria. There even seems to be less insistence on a strict focus on translation (the newer institutions often exchange students with universities that have no particular specialization in this field). The sum result is greater diversity, flexibility and in some cases an enhanced capacity to respond to social needs. Programmes in COMMUNITY INTERPRETING, sometimes at a para-professional level, have been developed independently of the more established institutions, notably in countries like Sweden and Australia. These general trends augur for increased diversity rather than global conformity to one set of standards.

The immediate future of translator training will no doubt be marked by further growth in geographical areas that currently have few formal programmes. India, South-East Asia and China have trade statistics that would seem to warrant greater specific competence in this field. Japan is a case where future expansion might be expected to build on the established focus on short-term interpreting programmes. There is nevertheless cause for caution on the global level. Recent years have seen the temporary suspension of translator-training programmes in Besan- on (France), Perth (Australia), Rutgers, Missouri and Delaware (the United States), as well as the abolition of non-vocational translation studies in Amsterdam and serious threats to the Saarbr¿cken institute. More significantly, detailed analysis suggests that the global expansion of the late 1980s may have peaked in 1992ï 3. The boom could have been based on a euphoric projection of market demands rather than on the real creation of long-term full-time employment for translators and interpreters.

See also:
DIDACTICS OF TRANSLATION.

Further reading

Arjona-Tseng 1991; Caminade and Pym 1995; Delisle and Woodworth 1995a, 1995b; Gile 1995b; Gold 1975; Harris forthcoming; Park 1993; SIIT 1993. Surveys of individual programmes appear regularly in the journals *Language International* and *The Translator*.

MONIQUE CAMINADE AND ANTHONY PYM

U

Unit of translation

Considered from a process-oriented point of view, the unit of translation is the stretch of source text on which the translator focuses attention in order to represent it as a whole in the target language (Lº rscher 1993:209). It is possible to isolate such units using self-reports by translating subjects, so-called THINK-ALOUD PROTOCOLS (Ericsson and Simon 1984). Using this method, Lº rscher (1991, 1993) shows that the unit of translation used by language learners tends to be the single word, while experienced translators tend to isolate and translate units of meaning, normally realized in phrases, clauses or sentences.

Considered from a product-oriented point of view, the unit of translation is the target-text unit that can be mapped onto a source-text unit. Toury (1986) reports the findings of an investigation in which 27 translations from English into Hebrew, produced by Hebrew-speaking university students of English, were mapped onto a source text. The experiment revealed that target texts produced by students with no experience of socially functional translation contained large numbers of small units at word or even morpheme level, while a target text produced by one student who had translational experience contained approximately half the number of units, which were obviously larger, and mostly at phrase or clause level.

In translation criticism, the average size and general types of unit established between TT-ST pairs can be compared, especially where the various target texts vary in perceived merit; the results of such descriptive studies, and of introspective studies, may be drawn on in translation teaching. The typical finding is that target texts in which the units are larger appear more acceptable than those in which the units are smaller. In general, the clause seems a sensible structure to aim for as translation unit, because it tends to be at clause level that language represents events, and because the differences between languages are more marked at the lower levels (Catford 1965, Toury 1986). In addition, the clause is a manageable unit of attentional focus, and it is the smallest linguistic structure realizing propositions (Isham and Lane 1993). It is therefore at clause level that translation ósense for senseô is most likely to relate to translation óstructure by structureô.

The question of whether the unit of translation should be defined structurally or semantically has received a great deal of attention in translation theory through the ages. Overviews of the debate and references to primary sources can be found in Snell-Hornby (1988) and Bassnett-McGuire (1980/1991). The debate is often conducted in terms of a strict opposition between translating word-for-word and translating sense-for-sense. However, by word-for-word is not meant that one source language word should necessarily be rendered by one word in the target language, a strategy which would in the case of most languages, particularly those that are unrelated, render translations very hard to read. Consider the following example, from Taira 1996.

The Japanese source text is from Natsume (1952). McClellanôs English translation (1957) gives ó*I would rather be truly ill than suffer from a trifling cold like this/* Even the most persistent literalist would be unlikely to advocate the production of texts which would present readers with such severe difficulties as those illustrated by Tairaôs word-for-word rendering below. The debate is, rather, between translation which reproduces as

Japanese ST:	Taibyoo	wa	ii	ga	chottoshita
Word-for-word:	serious illness	THEME	fine	but	trifling
Japanese ST:	kaze nado	wa	kaette	iyana	mono
Word-for-word:	cold etc.	THEME	instead	disagreeable	thing
Japanese ST:	desu		ne		
Word-for-word:	AUXILIARY		SENTENCE FINAL PARTICLE		

closely as possible the literal, surface meaning of the original, and translation which is freer in the sense that the translator interprets the source text and renders certain aspects of his or her interpretation in the target text in addition to, or instead of, the literal, surface meaning (see FREE TRANSLATION; LITERAL TRANSLATION).

However, oneôs stance on the literal/free translation debate will not materially affect the unit of translation as defined above, because the need to select a reasonably sized portion of the text for attentional focus at any one time is the same whether one considers this portion a structure and calls it, for instance, a clause, or whether one considers it a sense unit and calls it, for instance, a proposition, an idea-unit, or a sense-unit. The point is that ómeaningô is realized in the language of the source text and must be realized subsequently in the language of the target text, and it makes no more sense to suggest that translators can ignore linguistic units than it would to suggest that car drivers can ignore the steering mechanism when turning corners.

It is also important to distinguish the unit of translation, as defined above, from the notion of the translation equivalent. It is clearly possible to establish EQUIVALENCE between units smaller than the clause even when it is clear that the clause is the unit of translation. In fact, with the exception of certain types of fixed phrase such as *how do you do* and *yours sincerely*, which often have as equivalents in other languages similarly fixed expressions of quite different morphological or lexical composition (Danish *god dag:* ógood dayô; *venlig hilsen:* ófriendly greetingô), it is almost always the case that some of the morphemes or words in source-text clauses and their target-text representations will correspond, even when the structure and some of the lexis of the TT clause are different from those of the ST clause. Furthermore, it is perfectly possible to strive to provide or establish equivalence between source and target texts at one or more of any number of levels (of sound, structure, meaning, genre, discourse, text, function) and of one or more different types (dynamic, denotational, connotational, functional). But it is not possible, in the process of creating a target text, to consider an entire source text at once and to render it as a target text in one fell swoop. Nor is it possible to compare source and target texts as wholes in one fell swoop.

In general, then, the clause tends to be selected as the unit of translation to aim for. This does not mean that no other unit can be employed; indeed, most comparative and introspective studies reveal that units can from time to time be isolated at every linguistic level. It is also the case that for specific purposes, other units are more suitable. In the example above, Taira uses words and morphemes as translation units for illustrative purposes. In the preparation of bilingual dictionaries, the largest unit employed tends to be the phrase and the most common unit is the word.

Finally, it needs to be stressed that momentary attention to units of fairly fixed sizes during translating and during comparison of source and target texts does not preclude the translator or analyst from considering the text as a whole. The translator will be influenced by his or her familiarity with the text as a whole, as well as with languages and cultures, genre conventions, and perhaps other works by the source-text writer, in making decisions about equivalence within the units s/he is translating, even though, in the actual translating process, these units are considered one at a time. Selective attention does not mean attention to units in isolation from the rest of the linguistic, cultural, or textual world in which the units are situated.

See also:

SHIFTS OF TRANSLATION.

Further reading

Catford 1965; Isham and Lane 1993; Lº rscher 1991a, 1993; Toury 1986.

KIRSTEN MALMKJÎ R

Universals of translation

Universals of translation are linguistic features which typically occur in translated rather than original texts and are thought to be independent of the influence of the specific language pairs involved in the process of translation (Baker 1993:243).

A number of features considered common to all types of translated texts have been identified, mainly on the basis of contrastive analyses of translations and their source texts. These features concern simplification, avoidance of repetitions present in the source text, EXPLICITATION, normalization, discourse transfer, and distinctive distribution of lexical items.

Simplification and avoidance of repetitions present in the source text

Three types of simplification have been identified in translated text: lexical, syntactic and stylistic. Blum-Kulka and Levenston define lexical simplification as ó*the process and/or result of making do with less words*ô (1983:119). Drawing on evidence from studies of translations from Hebrew into English and investigations of other types of language mediation involving these languages (Dagut 1971; Rabin 1958; Wonderly 1968), they suggest that lexical simplification operates according to six principles or strategies which derive from the individualôs semantic competence in his/her mother tongue. These principles are: use of superordinate terms when there are no equivalent hyponyms in the target language, approximation of the concepts expressed in the source language text, use of ócommon-levelô or ófamiliarô synonyms, transfer of all the functions of a source-language word to its target-language equivalent, use of circumlocutions instead of conceptually matching high-level words or expressions (especially with theological, culture-specific or technical terms), and use of paraphrase where cultural gaps exist between the source and the target languages. Other scholars, too, have observed such strategies in operation. Baker (1992), in discussing the different strategies used by professional translators for dealing with non-equivalence at word level, notes the use of superordinates when there are no corresponding hyponyms in the target language. In her survey of 50 English translations of Dutch novels, Vanderauwera (1985:102ï 3) similarly mentions the use of modern, colloquial, simple and confidential synonyms *vis-¨-vis* old, formal, affected and high-level words in the source texts. Toury provides an example of the type of transfer noted by Blum-Kulka and Levenston when he discusses the case of the word *naôara* which in Hebrew refers mainly to a teenager, but which, in Hebrew translations from English, has acquired some of the functions of the word *girl* (Toury 1995:209ï 10).

With regard to syntactic simplification, Vanderauwera (1985) finds several instances where complex syntax is simplified by replacing non-finite clauses with finite ones and by suppressing suspended periods. She also provides substantial evidence for various forms of stylistic simplification, the most common

being the tendency to break up long sequences and sentences, replacing elaborate phraseology with shorter collocations, reducing or omitting repetitions and redundant information, shortening overlong circumlocutions and leaving out modifying phrases and words.
The translational procedures of reducing and omitting the repetitions which occur in the source text have been recorded by various scholars (e.g. Blum-Kulka and Levenston 1986) and can be regarded as an aspect of stylistic simplification. Shlesinger (1991), in the context of courtroom interpreting, and Toury (1991a), in the area of literary translation, also find several examples where the repetitions present in the source text are omitted in the target text. Toury (1991a: 188) claims that the tendency to avoid repetitions which occur in the source text is óone of the most persistent, unbending norms in translation in all languages studied so farô.

Explicitation

In her study of professional and non-professional translations from English into French and vice versa, Blum-Kulka (1986) notes that shifts occur in the types of cohesion markers used in the target texts and records instances where the translator expands the target text by inserting additional words. She notes that both phenomena have the effect of raising the target textôs level of explicitness compared to the corresponding source text. Blum-Kulka suggests that these translational features may not be language-pair specific but may rather result from the process of interpretation of the source text. On the basis of her own study and research into the interlanguage of learners of English (Berman 1978; Stemmer 1981) Blum-Kulka (1986:19; 21) puts forward óthe explicitation hypothesisô, which posits that the rise in the level of explicitness observed in translated texts and in the written work of second language learners may be a universal strategy inherent in any process of language mediation.
Toury claims that there is an obvious correlation between explicitness and readability (1995:227) and proposes to exploit this relationship in experimental studies with a view to assessing the varying extent to which the strategy of explicitation may be applied either in different processes of language mediation or in the same type of mediated linguistic behaviour performed under different conditions.
Consistently with Blum-Kulkaôs observations, Vanderauwera (1985) points to numerous instances where the translator applies explicitation techniques. The main procedures she records are the use of interjections to express more clearly the progression of the charactersô thoughts or to accentuate a given interpretation, expansion of condensed passages, addition of modifiers, qualifiers and conjunctions to achieve greater transparency, addition of extra information, insertion of explanations, repetition of previously mentioned details for the purpose of clarity, precise renderings of implicit or vague data, the provision of more accurate descriptions, the explicit naming of geographical locations and the disambiguation of pronouns with precise forms of identification. Baker (1992) also reports several examples where the translator inserts additional background information in the target text in order to fill in a cultural gap.
Shifts in cohesion which take the form of replacing substitution and ellipsis with either repetition or the use of a synonym have been found in simultaneous interpreting, both from Hebrew into English (Shlesinger 1989b: 171ï 2) and from English into Hebrew (Shlesinger 1995:201). According to Shlesinger, these findings suggest that óthe mediumð simultaneous interpretingð may exert a stronger effect than the stylistic preferences typical of the languages concernedô and that the explicitation hypothesis may apply to oral as well as written translations, so that óregardless of the languages concerned, the interpreter tends to render implicit forms more explicitlyô (Shlesinger 1995:210).

Normalization

In her corpus of novels translated into English from Dutch, Vanderauwera (1985) finds extensive evidence of shifts in punctuation, lexical choice, style, sentence structure and textual organization, all of which she considers as manifestations of a general ótendency towards textual conventionalityô, apparently approved of by the target audience (1985:93).

Some of the adjustments found at word level include adaptations of Dutch names and culture-specific references, and the minimization of the transfer of foreign language expressions found in the source text. Unusual punctuation is standardized by restoring missing quotation marks or by replacing commas with semi-colons and full-stops to separate independent clauses. Sentences left unfinished in the source text are completed, and clumsy or idiosyncratic sentence structures are replaced by simpler syntax. The present tense and the historic present are substituted with the past tense, which is more frequently used in written English narrative. Sentences, paragraphs, narrative sequences and chapters are ordered more logically. The representation of spoken language in the source text is adjusted towards the norms of written prose; on the other hand, formal dialogues are rendered as intimate and colloquial conversations. Old-fashioned expressions are replaced by modern ones and experimental narrative is rewritten in a more familiar mode. Finally, untypical and affected imagery, which is realized by creative collocations, is translated with more normal expressions.

According to Vanderauwera, all these manipulations have the effect of creating a text which is more readable, more idiomatic, more familiar and more coherently organized than the original. She observes that these adjustments occur not only in those translations which are explicitly target-oriented, but also in those whose declared aim is to make Dutch literature known to foreign cultures and which might therefore be expected to adhere more closely to the source text. Vanderauwera explains textual conventionality in terms of the translatorôs assumptions about the stylistic norms that operate in the target literary system with regard to translated prose fiction in general, and to translations of lesser-known literatures in particular.

Shlesinger (1991), who analysed oral translations from Hebrew into English by courtroom interpreters, also found evidence of various forms of normalization, such as a tendency to complete unfinished sentences, replace ungrammatical source utterances with grammatical renderings, and delete false starts and self-corrections.

Finally, on the basis of his extensive studies of literary translations produced in different cultures, Toury posits what he calls a **law of growing standardization,** which he believes governs translational behaviour. The most general formulation of the law is that ó*in translation, source-text textemes tend to be converted into target-language (or target-culture) repertoremesô* (Toury 1995:267ï 8). A **repertoreme** is a sign which belongs to an institutionalized repertoire, that is, a group of items which are codifications of phenomena that have semiotic value for a given community. A repertoreme becomes a **texteme** when, as a result of being used in a particular text, it assumes specific functions which derive from the special relationships it acquires within that text. According to the law of growing standardization, the special textual relations created in the source text are often replaced by conventional relations in the target text, and sometimes they are ignored altogether. In the process of translation, Toury argues, the dissolution of the original set of textual relations is inevitable and can never be fully recreated. Moreover, Toury suggests that factors such as age, extent of bilingualism, the knowledge and experience of the translator, as well as the status of translation within the target culture may influence the operation of the law. He proposes to incorporate these elements as conditions in a more elaborate formulation of the same law; for example, the condition regarding the position of translation in the target system may be expressed as follows: ó*the more peripheral [the status of the translation in a particular culture], the more translation will accommodate itself to established models and repertoiresô* (Toury 1995:271). The numerous instances of normalization found by Vanderauwera (1985) in the English translations of Dutch literary works exemplify and substantiate the operation of this rule.

Discourse transfer and the law of interference

Toury (1986a; 1995) identifies a further universal of translation: translators, he suggests, tend to produce a translated utterance not by retrieving the target language via their own

linguistic knowledge, but directly from the source utterance itself. The universality of discourse transfer is expressed through another translational law, the **law of interference:** ón translation, phenomena pertaining to the make-up of the source text tend to be transferred to the target textô (Toury 1995:275).
According to Toury, discourse transfer, both negative and positive, is inherent in the mental processes involved in translation. From a psycholinguistic perspective, the operation of this law depends on the particular manner in which the source text is processed, so that óthe more the make-up of a text is taken as a factor in the formulation of its translation, the more the target text can be expected to show traces of interferenceô (Toury 1995:276). The extent to which interference is actually realized depends also on the professional experience of the translator and on the sociocultural conditions in which a translation is produced and consumed. These two factors are built into the law of interference as conditions, suggesting that óeven when taking the source text as a crucial factor in the formulation of its translation, accomplished translators would be less affected by its actual make-upô (ibid.: 277), and ótolerance of interferenceð and hence the endurance of its manifestationsð tend to increase when translation is carried out from a ómajorô or highly prestigious language/culture, especially if the target language/culture is óminorô, or óweakô in any other senseô (ibid.: 278).

Distinctive distribution of target-language items

Shamaôa (1978:168ï 71) found that in English translations from Arabic, the frequency of the words *say* and *day* can be more than twice as high as their frequency in original English texts and considerably lower than the occurrence of their equivalents in the Arabic source texts.
Baker (1993:245) suggests that the unusual distribution patterns of certain lexical items in translated texts, compared to both their source texts and original texts in the target language, may be the result of the process of language mediation *per se;* such unusual distribution indicates that translation represents a specific variety of linguistic behaviour which merits attention in its own right.
See also:
CORPORA IN TRANSLATION STUDIES; EXPLICITATION; NORMS.

Further reading

Baker 1993, 1995; Blum-Kulka 1986; Blum-Kulka and Levenston 1983; Shlesinger 1991, 1995; Toury 1986a, 1995; Vanderauwera 1985.

SARA LAVIOSA-BRAITHWAITE

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PART II: HISTORY AND TRADITIONS

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A

African tradition

The practice of translation in Sub-Saharan Africa is virtually as old as communication through the spoken word. Numerous studies have shown that MULTILINGUALISM is part and parcel of the very make-up of Sub-Saharan Africa (Greenberg 1955). Given the multiplicity of ethnic communities in this region (there are over 100 in Cameroon alone), translation always has been, and still is, the order of the day. The history of translation in Sub-Saharan Africa can be subdivided into three major eras: pre-colonial, colonial and post-colonial. In all three eras, translation played a crucial role in the political, economic and cultural survival of the African people.

The pre-colonial era

Research in oral history, particularly the works of oral tradition historians such as Vansina, Bascom, Finnegan and Okpewho, has been instrumental in uncovering information concerning the history of translation in precolonial Africa. Also of great help has been the work of some European missionaries and explorers who managed to record aspects of African oral tradition in writing during the period following the initial contacts between Europe and Africa.

The ancient history of Africa was mainly recorded in oral literature and handed down by word of mouth, from generation to generation. In this oral tradition, the closest thing to todayôs translator/interpreter is what some scholars have referred to as the óprofessional linguistô: something like an official spokes-person for a village or an ethnic group, who was believed to be endowed with special talents to record and narrate the history and culture of his people. In most African societies, the óprofessional linguistô belonged to a long line of such gifted linguists of the same family. Many worked in the courts of great kings of ancient African kingdoms, such as the Mali, Zimbabwean and Ghanaian kingdoms. These linguists were often great orators and spokesmen for kings and chiefs, and consequently had a privileged position in society and wielded considerable political power. Referring to the Ashanti ólinguistsô, Danquah (1928:42) points out that ónot only were they charged with repeating the words of their patron after him, acting as herald to make it clear to all his audience and to add to his utterances the extra authority of remoteness, but they were also expected to óperfectô the speech of a chief who was not sufficiently eloquent, and to elaborate his theme for himô. However, the ólinguistô was not expected to óadd any new subject-matter, buté he may extend the phrases and reconstruct the sentences and intersperse the speech with some of the celebrated witty and philosophical reflections for which they are justly celebrated to the credit of both himself and his chiefô (ibid.). In French-speaking Africa, linguists were known as GRIOTs. The griots were known for their proficiency in several languages and, thanks to their role as óinterpretersô, the poetry of a certain culture could become diffused over a wide area, reaching different sub-cultures and languages. Much of the African epic tradition was kept alive by the griots. The highly esoteric language used by rulers and elders in traditional Africa often required the mediation of an óinterpreterô to facilitate communication with the common people. Sometimes, interpreters would be needed to simplify the language used by members of a secret society, or to gloss speeches made during public occasions such as religious

injunctions, sermons or solemn marriage transactions. The language used on such occasions often followed strict conventions of style and set phraseology, and was frequently replete with proverbs and wise sayings not known to the non-initiate.

The role of traditional interpreters as mediators between the ruling classes and the common people, in what were often highly organized nations marked by an extreme degree of hierarchy, earned them a great deal of respect. However, since they were a class set apart from those who needed their services, they were also feared, mistrusted and disliked by other members of society.

Another form of ótranslationô prevalent in many pre-colonial African societies is that associated with ódrum languageô. African drum literature is a form of communication which involves using instruments to communicate through direct representations of the spoken word. The instruments simulate the tone and rhythm of actual speech. This type of communication is linguistic since the message can be ótranslatedô into words, and it is only then in fact that it can be fully appreciated. African drum language can express words through instruments because the African languages involved are highly tonal. The drum language is built on the tonal patterns of the words which are being directly transmitted.

Pre-colonial Africa is also thought to have had a flourishing writing tradition. Scholars of African history are quite divided on this issue, for many believe that writing, or the recording of African oral narrative in writing, only began with the arrival of Arabs around AD 800 and Europeans in the fifteenth century. Opponents of this theory point to a plethora of writing conventions employed by Africans before any significant foreign incursions. They point to the advanced literate cultures that thrived in the Nile Valley established by the Nubian, Pharaonic Egyptian, Meroe, Ethiopian and Kush civilizations. This discussion is important because it has been suggested that translated literary and scientific documents had been available in Africa for centuries before the arrival of foreigners. A system of writing based on picture signs was widely used in precolonial Africa, and scholars of ancient African history have often relied on the exper tise of specialists who can decipher the meaning of this pictorial writing. Much of ancient African history has been constructed through a systematic translation of such pictograms into modern Arabic or Roman script. This kind of translation is highly scholarly and is still practised in certain parts of Africa, where pictorial languages are still used in spite of the presence of Arabic and Roman scripts. Mveng (1980:90) refers to traces of pictorial writing in Ghana among the Akan, Ashanti, Adinkra and Baoul®, in Cameroon among the Bamileke and the Bamoun, and in Zaire among the Baluba and the Bakuba. The Amharic languages in Ethiopia and the hieroglyphics in Egypt are believed to have existed in written form long before the arrival of foreigners.

The colonial era (fifteenth century to mid-twentieth centuries)

The colonial era begins with the first encounter between Africans and Europeans in the fifteenth century and ends with the period immediately preceding the independence of African nations around the 1950s. The historical fact of translation of this era can be divided into two main periods: (a) the early arrival of Europeans in Africa in the fifteenth century, a period marked by the flourishing of the slave trade, and (b) the period from the nineteenth century onwards, referred to as the preindependence era, marked by the partitioning of Africa.

The arrival of Europeans

The Portuguese are generally credited with establishing the earliest contacts between Europe and Black Africa. Portuguese sailors reached the Senegal River in 1445 in their search for a sea route to India. The Arabs had already been on the continent for some time, and the arrival of the Europeans now gave an impetus to the trading activities that already existed among Africans and between Africans and Arabs. The need for communication among the Africans, Arabs and Europeans led to an unprecedented need for translation/ interpreting (African into African; African into Arabic; African into European).

Once the Portuguese established themselves securely on the continent, they proceeded to

teach some Africans how to write (in Roman script). Some of the earliest translations of African literature into European languages are in Portuguese, and there is historical evidence that African literature in Portuguese translation flourished in the nineteenth century. Early Portuguese missionaries were determined to provide Africans with some elementary education. Some schools were established by Jesuits, who taught Portuguese as well as Latin and showed some interest in studying local African languages. The missionaries soon realized that they could spread the Gospel among Africans more effectively in the local languages and thus proceeded to develop written forms of these mainly oral languages, which made it possible to produce catechisms, grammars and dictionaries in two, three and even four languages. It was these early efforts by the Portuguese, and the educational institutions they set up, which later inspired the literary movement known as the 1880 Group (Hamilton 1975). The 1880 movement launched a bilingual Portuguese/Kimbundu journal, *O Echo de Angola* (The Echo of Angola), which published some of the earliest translation works from European into African languages. The 1880 Group produced one of Africaôs first translator-terminologists, Joaquin Dias CORDEIRO DA MATTA, who wrote *Philosophia popular em proverbios angolanos* (Popular Philosophy in Angolan Proverbs), a collection of Kimbundu proverbs and riddles in Portuguese. Da Matta also published a Kimbunduð Portuguese dictionary which is considered a ómonument of scholarshipô (Hamilton 1975:15). These linguistic endeavours of the early Catholic missionaries, which could have laid the groundwork for thriving African literatures, were thwarted by the Portuguese authoritiesô ethnocentric quest to assimilate the natives.

A few Africans who were enslaved and then educated produced works in Latin that were generally thought to be translations from their respective oral traditions. One such case was that of Juan LATINO, a Negro slave who entered the service of a Spanish general in 1530 and went on to become a professor of Latin at the University of Granada. The panegyric poetry that Latino produced is thought to have been based on merely ótransposingô the model of the African praise poem and adapting it to a European setting. He wrote mainly in Latin as was required by the scholarly customs of the time. Although a slave, Juan Latino, like a few other Latinists, contributed a great deal to the literature and thought of the classic tradition; this historical fact was only documented in the middle of the twentieth century by the African scholar and historian Cheikh Anta DIOP (see Diop 1974).

The tradition of African writing in Latin began to die out towards the end of the sixteenth century, as slavery had become even more ruthless and Negroes were increasingly being deprived of education. Some of the Nordic nations had now entered the slave trade, which had become immensely profitable. Dutch merchants were particularly active during this period, and the few scholars of African descent whose works can throw some light on the history of translation at this time were educated mainly in Dutch and German. One such scholar is a Ghanaian by the name of Amo; he was born around 1703 and sent to Holland by a local minister of the Dutch Reformed Church. Amo became the *prot®g®* of a German nobleman and was sent to university to study under Christian Wolff, a well-known disciple of Leibniz. This African slave thus became a highly erudite scholar and philosopher and is said to have been familiar with Dutch, German, French, Latin, Greek and Hebrew. After teaching at the universities of Wittenberg and Jena, and serving as a court councillor for Frederic II of Prussia, he returned to his native Africa.

Apart from works produced by Africans in non-African languages, G®rard (1986) also mentions an African alphabet and a secret language invented by Sultan Njoya (1865ï 1933) of the Bamun people of Cameroon. The sultan had found out about Arabic script through Hausa traders and Fulani emirates of a neighbouring territory. When the Germans arrived in 1899, Njoya noticed that the Europeans used a different kind of writing. Full of admiration for this mode of communication, he instructed some of his councillors to create an iconographic script. By 1918, hundreds of original signs had been successfully trimmed and given phonetic significance. Under Njoyaôs supervision, a

548-page manuscript on the history and customs of the Bamun was written using this system. However, Sultan Njoya, like most rulers in traditional Africa, craved for a secret language that would be completely esoteric to the people. Having learnt a few German, French and English words from German missionaries of the Basel mission, he created a new language by ascribing entirely arbitrary meanings to the words, mixing them with local Bamun words whose meanings had also been distorted. The manuscript on the history and customs of the Bamun was then translated into this óprivateô language.

Translation of the BIBLE into African languages began around the seventeenth century. Nama (1993:420) mentions that by 1658, Ge, an African language spoken by the Ewes (Republic of Benin), was included in a major document, *Doctriana Christiana*, a handbook for missionary purposes. However, it was not until the nineteenth century that large-scale translation of the Bible into African languages began in earnest.

It was in the area of religious translation that Christian, Islamic and traditional African works vied for predominance. Although Islam had existed in Sub-Saharan Africa since around AD 800, it had been spread exclusively in Arabic. In order to win the hearts and minds of local African populations, it became necessary, much later on, to translate Islamic works, particularly the QURôN, into some African languages. For instance, the QurôÜn and other religious texts have been translated into Hausa and Yoruba. It is also thought that some Islamic texts were translated into Ajani (Yoruba written in Arabic script) by Yoruba ómalamsô (teachers/learned men) and that some of the translations were done long before the adoption of the Roman script. A class of Africans fluent in Arabic and one or several African languages had now emerged, and there was a great deal of translation activity in this area.

The partitioning of Africa

The Berlin Conference on Africa (1884ï 5) triggered the full-scale colonization of the continent. In the 1890s, Africa was carved up into European spheres of influence, without any regard for natural or ethnic boundaries. The development of African literatures in Portuguese, English and French is a by-product of colonial domination by European nations which ensued after this óscramble for Africaô.

The history of translation in Africa during this period is closely linked to the policies adopted by the European colonial administrations. While the French and the Portuguese pursued an aggressive policy of assimilation of the natives, the British implemented a policy of indirect rule. These policies determined the ensuing linguistic make-up of the colonies. In the French and Portuguese colonies, vernacular education was virtually non-existent; in the English colonies it was greatly encouraged, albeit for reasons of expedience.

Vernacular literature was mainly encouraged by Protestant missionaries whose main aim was to convert Africans to Christianity. An impressive volume of writing was produced in African languages with the sole aim of spreading the Gospel. None the less, areas that were under British rule developed a bilingual literary tradition at an early stage, creating literature in the vernacular languages and then producing works in English at a later stage.

The French were mainly concerned with creating a sort of ôFrance outre-merô, which meant that the colonial subjects had to be converted into ópropersô French citizens by mastering the French language and culture. Attempts made by some Africans to produce creative works in French were unsuccessful; these works were not taken seriously because they were written in imperfect French. This attitude, canonized by the Acad®mie Fran-aise, made matters worse for people in French Africa who could not ótranslateô their oral narratives into French with the same flexibility and ingenuity enjoyed by their Anglophone counter parts. As a result, there were many more creative works in English than in French during this period.

The colonial era also saw a marked decline in the importance of the professional ôlinguistô (or griot). Once revered and feared for his political clout in the royal courts, the pioneer of African translators and interpreters was reduced to a mere guide to his colonial masters. He was occasionally called upon to join a

colonial expedition to ótranslateô, mediate and advise the colonialists. He was expected to have a thorough knowledge of the territory and to have the physical endurance to sustain long, tedious and often dangerous journeys. Though he still enjoyed some respect because of his association with the European colonialists and his (rudimentary) knowledge of a European language, the professional linguist was often despised by the local population and considered a ótraitorô for showing colonialists around and helping them gain access to the tribal lore and secrets of the people. Indeed, the professional linguist had become nothing more than the servant of the European colonialist, and he was generally disposed of as soon as his task was completed, to be called back only if and when he was needed.

During the late nineteenth and early twentieth centuries, a wave of óliberal Romanticismô and a fascination with all forms of symbolism swept across Europe, resulting in increased interest in the oral traditions of non-Western cultures (Horton 1973). Africa, like most preindustrialized societies, received wave after wave of Western scholars interested in studying its folklore. However, these scholars often relied on inadequate second-hand sources as they collected pieces of African oral tradition. With no access to todayôs recording technology, they had to rely on written records of the oral literature they needed to collect. These records were less than adequate as they were unreliable translations carried out by school children and other Africans working for Europeans, with hardly any skill in the artistry of the oral narrative. Quite often, the translations and transcriptions were subjected to a great deal of adaptation to suit the exotic tastes of Western audiences. It was not until the latter years of the colonial era that African oral narrative was made available to the public by a group of African writers who had the advantage of being bilingual and bicultural.

The post-colonial era

The period just before and after independence (the 1950s and 1960s) witnessed the emergence of a new stage in the history of translation in Africa. Translation activity during this period can be subdivided into three main categories: religious translation, literary translation and public service translation.

Religious translation, which began in the colonial era, continued well into the postcolonial period. European missionaries continued to learn local languages for purposes of evangelization, and especially for the translation of the Bible and other religious texts. Some of the pioneers of BIBLE TRANSLATION in Africa include the Nigerian Bishop Samuel Ajanji Crowtherð who is highly reputed for translating the Bible into Igbo and Yoruba -S.W.Koealle and J.F.Schon. Today, the Bible has been translated into about 100 African languages. Eugene Nida has personally been involved with Bible translation projects in Africa, working with the American Bible Society, more recently in Edea, Cameroon (Nama 1993:420). Although the majority of Bible translations produced in Africa are into vernacular languages, it is also worth noting that in many parts of West Africa the Gospel has been translated into pidgin English, a hybrid lingua franca resulting from contact between African languages and English.

Literary translation is not a lucrative business in Africa. Occasionally, some publishing houses which specialize in African literature written in European languages may need the services of a translator, but this happens rather infrequently and, when it does, the jobs often go to European rather than African translators. However, there is another type of literary translation between African and European languages which has flourished in Africa.

The late 1950s and early 1960s saw the emergence of a new class of African writers with a good command of both the European language of writing and the language of African oral narrative. African oral texts collected during the colonial era often posed a major paradox for translation, as they were produced via the mediation of colonial scribes in the language of European domination. The efforts of the colonialists to transcribe and translate African oral literature at best produced ócolonizedô versions of that literature. Anxious to right the wrongs of the past and set the records straight, a new generation of African writers set out to ótranslateô pieces of African oral literature into European languages. Such writers from Francophone Africa include

Birago Diop, the Senegalese poet famous for his collection of short stories entitled *Nouveaux Contes dôAmadou Koumba* (The New Tales of Amadou Koumba, 1961), and Bernard Dadi®, the Ivoirian known for his *L®gendes Africaines* (African Legends, 1973). A similar phenomenon took place in Anglo-phone Africa. In West Africa, Amos Tutuolaôs *The Palm-Wine Drinkard and his Dead Palm-Wine Tapster in the Deadôs Town* (1952) was among the first of such African works of fiction to appear; *drinkard* is a modified form of *drunkard*, meant to mimic the language of a semi-literate drunkard. All these works by Francophone and Anglophone writers are essentially liberal translations of African oral texts. Tutuola, for example, literally translated some Yoruba mythology into English. In an attempt to capture Yoruba syntax in English (and given that he was a public service clerk with just an elementary school education), he produced curious syntactic patterns that endeared him to European readers. Apart from such ótranslationsô of African oral literature, the works of well-known African writers such as Achebe, Soyinka, Okara and Senghor have also been translated into several European languages.

The situation in East Africa is highly influenced by what has been described as East Africaôs triple heritageð African, Islamic, European. While there have been many translations from the ethno-African heritage into European languages, there has been relatively less European-language literature translated into African languages, and hardly any translation between African languages. Ethno-African literature reflects the ethnic divisions in East Africa, where the literatures of ethnic groups such as the Kikuyu, Baganda, Chagga, Acholi and Luo have remained separate. The Ugandan Okot pôBitek is well-known for his translation of the poem óSong of Lawinoô into English, which he had originally written in his native Acholi. The poem was subsequently translated into French, Spanish and Portuguese; pôBitekôs work had much more impact through the translation than through the original version in Acholi. PôBitek is also a very knowledgeable linguist-terminologist. He makes his translations accessible to non-Acholi readers by including an analytical glossary of Acholi words and expressions that do not have English equivalents.

The famous Kenyan author Ngugi Wa Thiongôo, who wrote in English for several years, became frustrated with the inability of the English language to express the essence of his native culture and switched to writing in his native Kikuyu and then translating some of his works, such as his last novel, *Devil on the Cross*, into English.

There has also been some translation activity on the Afro-Islamic front. Swahili is essentially the product of contact between Islam and the Bantu civilization. A large volume of ethno-African literature has been translated into Swahili. The Afro-Islamic heritage in Swahili has been made available in English by scholars such as Lyndon Harries, James de Vere Allen, Ibrahim Shariff, Jan Knappert and others (G®rard 1986:1049). There have also been translations from English into Swahili. Famous among these are the translations by Julius Nyerere (the founder-president of Tanzania) of Shakespeareôs *Julius Caesar* and *The Merchant of Venice.* These translations won critical acclaim since Swahili has become a home-bred lingua franca of East-Africa, spoken by over 100 million people.

The significance of Swahili as a lingua franca of such a vast region of Africa has led Mhina (1970) to argue in favour of producing works in Swahili and translating internationally recognized works into Swahili. Unlike the rest of Africa south of the Sahara, where there is no widely used home-grown international language, East Africa has the unique advantage of having Swahili as a viable international language outclassing many foreign languages.

Since independence, public service translation has continued to flourish as the governments of various African states attempt to cope with Western-style bureaucracies left behind as a colonial legacy. When most African countries became independent in the 1960s, they were left with a linguistic situation that was bound to enhance the role of translators and interpreters. Several of these newly independent African countries already had many indigenous African languages spoken within their borders, to which was added the colonial language (s) which, though foreign, had become the official language(s) of these

countries. Ironically, instead of a flourishing translation activity between African languages, as one might have expected in a postcolonial situation, translation evolved mainly in two directions: African into European languages and vice versa, and European to European languages. Faced with the need to cope with world affairs and the international economic market, it became increasingly necessary for African countries to communicate not only with other African nations, but also with other countries of the world, particularly their former colonial masters. In this context, European-to-European language translation thrived in Africa in the field of foreign affairs, as well as in administrative, economic and cultural areas.

The present day

Since independence, many economic and international organizations have been formed to enhance cooperation among African states, thus strengthening the need for European language translators. When the Organization of African Unity (OAU) was founded in 1962, English, French, Portuguese, Spanish andð on a smaller scaleð Arabic were declared the official working languages. The decision to use European rather than African languages as a medium of communication among member states has been strongly criticized by many scholars and is said to have been indicative of the fate that awaited Africa.
The Economic Organization of West African States (ECOWAS) brings together 16 countries and the working languages are English and French. The same is true for organizations such as the West African Rice Development Authority (WARIDA) and the International Social Security Association (ISSA), to name only two. These organizations, almost without exception, need mostly European-to-European language translators.

Translator training

During the early years of independence, the Western-style governments in various African countries were left with the legacy of colonial languages but without any personnel or infrastructure to carry out the immense translation work that the new linguistic situation entailed. In many instances, government civil servants with barely an elementary education and a smattering of knowledge in two European languages were called upon to provide translations. But as time went by, it became increasingly obvious that, given the amount of work to be done and the need for quality translations, governments had to take an interest in the training of professional translators. For almost two decades after independence many African governments sponsored some of their brightest graduates to study in translation schools in Europe and North America.
Cameroon provides a good example of how translator training has evolved since independence. Having adopted English and French as official languages, Cameroon is the only African country with official bilingualism in European languages. Hence, it is often cited as the centre for European-to-European language translation in Africa; it is also often compared to Canada, where English and French are similarly official languages. Yet, for a very long time, Cameroonôs translators were trained in Europe or North America. It was not until recently, in the 1980s, that the Advanced School of Translators and Interpreters was established in Buea, Cameroon. The government has since stopped training its translators abroad and has relied on the Buea school for locally trained translators who are aware of the needs and the workings of state translation services.
In Nigeria, where translation is undertaken mainly between English and local vernacular languages, some universities now include translation studies in their programmes. The University of Benin was the first to launch an MA programme with an option in translation studies. The University of Lagos also has a post-graduate translation programme in which students can choose between literary and technical translation, and other Nigerian universities have continued to offer diploma courses in translation, mainly between Nigerian languages and English.
Translator training is therefore a relatively recent phenomenon in most African countries, and for this reason, trained and competent translators are in short supply. Simpson (1985:107) mentions a study commissioned by

UNCTAD ón the need for a sub-regional translation, interpretation and staff language-training support service and to assess the feasibility of setting up such a service if it turned out to be neededô. Among the recommendations made is the creation of a subregional Translation and Interpretation School.
Recent political changes in South Africa have brought about the need for a massive overhaul of translation-training programmes. The ANCôs Constitution for a post-apartheid South Africa recognizes 11 official languages, most of which are African languages. Unlike past translation programmes which dealt mainly in English and Afrikaans, current translation programmes must include African languages. It has been recommended that translation-training programmes should aim at promoting multilingualism and eliminating the kind of linguistic prejudices and social in-equality that have existed in South Africa for so long. In order to achieve this, translators should be trained not only at the postgraduate level, but also at the undergraduate and pretertiary levels. Adding a critical language awareness component to the training programme, it is thought, might help fight linguistic prejudice and instil respect for the language rights of all citizens in a postapartheid democratic society. It is also believed that the enshrining of language rights in the new Constitution will lead to a major expansion and professionalization of language services. COMMUNITY INTERPRETING is also being actively supported, especially at the level of health-care and social services provision, so as to avoid alienating non-English and non-Afrikaans speakers. Terminology research will play an important role, particularly in programmes designed to meet the needs of African language translators (Kruger 1994).

The status of translators

The status of the translator/interpreter has undergone a considerable transformation since the time of the GRIOT. Unlike the griot who was revered and even feared in pre-colonial Africa, todayôs translator is often perceived as a disenchanted civil servant who toils away without receiving any recognition in his countryôs public service. The only language specialists who seem satisfied with their lot are conference interpreters, who enjoy the glamour of criss-crossing the continent to attend international conferences. Translators, irrespective of country, complain about the low status attributed to their profession. Ihenacho (1985) cites the case in Nigeria, where the posts of translators and interpreters at the Ministry of External Affairs have been abolished: such practitioners seem to prefer to be referred to as Foreign Affairs Officers because officers at the Ministry who are ómereô translators or interpreters are looked down upon.
In South Africa, professional translators, often referred to as ólanguage workersô, are treated quite well; however, they too can sometimes find themselves involved in performing public relations and general communication duties, particularly in the private sector. In Cameroon, translators and interpreters are hired mostly by the Presidency and the National Assembly of the Republic; they rank among the top civil servants in the country and enjoy some prestige for working in those two arenas of power. However, they often complain that they do not enjoy the same status as some civil servants with hardly any professional background.
Not surprisingly, many African translators would prefer to work for an international organization such as the OAU or the UNO, where they are often better paid and sometimes rise to important administrative functions. There are many African translators working in the linguistic services of various agencies of international organizations such as WHO, UNICEF, UNESCO, IMF and FAO. Some leave their countries because they are not needed. In Senegal, for instance, there are more professionally trained translators and interpreters than the needs of the country would justify. As a consequence, Senegalese translators often seek work in neighbouring West African countries and in international organizations in Africa and elsewhere.
There is a certain amount of freelance translation undertaken in some African countries. Freelance translators often serve the needs of the African branches of multinational companies and the needs of local businesses in the private sector. The governments hardly use

freelance agencies as they rely heavily on civil servant translators. Freelance translation can be quite lucrative but it is still largely unregulated, and it tends to be a free-for-all type of venture which attracts a great number of unemployed university graduates from fields completely unrelated to translation.
In Sub-Saharan Africa, we are thus faced with a situation where there is a relatively high calibre of translation practice, where some countries have more translators than they need, and where, with a few exceptions, most countries still train their translators abroad.

Professional associations
The less than adequate level of recognition enjoyed by translation as a profession in Africa is partly due to the general lack of professional associations. In Cameroon, where the translation profession is the most developed because of its European language (English/French) official bilingualism, there is still no professional association aimed at bringing translators together. Efforts made in the past to form such an association have met with tacit disapproval by the government, which happens to be the main employer of translators. Most African governments tend to be suspicious of independent groups that bring intellectuals together; and in this regard translators have not been spared. Indeed, there are relatively few professional associations of translators in Africa as a whole, although the few that exist have managed to maintain a close relationship with international bodies such as FIT and AIIC.
In October 1982, FIT, in collaboration with UNESCO, organized a consultative meeting of African specialists in Lom®, Togo, with the aim of exploring professional problems in Africa. This meeting took place six years after that of the African Ministers of Education held in Nairobi in 1976, where some recommendations were made regarding the organization of the translation profession, translator training and questions of terminology in Africa (a full list of the recommendations can be found in Simpson 1985:109ï 10). These meetings had the positive effect of catapulting the translation profession to a higher sphere by getting various African governments and professional translators involved in establishing a genuine professional status for translation. It was recommended, among other things, óthat encouragement should be given to the creation of associations of translators which should combine to form regional structures so as to intensify their actionô and that ógovernments grant translators the legal status and protection provided for in theé Nairobi recommendationô. Ever since the 1982 meeting, translation has seen its lot improve significantly in Africa, even though the number of viable professional bodies is still ófar from being a true reflection of the óstate of the artô and the volume of work carried out in Africaô (Simpson 1985:106). Ihenacho (1987:50) points to the inability of the existing national translators associations in Sub-Saharan Africa to fully mobilize people and institutions interested in promoting the profession. He also laments the apparent lack of interest on the part of government institutions, including ECOWAS (the Economic Organization of Western African States), which is the greatest consumer of translation products in Africa.
The Nigerian Association of Translators and Interpreters (NATI) has been particularly active nationally and internationally, and has encouraged local training initiatives, sought legal protection and recognition for its members and organized annual conferences to promote translation studies and research on the continent. The Tanzania Organization of Translators (Chama Cha Watafsiri Tanzania -CHAWATA) was formed in 1982 and is a member of FIT. This group has become the power-house for translations in Swahili across the continent and contributes significantly to one of Africaôs most ambitious terminology projects. The project is a joint venture between the Swahili Research Centre at the University of Dar es Salaam and the National Swahili Council (Baraza la Kiswahili la Taifa) in Tanzania. Although the project also deals with matters of grammar, its main goal is to develop Swahili as a language of industry and technology. A Committee of the National Swahili Council is responsible for the unification and standardization of terminologies and grammar, and their recommendations are published in *Tafsiri Sanifu*, the Councilôs main publication (Bgoya 1987:224ï 31).

Further reading

Bgoya 1987; Diop 1974; Finnegan 1970; G®rard 1986; Hamilton 1975; Ihenacho 1985, 1988; Mhina 1970; Mveng 1980; Nama 1993; Okpewho 1992; Simpson 1985.

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Biographies

CORDEIRO DA MATTA, Joaquin Dias (1857ï 94). An outstanding African intellectual and a member of the 1880 group, a literary movement aimed at promoting literary activity among the native sons *(filhos da terra)* of Angola. A self-taught scholar, Cordeiro da Matta was not only a teacher, but also a journalist, historian, philologist, folklorist, poet and novelist. His contributions to *Echo de Angola* were highly influential; this was a bilingual Portuguese/Kimbundu journal, launched by the 1880 group, in which some of the earliest translations from European into African languages were published. A distinguished translator/ terminologist, Cordeiro da Matta published *Philosophia popular em proverbios angolanos* (Popular Philosophy in Angolan Proverbs), a collection of Kimbundu proverbs and riddles in Portuguese. With the assistance of his mentor, the Swiss ethnologist H®i Ch@elain, Cordeiro da Matta also published a Kimbundu grammar and a Kimbundu-Portuguese dictionary in 1892 and 1893 respectively.

DIOP, Cheikh Anta (1923ï 86). Africaôs most renowned scholar of the twentieth century. Born in Senegal, he received his doctorate from the University of Paris and, by 1961, was on the staff of IFAN (Institut Fondamental de lôAfrique Noire; Fundamental Institute of Black Africa) in Dakar, where he directed the radiocarbon laboratory which he founded. Cheikh Anta Diop was a historian, physicist and philosopher, however, he was best known as Africaôs foremost Egyptologist. His contribution to translation studies in Africa consists of his mastery of hieroglyphics and his deciphering and translation of this ancient script into modem African and European languages. Based on his study of hieroglyphics, he concluded that the ancient Pharaonic civilization of Egypt was in fact a Negro civilization. In 1966, at the First World Festival of Negro Arts, he shared a special award with the late W.E.B.Dubois as the scholar who had the greatest influence on Negro thought in the twentieth century. More recently, on 12 January 1985, a memorial was erected in his honour in London, to celebrate his achievements as a great scholar of African history.

GRIOT. Griots are generally believed to be the forerunners of the art of oral translation or interpreting in Africa. They built their reputation as a special group of óprofessional linguistsô many centuries ago. Unfortunately, hardly any griot was identified by name by those who benefited from their knowledge. The griots are generally known as traditional bards with a great talent for storing and recounting the oral tradition of their people and often belonged to a long line of gifted bards who handed down their knowledge and expertise from generation to generation. Many worked in the courts of African kings, witnessing the events that marked the rise and fall of their rulers. The griots were gifted linguists who often translated the kingôs esoteric language for the consumption of the general public, embellishing and perfecting the kingôs speech in the process. They were respected because of their proficiency in several languages and often acted as interpreters during encounters between the kingdom and foreign nations. Wielding a great deal of political power because of their role as spokespersons for the king, they were at once feared, respected and disliked by other members of society.

LATINO, Juan (1516ï 94). Juan Latino was taken as a Negro slave to Baena, halfway between Cordoba and Granada, around 1530, when he was about 12 years old. He worked for one of Spainôs best known generals, Gonzalo Fernandez (œel Gran Capitanô). Assigned to serve as a playmate and a companion to the Gran Capitanôs grandson, the third duke of Sesa, Juan Latino accompanied his young

master to school and finally to the University of Granada, where he was eventually appointed professor. At university, he proved brighter and more motivated than the third duke, achieving such a high level of proficiency in Latin and Greek that he was freed and encouraged to pursue his studies. He received his bachelorôs degree in 1546, the title of *Licensiado* in 1559, and was appointed to the chair of Latin Grammar in 1565.

Juan Latino wrote mainly panegyric poetry, for example *Eprigrammatum Liber* (1573), an ode to celebrate the birth of Philip II of Spainôs son. His penchant for panegyric poetry is believed to have been inspired by his African origin and he is thought to have merely ótranslatedô or ótransferredôthe model of African praise poems to a European setting. The death of Latino in 1594 marked the end of a tradition of African writing in Latin. By the end of the sixteenth century, the system of slavery had become even more ruthless and had completely ruled out any opportunities of a Latin education for Negro slaves.

NJOYA, Sultan (1865ï 1933). Sultan Njoya of the Bamun of Cameroon is said to have created an African alphabet and a secret language. Driven by the desire to ensure secrecy in his correspondence with his delegates to the German colonial authorities, Njoya ordered some of his councillors to create a secret language based on an ideographic script. By 1918, the language had undergone several transformations and the hundreds of original signs it started out with had been greatly simplified and reduced in number to give them phonetic significance. This language was used mainly for conveying messages and for the recording of accounts and archives. It was also used to write a 548-page manuscript on the history and customs of the Bamun. This major historical document was later translated into an even more secret language created by the sultan himself. Having acquired a few German, French and English words from members of the Basel mission, he created his personal vocabulary by ascribing entirely arbitrary meanings to the words and mixing them with Bamun words whose meanings he also distorted. The Bamun writings of Sultan Njoya developed through a purely autochthonous initiative and triggered a great deal of translation activity.

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American tradition

Translation played an essential role in the origins and development of the United States, and it continues to do so, given the linguistic and cultural diversity of the countryôs more than 255 million inhabitants. English is the dominant language, but it is only one of the many languages that have been spoken in North America. The speech of the native Indian tribes was first encountered during the sixteenth century by Spanish and French explorers in present-day Florida and Louisiana. English expeditions to Virginia and Massachusetts began in earnest during the early seventeenth century, requiring a familiarity with Indian languages that helped to increase the colonistsô cultural and economic autonomy from England. The nationalist fervour released by the Revolution brought a new self-awareness that fostered the translation of foreign-language literatures to develop American culture. A distinctly American version of English was recognizable by the 1850s, although characterized by various regional modulations as the country expanded its southern and western borders (Simpson 1983:3). The great waves of European immigration that started in the mid-nineteenth century created an urgent need for English-language translating and interpreting which has remained constant ever since, with the immigrant pool widening to include numerous ethnic groups and nationalities from Latin America, Asia, the Middle East, and the Caribbean. Today, more than 31 million inhabitants speak a language other than English at home, ensuring that translation is a fact of daily life for many Americans.

Throughout American history translation has been double-edged in its social functions and effects, serving English-language interests and agendas through exploitative encounters

with foreign languages and cultures. On the one hand, translation enabled the United States to grow in size and power: it made possible the colonization, dispossession, and assimilation of peoples whose native language was not English, and it continues to support the political and economic hegemony that the country has enjoyed since World War Two. On the other hand, translation contributed to the formation of a definably American identity: it was instrumental in constructing a national literary and political tradition, while simultaneously working to diversify American culture and to precipitate cultural innovation and social change.

Colonization, expansion, immigration (1607ï 1920)

Among the first American translators were native Indians who acted as interpreters and assistants to the English colonists struggling to establish a viable existence in the North American wilderness. William Bradford, one of the first governors of the Massachusetts Bay Colony, described the Puritan settlersô meeting with Samoset, an Algonquian from Maine ówhere some English ships came to fishé amongst whom he had got his languageô (Bradford 1952:79). Although Samoset spoke óbroken Englishô, Bradford observed that óhe became profitable to them in acquainting them with many things concerning the state of the countryô (ibid.). Bradford felt that Squanto, another Indian interpreter, ócould speak better English than himselfô because he had been kidnapped by an English captain and óentertained by a merchant in Londonô (ibid.: 80ï 1). To the pilgrims who landed at Plymouth in 1620, Squanto was essential for survival: he taught them how to grow corn and where to fish, and he negotiated a peace treaty between the colonists and the Wampanoag Indians whereby they agreed to defend each other from warring tribes.

Although these relations benefited both colonists and Indians, they were hardly symmetrical, and translation quickly became a practice by which the English sought to alter an Indian culture which they judged to be inferior because it was pagan. The royal charter issued to the Massachusetts Bay Company in 1629 asserted that óthe principall ende of this plantation [was] to wynn and incite the natives of [the] country to the knowledg and obedience of the onlie true God and Savoir of mankinde, and the Christian faythô (Morgan 1964:320). As a result, the first American translators included Puritan ministers who learned Indian languages to convert the natives. With the help of an Indian informant, óa pregnant witted young man, who had been a Servant in an English houseô, the minister John ELIOT (1604ï 90) wrote *A Catechism in the Indian Language* (1653) and then translated the Bible and several homiletic tracts into Algonquian (Eliot 1666:66).

Conversion went hand in hand with conquest, so that translation also facilitated the expropriation of Indian lands. Here translators and interpreters mediated between significant cultural differences that were inscribed in the translating languages. Most of the Algonquian place names, for instance, órelated not to possession but to useô, while the English colonists ómost frequently created arbitrary place names which either recalled localities in their homeland or gave a place the name of its ownerô (Cronon 1983:65, 66). In the translating that enabled the colonists to purchase land from the Indians, the English concept of private property displaced the Indian understanding of communal ownership (Cheyfitz 1991). The colonists recognized such differences from the start. Yet driven by an imperialist impulse, they rendered Indian language and culture into characteristically English terms -legal, commercial, political. This is even apparent in *A Key to the Language of America* (1643), a dictionary in the Narragansett language written by the dissident Puritan Roger Williams (1603ï 83). Williams questioned the property rights granted by the royal charter of the Massachusetts Bay Colony and criticized the ósinfull opinion amongst many that Christians have right to *Heathens* Landsô (Williams 1973:167). None the less, his book aimed to translate Narragansett words and phrases into English equivalents so as to assist the colonist ówhatever [the] occasion bee either of Travell, Discourse, Trading &c.ô (ibid.: 90).

During the eighteenth century, translation continued to be a crucial cultural practice in

submitting the Indians to the colonistsô interests. Conrad Weiser (1696ï 1760), a German immigrantôs son who lived with the Mohawks for 15 years, served as the official interpreter of Pennsylvania, arranging conferences in which Indian lands were deeded to the provincial government and Indian trade was extended to the Mississippi River. Simon Girty (1741ï 1818), an Irish immigrantôs son who was kidnapped as a boy and adopted by the Senecas, learned a variety of Indian languages which he used in the service of the British during the Revolutionary War period. For over 40 years, Girty interpreted for British military commanders and enlisted Indian tribes in raids on settlements in Pennsylvania, Ohio, Kentucky, and Detroit, gaining a reputation as a órenegadeô and a ówhite savageô (Thrapp 1988, II: 560ï 1). Girty was paid handsomely for his interpreting services, undoubtedly because they performed a military function: in 1778 he was hired at $2 (16 shillings) per day.

By the beginning of the nineteenth century, many Indians on the eastern coast of North America had been taught English and converted to Christianity. The newly instituted American republic, however, was pursuing a policy of expansion. The increasing profitability of the Indian trade, combined with the political goal of preventing further French and Spanish colonialism on the continent, motivated a redrawing of the western frontier, and this created a demand for interpreters to deal with unfamiliar Indian languages. In 1803, Thomas Jefferson, second president of the United States, commissioned Meriwether Lewis and William Clark to explore the Missouri River as far as the Pacific Ocean in an effort to locate óthe most direct and practicable water communicationé for the purposes of commerceô (Bergon 1989: xxiv). Lewis and Clark relied heavily on interpreters both to navigate the wilderness and to deliver speeches that stressed American sovereignty, intertribal peace, and trade (Ronda 1984:83). These interpreters included foreign traders and Indians who lived in the western territories. Lewis and Clarkôs journals frequently mention Touissaint Charbonneau (*c.*1759ï *c.*1843), a Canadian employed by the North West Company, and his wife Sacajawea (*c.*1780/ 1812ï 84), a captured Shosone girl whom he had won gambling. Charbonneau later became an interpreter for the American Bureau of Indian Affairs in the Upper Missouri area.

This government agency carried out American Indian policy, which assisted settlers and speculators seeking Indian lands by relocating eastern tribes on reservations west of the Mississippi. Agents were also interpreters who persuaded Indians, sometimes by fraud or coercion, to enter into treaties that ceded land to the United States (Satz 1974). By 1850, American Indian policy had achieved remarkable success partly because of the agentsô linguistic proficiency. Lawrence Taliaferro (1794ï 1871), an agent at Saint Peterôs in Minnesota, spoke over a dozen Indian languages (ibid.: 188).

The displacement and dispossession of the Indians inevitably caused conflicts, both among the different tribes and with the United States. Yet the agentsô interpreting skills enabled them to act as mediators and occasionally as advocates of the Indians. Taliaferro was called to intervene in a long-standing feud between the Sioux and the Chippewa, and his support of the Indians incurred the opposition of traders, particularly those associated with the American Fur Company, who tried to get him dismissed from the agency. Sarah WINNEMUCCA (1844ï 91), a Paiute who learned English while living with an American military officerôs family, aided in negotiations between hostile tribes and later became an interpreter at the Malheur reservation in Oregon, earning $40 per month plus lodging (Canfield 1984:96). Her most significant interpreting, however, may have occurred in the lectures she delivered during the 1880s in eastern cities, where she reported the injustices that the government was inflicting on her people and raised funds to start an Indian school in Nevada.

While Indian tribes were gradually being acculturated and sequestered on reservations, increasingly large numbers of Europeans were entering the United States, making English-language translating and interpreting necessary for their assimilation into American society. Between 1851 and 1920, the peak period of immigration, the total was well over 31 million foreign nationals, mostly from Germany, Ireland, Italy, Poland, Russia, the

Scandanavian countries, and Britain. Approximately 5,000 immigrants per day passed through Ellis Island in New York harbour, where notices were printed in nine different languages. To process the masses of people, the American government employed a staff of interpreters who were certified by civil service examinations and commanded an average of six languages (Heaps 1967:68). In 1907, when over 11,000 people were processed in one day, the interpreters included Fiorello La Guardia (1882ï 1947), an Italian immigrantôs son who had worked in the consular service in Europe and was subsequently elected mayor of New York. For interpreting on Ellis Island, La Guardia was paid $1,200 per year. In so far as the immigrants were mainly agricultural and industrial workers, the diverse kinds of translation they required and performed contributed to the enormous economic growth that the United States has witnessed during the twentieth century.

Building a national culture (1640ï 1954)

Translation has been indispensable to the development of a uniquely American culture, even if the linguistic and ethnic diversity of the country guaranteed that it would consist of various cultural constituencies, each with their own dialects and discourses, values and beliefs.

The first English-language book written and printed in North America was in fact a translation, *The Whole Booke of Psalmes Faithfully Translated into English Metre* (1640), commonly known as *The Bay Psalm Book.* A collaborative work produced by a group of Puritan ministers, this hymnal offered a very literal rendering of the Hebrew text, and since it was intended for singing, the translation was cast in ballad meter. In a preface, translator John Cotton (1584ï 1652) explained that the literal strategy conformed to a Puritan aesthetic: ólf therefore the verses are not always so smoothe and elegant as some may desire or expect, let them consider that Godôs Altar needs not our polishingsô (Haraszati 1956: A4v). The religious values of the translation carried political implications. *The Bay Psalm Book* expressed the Puritansô dissent from the liturgy of the Anglican Church and the literature of the royal court. The avowedly óplainô language rejected the ópoetical licenseô that characterized Thomas Sternhold and John Hopkinsôs verse translation, which had been bound with the Book of Common Prayer since 1562 (ibid.). And the ballad meter linked the new versions to the popular song tradition in opposition to the metrical refinements of aristocratic poetry, including the translations of the Psalms made by such courtiers as Sir Philip Sidney and Thomas Carew.

As translation increased the cultural autonomy of the American colonies from England, it also contributed to the decisive political break by importing revolutionary political ideas from abroad. In this case, the translating took diverse forms. The works of French Enlightenment thinkers like Voltaire and Rousseau were available in eighteenth-century America, although in French editions and in English-language versions first published in London and Edinburgh (May 1976:41). Learned politicians like Benjamin Franklin and Thomas Jefferson were able to read these works in French, incorporating the ideas they found there in documents like the Declaration of Independence (1775ï 6). And during the political crisis that precipitated the Revolutionary War, pamphleteers used their own and othersô translations to disseminate Enlightenment thinking and to sway public sentiment against England. In *The Rights of the British Colonies Asserted and Proved* (1764), James Otis offered a democratic critique of the British monarchy that quoted his own renderings from Rousseauôs *Social Contract* (Bailyn 1965, II 436).

While the United States was emerging as an international political power, translation was enlisted in nationalist projects to develop an American culture that could vie with Europe. Perhaps the most ambitious of these projects was *Specimens of Foreign Standard Literature,* a 14-volume anthology of translations edited by George RIPLEY (1802ï 80). The first two volumes consisted of Ripleyôs own translations of several French philosophers, Benjamin Constant, Theodore Jouffroy, and Victor Cousin. In subsequent volumes, he relied on the translating skills of the New England Transcendentalists, intellectuals like Margaret Fuller (1810ï 50) and John Sullivan

Dwight (1813ï 93) who had been inspired by French and German literature and whose translations in turn inspired others, notably the quintessential American philosopher Ralph Waldo Emerson.

Ripley felt that translation could contribute to the creation of a national culture that respected democratic principles. ôThe best productions of foreign genius and studyô, he argued, óshould not be confined to the few who have access to the original languages, but should be diffused among enlightened readers of every class and conditionô (Ripley 1838: xi). Yet the óstandardô that guided his selection of foreign texts conformed to the cultural values of the élite intellectual minority who composed his primary readership as well as his stable of translators. There was indeed a mass audience for translations during the nineteenth century, but its tastes favoured melodrama and romance, not poetry and philosophy. William Dunlap (1766ï 1839), a New York playwright and theatre manager whose own works failed to draw at the box office, successfully staged numerous translations from the sentimental drama of the German August von Kotzebue. Henry William Herbert (1807ï 58), an English immigrant who published fiction, history, and sports writing, reached many more readers by translating sensationalistic French novels, including six of Eugène Sueôs. During the 1840s, Herbert was earning $3,000 per year.

Such translation patterns point not only to the heterogeneity that lay beneath any notions of a national American culture, but also to the dependence of American cultural developments on encounters with foreign literatures. Even when respected American poets translated the canonical works of Western literature, their strategies reflected translation theories that first emerged in foreign cultural traditions. William Cullen Bryant (1794ï 1878), whose early poetry gained him a national reputation, wrote a version of the *Iliad* (1876) which followed the prescriptions for translating Homer presented by the British critic Matthew Arnold some 10 years earlier. Bryant wanted to render precisely those qualities of Homeric verse that Arnold defined as the prevailing scholarly reading of the Greek text: ósimplicityô, ófluent narrativeô, ódignityô (Bryant 1876: iv-vi). The result was a strongly domesticating translation that adhered to current English usage, avoided archaic syntax and diction, and employed the Latin names for the Greek gods because, Bryant observed, they óhave been naturalized in our language for centuriesô (ibid.: vii). The foreign origins of Bryantôs strategy can be detected even in his choice of metre: like the British poet William Cowper, he used blank verse, óthe vehicle of some of the noblest poetry in our languageô, although unlike Cowper he had in mind Shakespeare rather than Milton (ibid.: vii, v).

Bayard Taylor (1825ï 78), a journalist and travel writer whose poetry earned his contemporariesô praise but later fell into neglect, produced a version of Goetheôs *Faust* (1871) influenced by the German translation tradition. Following Goetheôs view that in the óhighestô translating óthe translatoré attaches himself closely to his originalô (Lefevere 1992b: 76), Taylor wrote óa nearly literal version in the original metresô (Taylor 1871: xi). And just as Goethe felt that óthe taste of the multitude must first be shaped to acceptô literal translations, Taylor saw himself issuing a challenge to American readers, whose óintellectual tendenciesô, he argued, óhave always been somewhat conservativeô, making them ósuspicious of new metres and unaccustomed forms of expressionô (Lefevere 1992b: 77; Taylor 1871: x). Taylorôs German-inspired translation strategy undoubtedly worked to bring about a lasting change in American literary taste, at least as far as translations of Goethe were concerned: his version continued to be reprinted as late as 1950, when the commercial press Random House published it in the noted series of classic works called ôThe Modern Libraryô.

With the advent of the modernist movement, the American translation tradition entered a period of striking innovation that centred on the translation of poetry. The most important figure in this development was Ezra POUND (1885ï 1972). Pound saw translation as a means of cultivating modernist poetic values, provided that the translator chose certain foreign poetries capable of supporting those values; his greatest successes occurred with the Anglo-Saxon lament *The Seafarer* (1912), the thirteenth-century Italian poet Guido Cavalcanti (1912, 1932), the Chinese poet Li Po (1915), and the Proven-al troubadour Arnaut Daniel (1920). Pound experimented with a

range of dialects and discourses, assimilating the foreign texts to pre-existing cultural forms: Anglo-Saxon patterns of accent and alliteration, pre-Elizabethan English, Pre-Raphaelite medievalism, modernist precision, American colloquialism. This strategy clearly involved a process of domestication, but ultimately the effect was foreignizing: the resulting translation signified the cultural and historical difference of the foreign text because the English-language forms Pound used were so heterogeneous, culled from different moments in British and American culture (see STRATEGIES OF TRANSLATION).

After Pound, American translators began to regard their translations as autonomous literary works, although few were willing to take up his most daring experiments with translation strategies. By the middle of the twentieth century, American translation of both poetry and prose was for the most part modern, not modernist. It eschewed Poundôs experimentalism for a linguistic homogeneity that produced an illusory effect of transparency, whereby the translation seems to be not a translation, but the foreign original (Venuti 1995). The transparency, however, actually conceals a thoroughgoing domestication, in which the foreign text is inscribed with cultural values that prevail in contemporary America. Thus Dudley FITTS (1903ï 68), who established a reputation as a leading translator of ancient Greek poetry and drama, admitted that his modern versions of Greek poems órisked a spurious atmosphere of monotheism by writing ñGodò for óZeusôò (Fitts 1956: xviii).

American global hegemony since World War Two

Translating and interpreting have served American political and economic interests over the past several decades, enabling the United States to achieve and maintain its pre-eminence in world affairs. The Foreign Service in the State Department has long contained a language section to review translations of diplomatic documents and to provide for interpreting at international conferences. By the mid-1980s, this Language Services Division was providing an annual total of $8 million in translating and interpreting for various government agencies (Obst and Cline 1990:12). In the State Department, translation has also performed explicitly ideological functions. Throughout the Cold War, the United States Information Agency operated the Voice of America radio broadcasts in 35 languages while issuing propagandistic materials in print and electronic media (Roland 1982:130).

American businesses have increasingly turned to translation as a way of developing overseas markets, relying on firms that specialize in translating contracts, instruction manuals, and technical information. These firms have in turn grown and multiplied, creating a translation industry that was recently valued at $10 billion (Levy 1991: F5). For example, All-Language Services, a privately owned company founded in 1946 with five translators, now employs 90 working in 59 languages. Since the 1980s, the translation division of Berlitz International, a subsidiary of the publisher Macmillan, has acquired six translation companies in the United States and Europe, yielding annual revenues of $30 million.

The American publishing industry has been relatively less interested in investing in translation. Although book production has increased fourfold since the 1940s, the number of translations has generally remained between 2 and 4 per cent of the annual total, in contrast to significantly higher percentages in other countries (see Venuti 1995:12ï 13). American publishers sell translation rights for more and more English-language books, including the global bestsellers, but spend disproportionately less on the rights to publish English-language translations of foreign books. As a result, the United States has exercised a hegemony over foreign countries that is not simply political and economic, as the particular case may be, but cultural as well. Publishers have profited from successfully imposing American cultural values on a vast foreign readership, while creating a domestic culture that is aggressively monolingual and receptive to the foreign only when it meets American expectations.

These expectations have decisively influenced the choice of foreign texts for translation. American publishers capitalized on reader curiosity about foreign nations that were

allies or antagonists, as well as reader optimism that cultural exchange would facilitate better international understanding and more peaceful political relations. Since World War Two, the languages most frequently translated into English have been French, German, Russian, Italian, and Spanish. With Russian literature, publishers appealed to American anti-Communist sentiment by focusing on works that criticized Marxism or the Soviet government, novels like Boris Pasternakôs *Doctor Zhivago* (1958) and Alexander Solzhenitsynôs *One Day in the Life of Ivan Denisovich* (1962), both of which became best-sellers in translation. In contrast, ótranslations of Soviet (that is, nondissident) prose of the 1950sï 1970s are relatively few and far betweenô (May 1994:47).

Similar patterns of admission and exclusion have occurred with less frequently translated literatures. In the decades after World War Two, American publishers emphasized a few modern Japanese novelists, mainly Junichiro Tanizaki, Yasunari Kawabata, and Yukio Mishima. Consequently, they created a well-defined stereotype of Japanese culture (elusive, inconclusive, melancholic) which expressed a nostalgia for a less belligerent and more traditional Japan. The novels selected for translation óprovided exactly the right image of Japan at a time when that country was being transformed, almost overnight in historical terms, from a mortal enemy during the Pacific War to an indispensable ally during the Cold War eraô (Fowler 1992:6). A canon of Japanese fiction was established in English, one that was not simply unrepresentative, excluding comic and proletarian novels among other kinds of writing, but also enormously influential, determining readersô tastes for roughly 40 years.

Apart from such political motivations, American publishers have generally issued translations for both literary and commercial reasons. Most of these books have had little or no impact on American culture, although in one instance the literary repercussions were significant. During the 1960s and 1970s, the so-called boom in Latin American literature was fostered by novelists and critics who valued its experimentalism over the realistic narratives that have always dominated American fiction (Payne 1993). Publishers brought out many translations from the work of such authors as the Argentine Julio Cort§zar and the Columbian Gabriel Garc²a M§rquez, forming a new canon of foreign literature in English as well as a more sophisticated American readership. This trend continued partly because the translations were profitable. Garc²a M§rquezô novel *One Hundred Years of Solitude* was a notable success in Gregory Rabassaôs eminently readable version: when the first paperback edition appeared in 1970, it stayed on *The New York Times* Bestseller List for several weeks (Castro-Klar®n and Campos 1983:326ï 7). At the same time, the influx of Latin American writing was altering the canon of contemporary American literature, encouraging writers like John Barth to develop various narrative experiments.

American publishers have tended to view translations as risky ventures, likely to sustain a loss. This situation has been most unfavourable to freelance translators. They have typically received work-for-hire contracts that require them to surrender any right in the translation for a flat fee with no royalty or share of the income from subsidiary rights sales (Keeley 1990). In 1965 a translator with a work-for-hire arrangement typically received $15 per 1,000 English words or roughly $1,200 for a 300-page book; in 1990, the rate varied between $40 and $90 or between $3,000 and $6,000 for a book-length project (Venuti 1995b: 10ï 11). Given the low volume of translations published in the United States, freelance translators have been forced to undertake several projects a year in order to earn their livelihood. Most supplement their translating with such other work as editing, writing, and teaching.

Among the most notable translators of this period are Ralph Manheim (1907ï 92), whose translations from German and French included the writing of Freud, Brecht, Hitler, C®line, Grass, and Handke; Helen R.Lane (1922-), whose translations from French, Spanish, and Portuguese introduced American readers to a wide range of European and Latin American literature; and Richard Howard (1929-), who has translated many important French poets, novelists, philosophers, and literary critics, including Baudelaire, Proust, Barthes, and

Robbe-Grillet. These translators have not only been prolific, but accomplished and award-winning, so that their distinguished reputations have called attention to translation and have helped to improve the conditions under which translators generally work.

None the less, these conditions continue to be shaped most forcefully by economic developments. Since the 1980s, the American publishing industry has been transformed by the emergence of multinational conglomerates that pursue larger returns on investments, with the result that potential best-sellers have been favoured over difficult-to-market books like translations (Whiteside 1981; Feldman 1986). Publishers are most attracted to foreign texts that have been blockbusters abroad, hoping to repeat the same performance with American readers; or else they choose to invest in translations that are involved in ótie-insô, film or theatre adaptations that ensure wider reader recognition and greater sales. This publishing strategy has worked quite well with classic foreign novels turned into Broadway musicals. After British composer Andrew Lloyd Webber successfully adapted *The Phantom of the Opera* to the musical theatre, American publishers scrambled to bring out translations of the original (1910) Gaston Leroux novel. When the show opened in New York during the 1988 season, as many as four English versions were available in cheap paperback editions.

Economic considerations inevitably affect translation strategies, which have been dominated by fluent domestication since the 1940s. The dominance of fluent strategies and the transparency they make possible have undoubtedly limited the recognition of translation as a significant cultural practice. They have also led to the marginalization of experimental translations that seek to broaden the translatorôs discursive repertoire beyond the most familiar forms of English. The more radical the experiment, the greater the condemnation and neglect suffered by the translation (Venuti 1995a).

The 1990s brought signs that the dominance of fluency is weakening, at least in the case of certain languages and literatures whose peculiarities resist it. In their inventive translations of Dostoyevskyôs novels, Richard Pevear and Larissa Volokhonsky have altered the general readerôs conception of the Russian texts by refusing to assimilate them to the standard dialect of English or to English-language narrative styles. The new translations restore Dostoyevskyôs ódditiesô and thereby evoke the polyphony of voices that characterize the Russian texts, as scholars have long recognized (Pevear and Volokhonsky 1990: xv; May 1994:52ï 4).

The questioning of fluent translation may well betoken a greater respect for cultural difference, a new American openness towards foreign languages and literatures that will give translation more authority and improve the status of the translator. But American culture continues to exhibit a strong current of what can only be called xenophobia, a fear that multilingualism and the translating that a multilingual population must daily perform will undermine national unity. The 1980s saw the rise of movements that sought to repress translation by successfully making English the official language in states with substantial populations of recent immigrants: Arizona, California, Florida (Muller 1993:235ï 7). All the same, translation remains a vital presence in contemporary America, even if it is underinvested, misunderstood, and suspected. Perhaps the most visible reminder of its importance is the automated tellers at major banks in every metropolis. At Citibank in New York, the banking programmes render transactions in five languages: Spanish, Greek, Chinese, Korean, and English.

Organization of the profession

In technical fields like law, diplomacy, and scientific research, American translators and interpreters are generally qualified by competitive testing. The state court system in New York City, for example, which employs roughly 160 Spanish interpreters full time and hires per diem interpreters in 12 other languages, requires a rigorous oral examination. The Translation Division at the United Nations, which employs roughly 260 translators in the six official languages of the organization, requires a two-day written examination without the use of dictionaries or other reference materials. Candidates who successfully complete this examination are interviewed and

asked to perform an oral translation (Lecomte du No¿y 1991:149).
Because of the cultural marginality of translation in the United States, professional organizations have been slow to emerge. None the less, the few that do exist have had a significant if varying impact on the translatorôs status and working conditions. Founded in 1959, the American Translators Association (ATA) currently has more than 5500 members. It administers an accreditation programme involving written examinations in 14 language pairs, offers advice on financial dealings, and organizes an annual conference (Newman 1987). The ATAôs publications include a directory of accredited members, which lists their languages and areas of specialization, and an annual collection of conference proceedings.
The year 1959 also saw the founding of the Translation Committee of the PEN American Center in New York City. With a current membership of about 70, the Translation Committee issues a model contract that reflects the latest copyright law, conducts a Translation Watchôthat reproves publishers, periodical editors, and reviewers when translators are not credited in books and reviews, and organizes readings and events to bring translation and foreign literatures to public attention. Among its most important projects is the administration of annual awards to translators. In 1994, furthermore, the committee increased the visibility of translators and enhanced the prospects for translation studies by persuading the Library of Congress to catalogue literary translations under the names of their translators as well as their authors (Lesser 1994).
The American Literary Translators Association, founded in 1978, has approximately 1000 members. It organizes an annual conference and administers translation awards. It also publishes a journal, *Translation Review*, which, apart from articles on translation theory, features interviews with translators, reports on publishersôtranslation policies, and reviews of translations. An ongoing project is the development of a database for English-language literary translations published in books, anthologies, and periodicals.
The marginality of translation has meant that funding, whether in the form of translatorsôgrants or subsidies for publishers, has been relatively limited. The National Translation Center, founded in 1965 with a five-year grant from the Ford Foundation, conducted a fellowship programme for translators, but in 1971 this organization was dissolved. The Translation Center at Columbia University, founded in 1973, has fared better: it continues to distribute awards and grants as well as to publish *Translation,* a journal of translations from world literature, past and present. In 1965, the Federal government made an important commitment to funding translation by creating the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH). The Literature section of the NEA administers an annual competition for translatorsô fellowships to support the translation of poetry, fiction, drama, and literary nonfiction. The Division of Research Programs of the NEH offers translatorsôgrants and publishing subventions for a wide range of translation projects, scholarly as well as belletristic.
Cultural organizations seem increasingly to be recognizing translation by presenting awards for distinguished achievements. The American Scandinavian Foundation and the French American Foundation both conduct annual competitions for translation awards. In 1994, the Modern Language Association of America instituted the Aldo and Jeanne Scaglione Prize for Literary Translation, which is given to translations not only of literature, but also of philology, literary history, criticism, and theory. And the MacArthur Foundation made at least one of its lucrative awards to a translator: in 1983, Ralph Manheim was chosen to receive $60 000 per year for life.

Training

For most American translators, foreign-language acquisition occurs in secondary school and at university with periods of residence in foreign countries. Actual training in translation has usually been on the job, whether the texts to be translated are technical or literary. Translators and interpreters in court systems and in such organizations as the State Department and the United Nations participate in specialized training programmes, and their performance undergoes periodic evaluation.

Foreign-language departments in universities have long offered individual courses in translating and interpreting, but curricula to train translators emerged in the wake of World War Two. The Division of Interpretation and Translation at Georgetown University was created in 1949, after the Nuremberg Trials demonstrated the urgent need for interpreters in international affairs. In 1968, after offering courses in foreign languages and cultures for more than a decade, the Monterey Institute of International Studies instituted masterôs programmes that enabled students to specialize in conference interpreting and the translation of non-fiction texts. Training in literary translation has taken the form of workshops in postgraduate creative writing programmes. In 1964, the University of Iowa began allowing creative writing students to choose translation as an area of speciality, and translation workshops soon appeared in writing programmes at such other universities as Columbia, Princeton, Yale and Arkansas. The pedagogical approach in the workshop is fundamentally practical, focused on specific translation projects and geared to revision. None the less, the practice is always rationalized by a particular theory of literature and literary value, no matter how intuitive, even if it is only the instructorôs implicit adherence to reigning trends in poetry, fiction, and drama. Eventually postgraduate curricula were started at other institutions, some of which allowed students to earn translation certificates while completing degrees. Since 1971, the Translation Research and Instruction Program of the State University of New York at Binghamton has provided a postgraduate curriculum for students planning to translate professionally or wishing to add translation as an ancillary skill to specializations in comparative literature, the social sciences, and business management. Such programmes are typically interdisciplinary: they combine courses in translation theory with translation workshops and draw on the faculties of different departments. At Kent State University, for example, the Department of Modern and Classical Languages joined with the Institute of Applied Linguistics to create a translation curriculum for students in French, Spanish, and German who plan to translate professionally in such areas as business and government. The ATAôs latest survey of translator and interpreter training in the United States lists 17 institutions that offer postgraduate programmes leading to certificates and degrees (Park 1993).

Research

The marginality of translation in American culture is also evident in the relative dearth of research, at least until very recently. Commentary from the 1950s to the 1970s was generally belletristic, provocative reflections prompted by a translatorôs work with specific foreign texts and literatures. It was casual, occasional, likely to appear in a preface to a literary translation, in an interview, or in an essay for a poetry magazine. Despite this unsystematic presentation, the thinking about translation was often informed by theoretical assumptions that prevailed concurrently in academic literary scholarship and in translation workshops, particularly assumptions about literature that animated the New Criticism (Gentzler 1993). There were also emergent strands of other translation theories based in structural linguistics, cultural anthropology, and analytic philosophy. Two pioneering anthologies that survey the range of translation commentary during this period are Brower (1959) and Arrowsmith and Shattuck (1961).

Much of this commentary shared the assumption that translation involves the communication of a fixed meaning located in the foreign-language text. As a result, notions of equivalence guided the research. Throughout the 1980s, this view was increasingly revised as American translation studies continued to draw on conceptual developments in several disciplines, including a variety of cultural and political discourses that are mostly European in origin: psychoanalysis, phenomenology, Frankfurt School Marxism, French feminism, poststructuralism. In these new lines of research, translation was considered less as communication between languages and cultures than as interpretation that provisionally fixes a meaning in the foreign-language text in accordance with an interpretive theory, cultural agenda, and political standpoint in the domestic situation. Less attention was given to notions of equivalence than to the inevitable linguistic and cultural differences negotiated by the translator.

The change in the direction of research can be glimpsed in *Translation Perspectives*, a series of occasional papers published since 1982 by the Translation Research and Instruction Program at SUNY Binghamton and edited by Marilyn Gaddis Rose. A watershed volume, which also originated in a conference at Binghamton, is Graham (1985), which represents post-structuralist styles of thinking.

In the 1990s, as translation begins to emerge as a scholarly discipline in its own right, two rather different paradigms appear to be driving research. On the one hand is an approach that can generally be called text linguistics, in which notions of equivalence are grounded on the classification of text types and functions. On the other hand is an approach that can generally be called cultural studies, which is concerned with how values, ideologies, and institutions shape practices differently in different historical periods. These research paradigms are visible in the first two books in *Translation Studies*, a series published by Kent State University Press and edited by Albrecht Neubert and Gregory Shreve (Neubert and Shreve 1992; Kadish and Massardier-Kenney 1994). Other recent publications indicate that cultural studies is likely to dominate translation research in the United States. It is this approach that seems to be stimulating the most interest, attracting scholars from disciplines that have hitherto neglected translationð despite its importance in American cultural and political history.

Further reading

Apter 1987; Baker 1996; Barnstone 1993; Bowen 1990; Cheyfitz 1991; Cunningham 1967; de Sua 1964; Fowler 1993; Gentzler 1993; Lecomte du No¿y 1991; Lefevere 1992a, 1992c, 1993; May 1994; Neubert and Shreve 1994; Obst and Cline 1990; Payne 1993; Pochmann 1957; Vanderauwera 1985; Venuti 1995a.

LAWRENCE VENUTI

Biographies

ELIOT, John (1604ï 90). English minister, author, and translator. Born in Hertfordshire, Eliot studied at Cambridge University and was ordained in the Church of England. His religious views, however, were less Anglican than Puritan, and in 1631 he left England for the colony in Massachusetts, where he became pastor of the first church at Cambridge. He was among the Puritan clergymen who testified against Anne Hutchinson in 1637, when her unorthodox religious teachings provoked her trial and banishment. In 1640 Eliot collaborated on the influential English translation of the Psalms known as *The Bay Psalm Book*. In the 1640s, with the help of a native informant, he studied Indian languages and embarked on a life-long evangelical project that earned him the title of óIndian Apostleô. He established many settlements of Indians whom he not only converted to Christianity, but introduced to English cultural and social practices. In 1653 Eliot began to write in the Algonquian language, producing a catechism and a translation of the Bible. He also published manuals of Algonquian, such as *The Indian grammar Begun* (1666), which were designed for missionaries as well as native converts.

FITTS, Dudley (1903ï 68). American poet, critic, and translator. Born in Boston and educated at Harvard University, Fitts taught for many years at private schools in New England, first Choate and then Philips Academy. From the late 1930s onward, he gained a distinguished reputation as a translator of classical literature, mostly drama by Aristophanes and Sophocles, but also Greek and Latin epigrams. In 1942 Fitts edited and contributed translations to a pioneering anthology of contemporary Latin American poetry. In 1958 he published an essay on translation entitled ó The Poetic Nuanceô, in which he argued that a poetry translation should be judged as an autonomous literary text. Fittsôs translations were free, sometimes verging on paraphrase, and usually cast in the standard dialect of American English. He was an influential critic of poetry and translations whose reviews appeared in numerous periodicals, both mass and small circulation.

POUND, Ezra (1885ï 1972). American poet, critic, and translator. Born in Idaho and

educated at Hamilton College and the University of Pennsylvania, Pound was one of the most influential figures in the modernist literary movement. In 1908, after pursuing graduate study in Romance languages and literatures, he left for Europe, living first in London (1908ï 19) and then in Paris (1919ï 23) before settling in Italy at Rapallo. Poundôs speculations on the relationship between culture, economics, and politics led him to support Mussolini during World War Two. Upon his return to the United States in 1945, he was arrested for treason and committed to St Elizabethôs Hospital for the Criminally Insane in Washington DC, from where he was released in 1958 and returned to Italy. Pound viewed translation as a key practice in modernist poetics: he wrote poems that incorporated adaptations and translations, like *Homage to Sextus Propertius* (1919) and the voluminous *Cantos* (begun in 1917), but he also produced many translations of poems and prose from Anglo-Saxon, Proven- al, Italian, Chinese, and French. Poundôs work as a translator was experimental and innovative, drawing upon a range of English dialects and discourses and producing unusual translation effects. He rationalized his choice of foreign texts to translate and his translation strategies in a number of essays and prefaces.

RIPLEY, George (1802ï 80). American minister, journalist, and translator. Born at Greenfield, Massachusetts, Ripley graduated from Harvard Divinity School in 1826 and entered the Unitarian ministry. He served as a minister in Boston while editing and writing for such periodicals as *The Christian Examiner* and *The Dial.* Ripley belonged to the Transcendental Club, a group of New England intellectuals who were known as the Transcendentalists for their interest in European philosophy and literature. From 1841 to 1847 he joined other Transcendentalists in founding the Brook Farm community, a socialist experiment informed by the ideas of the French utopian thinker, Charles Fourier. Ripley later worked with The *New York Tribune,* where he wrote influential book reviews and translated foreign news dispatches. He also edited the 16-volume *New American Cyclopedia* (1858ï 63). As a translator and editor of translations, Ripleyôs most important achievement is *Specimens of Foreign Standard Literature* (1838ï 52), a multi-volume anthology of translations that aimed to enrich American culture by making available the French and German writing that inspired his fellow intellectuals.

WINNEMUCCA, Sarah (1844ï 91). American interpreter, lecturer, and author. A member of the Paiute tribe, Winnemucca was born in western Nevada. Between 1857 and 1860, she lived with the family of an American military officer, with whom she became proficient in English. During the 1860s, she performed with her father Chief Winnemucca and other Paiutes in tableaux vivants that represented Indian customs. In these performances staged in California and Nevada, Winnemucca interpreted her fatherôs speeches. From 1868 until 1880, she interpreted for agents with the federal Bureau of Indian Affairs, helping to negotiate between belligerent tribes and eventually becoming an interpreter at the Malheur reservation in Oregon for a brief period. In 1881 Winnemucca lectured in the eastern United States in an effort to promote changes in American Indian policy that would improve the living conditions on reservations. She started two schools for Indian children. In 1883 she published an autobiography, *Life Among the Paiutes: Their Wrongs and Claims.*

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Arabic tradition

Arabic is a semitic language. It originated in the Arabian peninsula but spread far beyond the confines of its birthplace with the rise of Islam in the seventh century.

Prior to the rise of Islam and the consolidation of the óArab nationô, the various peoples who inhabited different parts of the territory now known as the Arab World were in many cases bilingual, speaking Arabic in everyday

contexts and using a variety of languages such as Syriac and Aramaic for trade and learning (Hitti 1937:70ff.), especially as Arabic did not develop a writing system until almost the rise of Islam. They were of different ethnic backgrounds and followed very different ways of life, varying between a nomadic, tribal existence in the peninsula (present-day Saudi Arabia, Yemen and the Gulf states) and a sedentary, agricultural/merchant culture in the Fertile Crescent (Syria, Lebanon, Iraq and Palestine). The tribes in the peninsula were not ruled by outside powers, whereas the inhabitants of other parts fell under the rule of either the Byzantine or Sassanian Empire.

The birth of Islam in the seventh century is the most important event in the history of the Arab peoples: it changed the political, cultural and linguistic map of the area for ever. The spread of Islam began during the Prophetôs lifetime and gathered phenomenal speed after his death in 632. By 698, Iraq, Iran, Syria, Egypt and North Africa had become part of the new political and religious order. At the height of its expansion, the Islamic Empire stretched from present-day Pakistan to Spain.

The political history of the Islamic World is rather complex, with the seat of Empire moving from one capital to another as different dynasties rose to power, and with several caliphates at times existing in various parts of the world. The most important periods and caliphates are as follows:

- *The orthodox period of the early caliphate*, starting with the death of Muhammad in 632 and ending with the death of ᶜAli, the fourth Guided Caliph, in 661. The seat of the caliphate during this period moved from Medina, in present-day Saudi Arabia, to al-Kufa and and al-Basra in present-day Iraq
- *The Umayyad Caliphate* (661ï 750), with its seat in Damascus
- *The Abbasid Caliphate* (750ï 1258), with its capital in Baghdad
- *The Fatimid Caliphate* (909ï 1171), a Shiῑite offshoot of the main caliphate, with its capital in Cairo
- *An offshoot of the Umayyad Caliphate* which was established in Cordoba (929ï 1031)
- *The Ottoman Caliphate* (*c.*1517ï 1924), with its seat in Constantinople. This last great caliphate of Islam was Turkish.

The office of caliph (i.e. leader of the Muslim community) was officially abolished in 1924.

From the point of view of the history of translation into Arabic, the orthodox period, the Fatimid Caliphate and the offshoot of the Umayyad Caliphate in Spain are of relatively little interest. Although the Arab conquest of Spain is associated with an important period of translation activity, much of this activity involved translation *out of* rather than *into* Arabic (see SPANISH TRADITION). The most important periods in the history of translation *into* Arabic are the Umayyad and Abbasid Caliphates, which were followed by a long period of intellectual stagnation in the Islamic World from the twelfth to the eighteenth centuries.

The widely celebrated flourishing of translation in the Islamic Empire is closely associated with and dependent on the growth of Arabic as a written literary language, which began with the need to fix the form of the Qurôῑn (see QURôῑ N TRANSLATION). The status of Arabic as lingua franca was established when the Umayyad Caliph cAbd al-Malik ibn Marawῑn (reigned 685ï 705) declared it the sole administrative language of the empire. Since then it has been the official language of all Arab countries and continues to play a unifying role in the area, enabling the variety of religious and ethnic groups that make up the population of the Arab World to think of themselves as a ónationô.

Translation in the Arab Islamic Empire (seventh to thirteenth centuries)

Some translation activity seems to have taken place on a small scale prior to the rise of Islam. A manuscript dating back to AD 513 and written in Greek, Syriac and Arabic was found near Aleppo. It lists, among other things, the names of men involved in building the church where the manuscript was found (Ali 1986:51). Some translation and interpreting activities must have also existed in the very early days of Islam, though we have very few

records of such activity. We do know, however, that the Prophet sent messages to various political rulers, such as the Viceroy of Egypt, urging them to adopt the new religion (see QURâN TRANSLATION). This type of exchange between the Prophet and non-Arab rulers could not have taken place without some form of linguistic mediation. Moreover, the QurðÜn itself includes many words borrowed from Greek, Persian, Syriac and Hebrew.

The new cultural environment which developed following the rise of Islam and the expansion of the Islamic Empire was inf initely richer and more complex than anything previously experienced by the inhabitants of the Arabian Peninsula. The new empire lay at the intersection of Eastern and Western civilizations and brought together the most sophisticated cultural traditions of the period: Greek, Indian, Persian and Egyptian. One of the most important consequences of this development was the shift of Arabic from a mainly oral language, spoken by an ethnically homogeneous community of native speakers, to a written and spoken lingua franca of a vast civilization comprising many ethnic and linguistic groups.

The nomadic Arabs who came out of the desert had a great deal to learn from the nations they conquered and relatively little to offer in return. And they were eager learners. Inspired by the richness of the civilizations they were now encountering for the first time, and explicitly encouraged by the QurðÜn to seek knowledge wherever it could be found, they began a huge campaign to acquire the learning of the nations under their rule and naturally turned to translation as the means by which the new sources of knowledge could be accessed.

The period from the eighth to the eleventh century in particular witnessed an unprecedented level of translation activity, aided greatly by the availability of paper, which was introduced into the Muslim World shortly after Samarkand was captured in 704 (Stock 1978:13). With the introduction of paper, the process of transforming the oral Arabic culture into a literate one could proceed in earnest, with translation playing the main role in enabling this process to take shape.

The Arabs are credited with initiating the first organized, large-scale translation activity in history. This activity started during the reign of the Umayyads (661ï 750) and reached its zenith under the Abbasids (750ï 1258), particularly during the reign of al-MaômÎn (813ï 33), known as the Golden Era of translation. The centre of this activity was Baghdad, a fabulous city built by the Abbasid caliph al-MansÎr and the scene of many episodes in the famous *Thousand and One Nights.*

This unprecedented commitment to translation can be distinguished from any translation activity the world had known before in terms of three factors (al-KhÎry 1988:24):

(a) Range of source languages: the Arabs translated voraciously from Sanskrit, Persian, Syriac, Greek, Aramaic and other languages.
(b) Range of topics and subjects: all aspects of knowledge interested the Arabs. They translated manuscripts on mathematics, astronomy, philosophy, logic, medicine, chemistry, politics, etc. Literature was of relatively less interest during this period, partly because it often included religious myths which conflicted with Islamic teachings, and partly because the Arabs already had a strong literary tradition of their own.
(c) Most importantly, the translation movement which evolved under Islamic rule was organized and institutionalized. Translation was sponsored and supported by the government, and specific institutions, or translation chambers, were set up to initiate and regulate the flow of translations. The first such translation chamber was set up by al-MansÎr, the second Abbasid caliph (754ï 775) and expanded considerably by al-Rashçd (786ï 809) and al-MaômÎn (813ï 33).

The Umayyad Period

The first half of the eighth century witnessed a number of developments which laid the longterm foundations of the Empire: the development of a postal service, Arabic coinage and, most importantly, the establishment of Arabic as the official language of administration, replacing Greek in Damascus, Pahlavi in Iraq and the Eastern provinces and Coptic in Egypt.

Translation activity also started in earnest during this period. The most authoritative and comprehensive source about translation and writing activities in the Islamic Empire is *al-Fihrist* (lit. ôThe Indexõ), compiled by al-Nadīm in 988. *Al-Fihrist* claims that it was Prince KhŪlid, son of the second Umayyad caliph, who commissioned the first translations from Greek and Coptic (al-Nadīm, in al-KhÎry 1988:31), having turned to the pursuit of knowledge following his failure to acquire the position of caliph. Although the ascription of this activity to KhŪlid is contested in the literature (Hitti 1937:255), there is general agreement that the first translations were carried out during this period and were from Greek and Coptic. *Al-Fihrist* further suggests that the first treatises to be translated were on alchemy because KhŪlid believed it was possible to turn minerals into gold. At any rate, we do know that translations carried out during this period included treatises on medicine, astrology and alchemy. In addition, arabicizing the administration under MarawŪn naturally involved a certain amount of translation of official documents in the initial stages.

Byzantine and Persian songs also first began to appear in translation during this period. The translations were carried out by Saᶜīd Ibn MisjŪh, the first Meccan musician and one of the best known during the Umayyad period (Hitti 1937:275).

A great deal of Greek gnomologia (wisdom literature) was translated into Arabic towards the end of the Umayyad period, including virtually all gnomologia connected with Aristotle and Alexander (Gatas 1975:444). These translations were to have a strong influence on Arabic poetry in the ninth and tenth centuries. Two of the most celebrated Arab poets of the period, Abu al-cAtŪhiya andal-Mutanabbi, used gnomic material in their poems.

The Abbasid Period

Whereas the Ræite of the Umayyad Empire was largely Arab (ethnically speaking), the Abbasid Empire was overall more international in composition and character, with ethnic Arabs forming only one part of the nation and its Ræite. In due course, the word óArabô came to refer to any Arabic-speaking Muslim, irrespective of racial background or affiliation. Thus it must be borne in mind that the many references to the large body of knowledge accumulated during this period as óArabô (Arab medicine, Arab philosophy and so on) often apply to work which is not necessarily attributable to ethnic Arabs from the Peninsula. There were certain areas in which the ethnic Arabs excelled (in particular theology, jurisprudence and linguistics), but in almost all other areas it was the Persians, Syrians and Jews who led the way, both in terms of translation and of original writing. The Persians in particular were instrumental in shaping the intellectual development of Muslim society. By the tenth/eleventh century, even the Arabic language had become more ornate under the influence of Persian.

Generally speaking, however, it is often very difficult to apportion credit for translation or original work to specific ethnic groups within this melting pot of an empire. The earliest work of science to appear in Arabic (in 683), for example, was a translation by a Jewish physician of Persian origin (Masarjawayh of al-Basra) of a Syriac treatise on medicine, originally written in Greek by Ahrun, a Christian priest in Alexandria (Hitti 1937:255). Similarly, it is often difficult to specify the boundaries between original and translated work, or for that matter, to identify the exact source of a translation. The *Thousand and One Nights,* the best-known work of Arabic literature in the West, is itself based on an old Persian work, *Hazar Afsani* (Thousand Tales; *ShehrazŪd*ð the story-tellerð is a Persian name); this in turn contained several stories of Indian origin. Some of the stories were also added much later and may have been inspired by the new context and written in Arabic. Alexandria had been captured in 642 and the Arabs had begun to sample the riches of its great scholarly tradition. The first centres of education started to appear in the early eighth century in Egypt and Iraq, and early Abbasid caliphs subsequently began to take an active interest in translation. The second Abbasid caliph, al-MansÎr (reigned 754ï 75), commissioned a number of translations and set up a translation chamber. Al-Rashīd (reigned 786ï 809) similarly supported translation

activity and enlarged the translation chamber set up by al-MansÎr. But it was al-MaômÎn who founded in 830 the most important institute of higher learning in Islam, which also became the most celebrated centre of translation in Arab history. Bayt al-al-Ḥikma (House of Wisdom), in Baghdad, functioned as an academy, library and translation bureau and had a personnel of 65 translators, working from Greek, Syriac, Persian, Sanskrit and Aramaic. Al-Nadīm tells us in *al-Fihrist* that in Bayt al-Hikma alone 47 translators worked from Greek and Syriac, 17 from Persian, two from Sanskrit and one from Aramaic (in Kaya 1992:391).

A vast range of material was translated under the Abbasids. Ptolemyôs *Geography* was translated into Arabic several times, most notably by ThĪbit Ibn Qurrah, either directly or through Syriac. Generally speaking, Greek material already available in Syriac was translated from Syriac, which still functioned as the liturgical language of the Nestorians who headed the translation chambers. Greek works which were not available in Syriac were either rendered directly into Arabic or first into Syriac and then into Arabic. Greek works on moral philosophy, starting with Aristotleôs *Ethics*, were among the first to be translated and laid the foundation for the indigenous version of philosophy known as *ʿilm al-AkhlĪq* (lit. óscience of manners/behaviourô). The scientific study of astronomy was inspired by the translation (*c.*771) of an Indian treatise, *Sindhind*, by Muḥammad Ibn IbrĪhīm al-Fazari, whose translations of this and other Hindu works also introduced into the Muslim World, and later Europe, the Hindu numeral system and the ózeroô. The Old and New Testaments, or fragments of them, were translated several times. The most important, full translation of the Old Testament was done by Saʿīd al-FayyÎmi (882ï 942) in Egypt.

Overall, the Arabs translated essentially scientific and philosophical material from Greek and showed little or no interest in Greek drama and poetry. As far as literature was concerned, Persianð rather than Greekð provided most of the source texts during this period. India, on the other hand, was the chief source of wisdom literature and mathematics, though it must be borne in mind that much of Persian literature can be traced back to Indian sources. For example, as in the case of the *Thousand and One Nights, Kalilah wa Dimna* (another important work of literature in Arabic) is based on a translation from Middle Persian, which in turn is based on Sanskrit sources. Sanskrit was also important as a source language for medical treatises, though the translations were often carried out via Persian, as in the case of the great Indian medical treatise *Charaka-Samhita* (Meyerhof 1937:26).

A large number of the translators active during this period were Christian (Rosenthal 1975:6), and many were scholars in their own right. The most notable was Yuḥanna Ibn MĪsĪwayh (777ï 857), who headed Bayt al-Ḥikma and who wrote *Daghal al-ʿAyn* (Disorders of the Eye), the oldest systematic work on ophthalmology in Arabic.

One of the most outstanding translators during this period is Ḥunayn IBN ISḤĀQ, who was paid by al-MaômÎn in gold, matching the weight of the books he translated. Being some-what greedy, he wrote in large letters, on thick, heavy paper, with wide spaces between lines (al-DifĪ 1984/85:111; al-KhÎry 1988:40). His greed had the unexpected side benefit of ensuring that the manuscripts remained intact and readable for several centuries. Ibn Isḥāq is credited with translating some 100 manuscripts into Syriac and 39 into Arabic, including the works of Aristotle, Plato and Ptolemy. He was aided in this ambitious enterprise by his son Isḥāq and his nephew Ḥubaysh.

Another prolific translator of the period was the Sabian ThĪbit Ibn Qurrah (*c.*836ï 901); the Sabians were a community of star worshippers who naturally had a longstanding interest in astronomy. Ibn Qurrah and his disciples were responsible for translating most of the Greek works on astronomy and mathematics, including the works of Archimedes and Apollonius of Perga (Hitti 1937:314). As in the case of Ibn Isḥāq, other members of Ibn Qurrahôs immediate family followed in his footsteps and distinguished themselves as translators, including his son SinĪn, his grandsons ThĪbit and IbrĪhīm, and his great grandson Abu al-Faraj (ibid.).

Two methods of translation seem to have been adopted during this period (Rosenthal

1975:17). The first, associated with Yuḥanna Ibn al-Batrīq and Ibn NŪima al-Ḥimsi, was highly literal and consisted of translating each Greek word with an equivalent Arabic word and, where none existed, borrowing the Greek word into Arabic. This method was not successful overall and many of the translations carried out by al-Batrīq were later revised under al-MaômÎn, most notably by Ḥunayn Ibn Isḥāq. The second method, associated with Ibn Isḥāq and al-Jawhari, consisted of translating sense-for-sense, creating fluent target texts which conveyed the meaning of the original without distorting the target language. Ibn Isḥāq and his followers thus gave priority to the requirements of the target language and the target reader from the outset, stressing readability and accessibility in a way which suggests that the translations were conceived as having a didactic function: Ibn Isḥāq, for instance, explicitly praised his own translations for their ópleasant and limpid style which can be understood by the non-expert in the field of medical science or by him who does not know anything of the ways of philosophyô (cited in Salama-Carr 1996).

In addition to comments concerning the most successful method of translation, there was also some reflection during this period on such issues as whether translation of certain text types was at all possible, whether translated texts in general offered a reliable source of information, and the effect of interference from Greek and Syriac on the structure of Arabic. Al-Jāḥiz (d. 869), one of the best-known writers of the period, was particularly caustic in his statements about translators and translation, insisting that óthe translator can never do [the philosopher] justice or express him with fidelityô (cited in Salama-Carr 1996). But apart from such occasional criticism of their profession, translators generally enjoyed a most enviable position under the Abbasids. Their work was highly valued and they seem to have enjoyed a rather luxurious style of life, at least the more successful among them. Al-Nadīm (988, cited in Hitti 1937:306) gives a lavish description of the daily routine of Ḥunayn Ibn Isḥāq: he bathed, relaxed in a lounging robe, enjoyed a light drink and a biscuit, had his siesta, and on waking óburned perfume to fumigate his personô, had dinner, went back to sleep, woke up again and drank several rotls (Arabic measure of weight) of wine óto which he added quinces and Syrian apples if he felt the desire for fresh fruitsô.

This Golden Era of translation under early Abbasid rule was followed by a rich period of original writing in many fields, including astronomy, alchemy, geography, linguistics, theology and philosophy. Here again, the most outstanding contributions came from Arabic-speaking subjects of the Empire (i.e. non-ethnic Arabs), especially Persians such as Ibn Sīna (Avicenna), al-Tabari and al-RŪzi (Rhazes). Much of this original writing included a substantial amount of commentary on Greek sources, such as Aristotle, by writers who often had no knowledge of Greek and who relied on existing Arabic translations in developing their own philosophical positions. This is true, for example, of the works of Ibn Rushd (Averro±s) and the Jewish philosopher (as well as astronomer, theologian and physician) MÎsa Ibn MaymÎn (Maimonides). Another interesting feature of the óoriginal writingô which followed the Golden Era of translation is that some of it, though written in Arabic, was either lost and later found only in Hebrew translations or Latin translations from the Hebrew (as in the case of Ibn Rushdôs commentaries) or was written in Hebrew characters from the outset (as in the case of Ibn MaymÎnôs works; Hitti 1937:582ff.).

The flowering of knowledge that took place in the Islamic World during the tenth and eleventh centuries and that later provided the impetus for the development of all branches of knowledge in the West, including natural science and philosophy, could not have taken place had it not been for the intense programme of translation carried out under the Abbasids. Thus translation lay at the centre of *the* most important period of intellectual activity in the history not only of the Islamic World but of the world at large.

Translation under the Ottomans

Starting with the late tenth/early eleventh century, the Islamic Empire began to experience a long period of gradual disintegration, resulting in the establishment of rival caliphates in Egypt and Spain and endless petty

dynasties in various parts of the empire. A series of onslaughts by the Mongols eventually culminated in the destruction of Baghdad and the slaughter of the caliph and his officials by Hulagu in 1258. For a time, the Islamic World had no caliph to rule it. The Muslim Ottomans, a new power which was to endure well into the twentieth century, eventually took control of the region and claimed the title of caliph for their rulers in 1517. Under this new political order, Arabic continued to be the language of learning and law, the latter because the Ottomans, being Muslim, had to rule the empire according to Islamic jurisdiction. In other areas, Arabic began to lose ground to Turkish (now the language of government) and Persian (which became the language of polite letters). As the language of learning, Arabic continued to play a major role in the translation movement, though now it had to share this role with Turkish.

The Arab World was largely isolated and deprived of cultural contact during the first few centuries of Ottoman rule. The first major contact with Europe came with the French invasion of Egypt in 1798, which lasted only three years but had a considerable impact on the intellectual development of the area. Napoleon had brought with him a ósscientific expeditionô which included a number of orientalists who set up the first Arabic press in the region. Initially, he brought his own translators and interpreters with him, including some Muslim sailors whom he had captured in Malta (al-ShayyŪ 1950:36). These óforeignô translators prepared the Arabic circular that Napoleon distributed on landing in Alexandria, a circular designed to reassure the Egyptian populace and to incite them to rebel against their rulers. The circular, like much of what these foreign translators produced, was grammatically unsound and stylistically poor (al-Jabarti, cited in al-ShayyŪ 1950:36). The French also relied on foreign interpreters for reading out their decrees, and even for pacifying angry crowds. In addition, interpreters worked in the *dīwān*, where they interpreted lawsuits and read out letters and statements. Al-Jabarti tells us that these foreign interpreters often used French words while interpreting into Arabic.

Translators and interpreters during this period fell into three main groups: (a) Moroccan, Arab and Turkish sailors captured by the French in Malta and released to work as translators in Egypt; (b) French orientalists who accompanied the scientific expedition, the best known among them being Venture, Jauper and lõHomaca; (c) Christian Syrians who had a good knowledge of both French and Arabic, in addition to sharing the religion of the invaders. Some 500 of these Christian Syrians left with the French in 1801 and settled in Marseilles (al-ShayyŪ 1950:45ff.). Very few Egyptians were involved in the translation effort during this period. The best known was P¯re AntÎn RAPHŭ QL, a Christian priest of Syrian origin who became the only Arab member of Napoleonôs Egyptian Academy of Science.

The greater part of translation activity under the French focused on official documents and legal decrees. However, a few interesting texts were also translated during this period, among them a grammar of spoken Arabic printed in a bilingual edition in 1801, and a treatise on smallpox translated by P¯re AntÎn RaphŪq and printed in French and Arabic in 1800.

Translation under Muhammad Ali

In 1805, Muhammad Ali, an Ottoman soldier who was originally sent to take control of Egypt on behalf of the caliph, managed to establish himself as the *de facto* governor of Egypt and later Syria and Sudan. Muhammad Ali had military ambitions, which he proceeded to support by initiating a substantial programme of foreign education and subsequently of translation, mainly of technical works. He set up professional schools, sponsored groups of students to study in Europe and, on their return, instructed them to translate the texts he required for modernizing his army and administration. Initially, most of the students sent to Europe were Turks or Christians from the Levant, but Egyptian students later began to join these learning missions. Among the most active translators during this period were the Maronite Christians of Lebanon and Syria, who translated or adapted various works of Catholic theology and who were used by political leaders such as Fakhr

al-Dīn as interpreters in negotiations with the courts of Europe (Hourani 1962:55ï 6). Under Muhammad Ali and his sons, this group enjoyed more freedom and were able to establish their own schools, where they also translated textbooks and printed them in their own presses. Students of these mission schools were later to act as interpreters for local government and foreign diplomats in the area and to form the first generation of journalists in the Arab World (ibid.: 67).

Some of the translations which appeared during this period were done by Europeans, among them the French consul Basili Fakhr who translated several French books on astronomy and natural science into Arabic. French was the main source language during the eighteenth and early nineteenth century, and Muhammad Aliôs sponsored student missions to Europe had France as their main destination. In particular, modern Arabic drama owes its existence to the translation efforts of Lebanese emigrants in Egypt, who transferred a great deal of French drama into Arabic during this period (see Sadgrove 1996). Starting with close, literal translations, they eventually moved on to fairly extensive adaptation which involved even changing the setting and names of characters in Moli¯reôs plays, among others. But it was not only French dramatic texts that were transferred into Arabic: the whole French tradition of drama was imported wholesale. Many of the current terms used in Arabic theatre (especially in Egypt, Syria and Lebanon) reveal their French origins; examples include *d®cor, vaudeville* and *exessoire*.

In 1826, one of Muhammad Aliôs student missions to France was accompanied by a religious guide, a graduate of al-Azhar who was to become one of the most important figures in translation during this period and a leading educator of his time. RifŪa AL-TAHTŭ WI (1801ï 73) spent five years in Paris, where he acquired an excellent command of French. On his return, he worked as a translator in one of Muhammad Aliôs new specialist schools and later headed *al-Alsun* (lit. óthe tonguesô), originally called *madrasat al-tarjama* (school of translation), which was set up by Muhammad Ali in 1835 on al-TahtŪwiôs recommendation. Al-Alsun started out with 80 students, chosen by al-TahtŪwi himself from various regions. Within a few years, this number grew to some 150 students who studied Arabic, French and Turkish (and occasionally English) in addition to technical subjects such as geography and mathematics. Al-TahtŪwi would choose a number of books which he thought required translation and distribute them among the translation students in the school. He would guide them through the translation and then revise each text himself before committing it to print. Al-TahtŪwi and his student translators were instrumental in making a vast range of European sources available in Arabic, covering numerous areas of knowledge. Among their most important translations were various histories of the ancient world and the Middle Ages, histories of various kings and emperors, Montesquieuôs *Considerations sur les causes de la grandeur des Romains et de leur decadence,* as well as a large body of texts on medicine, geography, military science and other technical subjects.

Teaching in the various schools set up by Muhammad Ali was initially conducted by foreign instructors in French or Italian. These instructors relied on interpreters in the classroom to communicate with their students. Thus the use of interpreters in the educational context seems to have been fairly common practice at the time.

The first complete modern translation of the Bible into Arabic was produced in the 1850s by missionaries in Cambridge, Britain. This was soon replaced by a superior version produced in 1865 by American missionaries in Beirut. The 1865 version was the first Arabic translation to be based on the original Greek, Hebrew and Aramaic (Somekh 1995). It took 17 years to complete. The main translators, Eli Smith and Cornelius van Dyck, employed three Arab translators to help them with the task. The Jesuit Arabic Bible, published in Beirut between 1876 and 1880, is very closely modelled on the Smith-van Dyck version. This too was undertaken by a Western scholar, Augustin Rodet, with the help of an Arab translator, namely IbrŪhīm al-YŪziji. Some of the most distinguished translators of the period, who were later to form the intellectual leadership of Egypt and Syria in particular, were involved in producing these new versions

of the Bible. They included FŪris al-ShidyŪq, Butrus al-BustŪni and Nasīf al-YŪziji.
Muhammad Aliôs translation programme lasted about 20 years. During this time the circulation of the translated books was restricted to a small group of academics, essentially the students and former students of al-Alsun, and government officials who needed access to specific information. However, the impact of the translation work done during this short period was quite considerable, for the new intellectual leadership in Egypt (which has since been the major cultural influence in the Arab World) came from the ranks of students who had access to translated books. Thanks to these students, Egypt, and with it the rest of the Arab World, started the twentieth century with a wealth of knowledge and an intellectual curiosity that have assured it a place in the modern world.

The twentieth century

France, Britain and Italy had had their designs on various parts of the Arab World since the early nineteenth century, and the Ottoman Empire was growing too weak to defend its territories. By the early part of the twentieth century most of the Arab World was under occupation, with the British in Egypt, Palestine, Sudan and Iraq, the French in North Africa and Syria, and the Italians in Libya. For the first time in many centuries, the Arab World lacked a common political leadership. This and the subsequent rise of individual nation states meant that cultural development in the area, and with it translation activity, began to diverge considerably. The territory is simply too large and too diverse to be covered in a short exposition.
In this century there have been efforts to develop a coherent pan-Arab programme of translation. One such attempt took place in Tunis in 1979, under the aegis of the Arab Organization for Education, Culture and Science (*Fi al-Adab wa-l-taôlīf wa-l-tarjama* 1993:171ff.). The recommendations of this committee included developing common criteria for selecting texts for translation, reassessing the status of translators in the Arab World, establishing a coherent policy for language learning and translator training, setting up regional and Arab unions to represent translators, and encouraging theoretical research in translation. This ambitious programme does not seem to have been followed up so far.
Translation training programmes exist in various parts of the Arab World, either in the form of independent institutions (as in the case of the King Fahd School of Translation in Tangier) or university departments or centres within departments (for example in Yarmuk University, Jordan, and Alexandria University). Iraq had a thriving school of translation (al-Mustansiriyya) and a professional organization for translators prior to the Gulf War, but up-to-date information on these institutions is currently difficult to obtain.
The King Fahd School of Translation in Tangier publishes a bi-annual scholarly journal of translation under the title of *TurjumŪn* (Translator); this contains articles in Arabic, English, French and Spanish.

Further reading

al-KhÎry 1988; Hitti 1937/1970 (Chapter 24); Hourani 1962; Lindberg 1978; Meyerhof 1937; Rosenthal 1975; Sadgrove 1996; Salama-Carr 1990; Stock 1978.

MONA BAKER

Biographies

Ibn ISḤĀQ, HUNAYN (809ï 73); known as **JOANNITIUS** in the West. A Nestorian Christian from al-Ḥīra (in modern-day Iraq), nicknamed the óPrince of Translatorsô, Ibn Isḥāq was among the most gifted and productive translators during the Abbasid period. Bilingual in Arabic and Syriac, he studied medicine under the renowned physician and translator Yuḥanna ibn MŪsŪwayh, went on to learn Greek and then began his career as physician and translator in Baghdad. He headed Bayt al-Ḥikma, the celebrated translation chamber set up by the caliph al-MaômÎn, where he took charge of all scientific translation work and, with his son Isḥāq, his nephew and other students and members of his school, translated into Syriac and Arabic the bulk of Greek medical material known at the time, many of Aristotleôs works (including *Cat-*

egories, Physics and *Magna Moralia*), Plato's *Republic,* works by Hippocrates, various treatises on mathematics and physics, as well as the Septuagint. In the course of producing this enormous translation output, he enriched Arabic with a very large number of scientific terms. Ibn Ishāq was held in very high regard by al-Ma'mūn and enjoyed the support and sponsorship of Banu Mūsa, a wealthy family which patronized learning during this period. He also enjoyed the support of al-Mutawakkil, al-Ma'mūn's successor, who nevertheless sent him to prison for a year for refusing to prepare a deadly poison for one of the caliph's enemies (Hitti 1937:313). Ibn Ishāq was a conscientious and sophisticated translator who took great pains to verify the accuracy of a source text before proceeding with a translation. He also adopted a sense-for-sense approach which distinguished his work from many crude, literal translations of the time.

RAPHAËL, PÈRE ANTOINE (b. 1759). An Egyptian Catholic priest of Syrian origin who became the only Arab member of al-majmaᶜ al-ᶜilmī al-masrī, the Egyptian Academy of Science set up by Napoleon in 1798. Educated in Rome between the ages of 15 and 22, he spent some five years in Sidon translating religious texts then returned to Rome on a religious mission, where he translated between Arabic and Italian for a time before finally returning to his birthplace, Egypt. The Napoleonic decree for establishing the Egyptian Academy of Science had stipulated that there should be one Arab translator as a permanent member of the Academy, and Père Raphaël was to occupy this position on the Committee of Literature and Fine Arts. He translated and interpreted extensively for the French during their occupation of Egypt and became important enough to sign his name as Chief Translator on legal decrees and similar official documents. He stayed in Egypt for two years after the departure of the French but then left for Paris where he was rewarded for his support of Napoleon in 1803 with an assistant professorship at the Oriental Institute in Paris (al-Shayyāl 1951).

TAHTāWI, SHEIKH RIFāᶜA RāFIᶜ (1801–73). Egyptian educator, translator and founder of the first school of translation in Egypt. Al-Tahtāwi spent five years in Paris where he mastered the French language and developed a passion for French culture. On his return to Egypt, he worked as a translator in one of Muhammad Ali's new specialist schools. In 1835, he was appointed head of al-Alsun, the prestigious school of languages set up on his recommendation to train a new generation of officials and translators. Al-Tahtāwi guided his students while they translated books of his choice, which he then revised and had printed. In addition to revising his students' work, he also produced a large number of his own translations, mostly in the areas of medicine, administration and technology. He was sent to Khartoum (Sudan) in 1850 as a sort of punishment by the Khedive Abbas, who did not appreciate his intellectual and political sympathies, especially his passion for the French model of democracy. While in the Sudan, al-Tahtāwi translated Fénelon's *Les aventures de Télémaque,* the first French novel to be translated into Arabic. The translation was completed in 1851 and published 16 years later in Beirut. Al-Tahtāwi was later allowed to return to Egypt where he again headed a school with a translation chamber attached to it. Thereafter, his priority was to translate the French legal codes into Arabic.

MONA BAKER

B

Brazilian tradition

The 148 million inhabitants of Brazil, the largest country in Latin America, are of mixed descent: Brazilian Indian, African, Asian and European. But they share a common language, Portuguese, which is the official language of Brazil. Brazil is therefore part of the Luso-phone, or Portuguese-speaking community, which includes Portugal and its former African colonies: Angola, Mozambique, Guinea-Bissau, and the islands of S«o Tom®, Cape Verde and Pr²ncipe.

Early history: sixteenth to eighteenth centuries

The history of Brazil is a history of translations and of linguistic change. Its documentation starts with the landing on Brazilian shores of the Portuguese fleet commanded by Admiral Pedro Ćlvares Cabral (1467ï *c.*1520) on 21 April 1500, the first undisputed visit by Europeans to Brazil. Having claimed these western lands for the Portuguese Crown, Cabral, thinking that they were an island, initially called them *Ilha de Santa Cruz*, or the óIsland of the Holy Crossô. Within a few years, the land had come to be known as Brazil, because of the *pau-brasil*, or óbrazil-woodô, that was found there in abundance. Since this wood produced a red dye that was difficult to obtain in Europe, the Portuguese soon started sending expeditions out to the new continent to find ways of exploiting it.

When the Portuguese arrived in Brazil, they found a population, according to various historians, of between one and five million natives, leading a neolithic, semi-nomadic life. Like the rest of the indigenous population of the New World, the natives of Brazil were called *²ndios* by Christopher Columbus, who applied this misnomer to them because he óthought he had sailed so far west that he had reached Indiaô (Partridge 1966:308ï 9). The Brazilian Indians spoke thousands of different languages and dialects, which have now been classified by linguists and anthropologists into 102 language groups and three large linguistic families: Tupy, Macro-Ge and Arawak. This linguistic variety, which was accompanied by equally varied cultures, religions, cosmogonies and oral traditions, led to the development of at least two linguae francae: *Abanheenga,* spoken on the coast, and *Kariri,* spoken in the northeastern hinterland. Given that the languages in question lacked writing systems, any linguistic exchanges which took place between Indian tribes are likely to have included oral translation.

The first interpreters

The first recorded document about Brazil is a letter written by Pero Vaz de Caminha, the scribe in Cabralôs fleet, to the Portuguese king, Manuel I (1475ï 1521), on 1 May 1500 to relate the finding of new lands (Caminha 1966; Cortes«o 1967). The same document also records a translation act: it describes how the Portuguese and Indians attempted to communicate with each other by means of gestures, and how a deportee, Afonso Ribeiro, was left on shore with the Indians to learn their language. It also reports that another deportee and two sailors deserted the expedition in order to remain with the Indians. From then on, every expedition that went to Brazil left behind adventurers and deportees who learned the Indian languages and who then acted as interpreters between Indians and Europeans. These men were called *l²nguas,* or ótonguesô, and their numbers continued to grow during early colonial times.

Foremost amongst these *l²nguas* were Jo«o Ramalho and Diogo Ćlvares. Ramalho (d. 1580) was a Portuguese lawyer who was shipwrecked off the coast of Brazil. He lived at Piratininga, in the highlands, near modernday S«o Paulo City, where he formed a half-Portuguese, half-Indian village. He then met Martim Afonso de Souza (*c.* 1500ï 64), who had been sent to establish the first Portuguese settlement in Brazil, and the two men joined forces in founding S«o Vicente in 1532 on the coast of the S«o Paulo province. Diogo Ćlvares (1450ï 1557), another shipwrecked Portuguese, was nicknamed *Caramur¼* or ófiremakerô by the Indians after he supposedly saved his own life by an impressive display of musketry. He returned to Portugal briefly with his Indian wife but eventually settled in Brazil, where he helped Thom®de Souza (*c.*1515ï 73) establish the new city of Bahia in 1549. His exploits are commemorated in *O Caramur¼* an epic poem written by the Brazilian poet Jos®de Santa Rita Dur«o (1721ï 84) in 1781.

The first translators

A new linguistic phase began in Brazil with the arrival of the Jesuit fathers in 1549. The Jesuits set out to convert the Indians to Christianity and turn them into obedient subjects of the Portuguese Crown. The Indians who inhabited the Brazilian coast between the present-day states of Amazonas in the north and Santa Catarina in the south spoke a variety of languages which belonged to the Tupy family and used a lingua franca, which they called *Abanheenga* or *Abanh®m,* for intertribal communication. The Jesuits saw the advantages to be gained from adopting this language in their missionary efforts and did everything in their power to learn it; they also wrote grammars for it, based on the Latin model. This simplified form of the language was named *Nheengatu,* or óbeautiful languageô, and was used for communication between Indians and Europeans, and, eventually, amongst Europeans in Brazil.

Translations of religious texts soon began to appear, with the Jesuits thus becoming Brazilôs first translators. Father Azpicuelta Navarro (d. 1557) translated the *Summa da doutrina cristÜ,* óSummary of Christian Doc trineô, from Portuguese into *Nheengatu.* Upon Navarroôs death, Father Jos®de Anchieta (*c.*1533ï 97) took over as the expert in native tongues. He wrote the *Arte da gram§tica na l²ngua mais usada na costa do Brasil* (Art of the grammar of the most used language on the coast of Brazil), initially reproduced in manuscript form and later printed in Coimbra, Portugal, in 1595. In 1618, Father Ant¹ nio de Ara¼jo (1566ï 1632) translated the catechism into *Nheengatu;* it was published in Lisbon as *Catecismo na l²ngua bras²lica,* or óCatechism in the Brazilian languageô.

Linguae francae

Indian languages were not used for religious purposes only; they were used to conquer and dominate the natives of Brazil. Starting in 1531, when the first forays into the interior of what was to become the Brazilian territory took place, interpreters who spoke *Nheengatu* and other Indian languages were sent along with the expeditions that set out to capture Indian slaves and find precious stones. M®m de S§ (*c.* 1500ï 72), General Governor of Brazil between 1557 and 1572, sent the Castilian interpreter Francisco Bruzo de Espi¶oso with one such expedition in 1564. Diogo de Castro acted as interpreter for another such expedition in 1578.

Even as the Portuguese and Brazilian explorers tried to conquer the Brazilian interior, Brazil faced incursions and invasions by France, the Netherlands and England from as early as 1503 and until 1887. Therefore French, Dutch, English and Spanish, which was widely used in Portugal by the educated classes for 300 years (Gon- alves Rodrigues 1992:27) also helped to strengthen a tradition of multilingualism and translation throughout colonial times (Houaiss 1985:94).

Education during that period, and until 1759, was bilingual. At the Jesuit colleges, children were taught Portuguese and *Nheengatu,* but the language of hearth and home was *Nheengatu.* Florence (1941:174) notes that ón 1780, the ladies from S«o Paulo talked naturally in the lingua franca of Brazil, which was the language of friendship and domestic lifeô (translated). Such was the widespread use of *Nheengatu* that interpreters between it and Portuguese were needed in courts of law.

However, Sebasti«o Jos®Carvalho e Melo Pombal, the Marquis of Pombal (1712ï 82), Portugalôs War and Foreign Affairs Minister during the reign of Jos®I and virtual dictator of Portugal and its colonies from 1750 to 1777, feared the growing power of the Jesuits. Their authority in the New World, where the Jesuits tended to protect the Indians against enslavement, seemed to be greater than that of the king. Pombal therefore expelled the Jesuits from Portugal and Brazil in 1759 and, at the same time, forbade the use of *Nheengatu* in Brazil and shut down all the Jesuit colleges.
By 1800, nearly two million of the total Brazilian population of three and a quarter million consisted of Negroes and mulattoes. Millions of Africans had been brought to Brazil as slaves since 1503; they spoke Yoruba, Kimbundu and other languages of the Bantu group. They also developed their own linguae francae: a form of Yoruba which prevailed in the north and north-east of Brazil, and Congoese in the south.

Recent history: eighteenth century to the present

The Indian population of Brazil had been decimated by that stage; they were killed by colonizers who wanted their lands, by the hardships of slave labour, by European diseases which ranged from the common cold to venereal diseases against which they had no immunity, or were eliminated by miscegenation. Deprived of Jesuit protection, they now scattered further inland into the marshes and jungles of west and north-west Brazil. In recent years, Western-style progress has continued to exacerbate the conditions of their demise, with the result that their number has now been reduced to a mere 150 000, of whom 30 per cent currently speak Portuguese as a first language.

Portuguese hegemony

These factors, combined with the arrival of the Portuguese royal family in Brazil in 1808 as they fled from Napoleonôs troops, served to consolidate the position of Portuguese as the major language in the country. In 1815, the prince regent, Dom Jo«o (later Dom Jo«o VI; 1767ï 1826) elevated Brazil to the category of Kingdom, on an equal footing with Portugal. More importantly, he lifted the ban on printing which had been in force in the colony since 1500.
Although clandestine presses operated at different points and at different periods of time (printing leaflets and such like), the Impress«o R®gia, or óRoyal Printing Shopô, established by Dom Jo«o in Rio de Janeiro in 1808 was the first legal establishment of its kind to be set up in Brazil. Impress«o R®gia was given the monopoly on printing in the country, a situation that prevailed until Brazilian independence in 1822. However, the stringent censorship exercised in Portugal was also imposed in Brazil, with the result that the importation of books into Brazil was severely restricted. Many books were nevertheless smuggled in, and it is said that various colonial officials made fortunes out of bribes received to turn a blind eye to this activity. Private libraries also thrived, particularly during the second half of the eighteenth century. The library of Canon Luis Vieira da Silva, one of the conspirators involved in an early attempt to obtain independence for Brazil in 1789, contained nearly 800 volumes (170 titles), representing most of Europeôs leading thinkers, especially the French. All this points to the fact that educated Brazilians, like their counterparts in Portugal, did not really need literary translations, particularly not from French. By the late nineteenth century, the Portuguese gentry had taken to speaking French amongst themselves, using Portuguese only to address their servants. At any rate, both in Portugal and in Brazil, Portuguese was the language of administration and the language of print in general.
However, it was not until Brazil became independent, during the constitutional assembly of 1823ð when it was decided that Portuguese would continue to be the official language of the nation, that Brazilians from various parts of the country began to speak Portuguese to each other. And yet, *Nheengatu* and the other linguae francae have now been largely forgotten, and the average Brazilian usually has no idea that they ever existed. Most Brazilians are not aware that they continue to use many words of Indian origin on a day-to-day basis, a fact which makes the

Portuguese currently spoken in Brazil very different from the Portuguese spoken in Europe. Indian and African languages have influenced it not only at the lexical, but also at the syntactic and morphological levels. Successive waves of immigrants (German, Italian, Japanese, Lebanese, Polish, Portuguese, Russian, Spanish, Swiss, Syrian and others) who arrived after independence have further contributed to developing a variety of Portuguese in Brazil which has become quite distinct from European Portuguese. For over a century, European immigrants tended to live in isolation, ignoring the customs and language of their new country. In 1938, President Get¼lio Vargas (1883ï 1954) banned the exclusive use of foreign languages in instruction and imposed Portuguese as the medium of education (Dulles 1969:41ï 42).

The history of written translation

The history of translation in Brazil is just beginning to be written. A pioneering contribution has been made by Jos®Paulo Paes in his *Tradu-«o, a ponte necess§ria*, or átranslation, the necessary bridgeô (Paes 1990), a reliable point of departure for further attempts at documenting the history of literary translation in Brazil. Paes (1990:10) details the almost insurmountable difficulties encountered by researchers: the paucity of public libraries in Brazil, the restricted size of their collections, and deficient cataloguing. Two factors have contributed to this unfavourable state of affairs. One is that publishing houses were not allowed in Brazil until the early nineteenth century. The second is the late establishment of universities in Brazil. Law schools were established at Olinda and S«o Paulo in 1828, a military academy at Rio de Janeiro in 1810, and medical schools at Rio de Janeiro and Bahia in 1808, but the first university was not set up until 1920, in Rio de Janeiro.

It is possible to establish, however, that professional translators were first recognized officially in 1808 as staff members of Impress«o R®gia. Seventy-three years later, for reasons yet to be determined, their posts were eliminated and their work was taken over by multilingual copywriters. The first translation printed by Impress«o R®gia was Leonhard Eulerôs (1707ï 83) *Elementos de §lgebra* (Elements of Algebra), translated by Manuel de Ara¼jo Guim«res and published in 1809. This appears to have set the trend for this publishing house: most of the 1100 works it published during the 14 years in which it enjoyed monopoly of the publishing trade were compendia and treatises on mathematics, engineering, economics, public health, geography and travel, astronomy and philosophy -an attempt, perhaps, to fulfil the countryôs technological needs at the time. The first literary translation to be published by the same publishing house was that of Alexander Popeôs *Essay on Criticism*, translated and annotated in 1809 by Fernando Jos®de Portugal, the Marquis of Aguiar (1752ï 1817).

After independence, Impress«o R®gia lost its monopoly over the printing industry, and it became possible to step up publishing activities. Many translations began to appear, these were chiefly of French authors, or of authors translated indirectly via French and, less often, via Spanish. Most of these, however, were reprints of translations published in Portugal. However, several factors hindered the production of books at a low cost in Brazil and, consequently, the publication of translations. The first is that all attempts at producing paper in the country prior to 1888 proved to be too costly, owing to a shortage of qualified workers and the high cost of importing equipment and raw materials. To circumvent these problems, books were usually printed at newspaper presses using imported paper and idle machinery time. Nevertheless, with the introduction of rotary presses for newspapers only in 1847, this practice had to be abandoned. Four years later, steamship lines were opened between Europe and Brazil, making it cheaper to import books than to produce them locally. During various periods in the nineteenth and twentieth centuries (1815ï 36; 1844ï 60; 1920ï 9; 1951ï 7), the taxes levied on imported paper and cellulose were 60 per cent higher than those levied on imported books. Until World War One, publishers therefore restricted their activities to printing textbooks and law books. Even major Brazilian authors such as Jos®de Alencar (1829ï 77) and Joaquim Maria Machado de Assis (1839ï 1908) had their works published in Paris or London;

publishing in Portuguese had become a flourishing business in Europe, with establishments such as the Livraria Garnier in Paris specializing in it. However, the seed sown in 1888 finally bore fruit. By 1920, the incipient Brazilian paper industry was boasting 120 paper mills and could supply local demand, but it depended heavily on imported cellulose.

The approach of World War Two brought two major developments to the area. The first was that importing books became very difficult, and this favoured the growth of domestic publishing businesses. The second was the rise of the United States as a world power, with Brazil falling increasingly within its sphere of influence, which meant that English soon replaced French as the main source language in translation. Today, translation from lesser-known languages, such as Japanese or Czech, is also often done indirectly via English.

It was from the 1930s onwards, then, that the publishing business began to flourish in Brazil and, with it, translation activities. This flourishing business was aided by an increase in the reading publicôs income, literacy and leisure time. The growing gap between European and Brazilian Portuguese also encouraged publishers to commission new Brazilian translations, instead of reprinting European ones, as the reading public in Brazil was no longer so willing to accept European Portuguese as an alternative.

Two Brazilian writers are worth mentioning here for their activities as translators during this period. Jos® Bento Monteiro *Lobato* (1882ï 1948), having had difficulty publishing his collection of short stories *Urup°s* (1918), established his own publishing house and devoted his time to translating several major authors, including Kipling, Jack London, Melville, Saint-Exup®ry, Hemingway, Sholem Ash, and H.G.Wells. He also modernized and adapted a number of European Portuguese translations to Brazilian Portuguese. Monteiro Lobatoôs publishing house was later bought by Editora Nacional, also in S«o Paulo. £rico Ver²ssimo (1905ï 75) who started translating as a means of complementing his income from journalism, soon succeeded in persuading Editora Globo, a publishing house based in Porto Alegre in south Brazil, to bring out translations of a more literary character than the run-of-the-mill detective novels in which they specialized. His efforts were fruitful, and he was subsequently made a member of the editorial board of Editora Globo, where he coordinated the Nobel Collection, reputedly the best collection of foreign fiction ever published in Brazil. Editora Globo later brought out another collection of translations of world classics called *Biblioteca dos S®culos*, or ólibrary across centuriesô.

During the 1940s and 1950s, the main publisher of translations was Editora Jos®Olympio of Rio de Janeiro. Not only did it publish the major Brazilian writers of the time, but it also commissioned them to translate foreign works. Among such translators were: Gast«o Cruls, Manuel Bandeira, Raquel de Queir· s, Carlos Drummond de Andrade, Jos®Lins do Rego, Ot§vio de Faria, L¼cio Cardoso, Rubem Braga, Genolino Amado and many others. Other publishing houses in Rio de Janeiro and S«o Paulo have also published translations on a regular basis. They include Editora Civiliza-«o Brasileira, Pongetti, Martins, Diffel, Editora Nova Fronteira and others. Again, major writers have doubled as translators: Godofredo Rangel, Agripino Grieco, S®rgio Milliet, Jorge de Lima, Marcos Santarrita, Ant¹ nio Callado, Stela Leonardos, and Paulo Leminski have translated fiction. Poets and writers such as Guilherme de Almeida, Manuel Bandeira, Cecilia Meireles, Carlos Nejar, Ledo Ivo, and Ivan Junqueira have translated poetry. Raimundo Magalh«es Junior, Guilherme Figueiredo and Millor Fernandes, among others, have excelled in the translation of drama.

Today, Brazil has developed its own cellulose production industry to the extent that, since 1976, it has been an exporter rather than an importer of paper pulp; its printing industry has advanced significantly, thus giving translation a further boost. The number of published translations in Brazil today is so large that, although almost 400 new literary works written originally in Portuguese are published every year (a number that practically equals the total for the rest of Latin America: Souza 1990), 80 per cent of all material published in Brazil is translated (Wyler 1993), a situation that applies to every genre. In the case of

childrenôs books, for example, 63 per cent of the works published between 1965 and 1974 were translations (though this total fell to 49.5 per cent in 1979).
These statistics apply to technical works as well, and it is in this area that foreign political interests play a particularly important role. In 1966, COLTED, the National Textbook Commission, was jointly financed by the Ministry of Education and USAID (United States Agency for International Development). The commission encouraged the publication of American technical works and textbooks where no Brazilian equivalent existed. The programme sponsored by USIS, the United States Information Service, represents another attempt to boost the number of translations of American material into Brazilian Portuguese. Published titles cover American history, economics, science, Communism, and literature among other topics. Black (1977:97) mentions that óin the years 1965 through 1967, 442 books were published under this programô. France was quick to react and offered to subsidize the translation of French textbooks by paying authorsô royalties.

The organization of the profession

The profession of sworn translators was regulated by a Royal Decree in 1851. Sworn translators had to prove their mastery of foreign languages, and to pay annual taxes. Women were barred from the profession at the time. A business code introduced in the late 1850s established that the translation of foreign-language documents would only be accepted if the translation were done by a sworn translator. In the absence of one, a translator agreed upon by the parties concerned would be acceptable. Statements of accounts of foreign businessmen, on the other hand, would only be accepted if translated by a sworn translator. Translators were sworn in by the Trade Courts, which were eliminated in 1875 and replaced by Boards of Trade.
The Brazilian Civil Code of 1916 ensured the survival of the profession of sworn translator by maintaining the requirement that foreign-language documents be translated into Portuguese. In 1943, a new decree allowed women to join the profession; today the majority of sworn translators are women. At present, admission into the profession of sworn translator is by competitive examination, coordinated independently by the Boards of Trade of the various Brazilian states. Associations of sworn translators were founded in and after 1959 to protect professional interests.
The profession of translator in general, comprising literary, technical, drama, cinema and television translators, conference, consecutive and simultaneous interpreters as well as tape transcribers, was recognized by the Ministry of Labour in 1988. The first association to bring these professionals together was ABRATES, or the National Association of Translators, founded by Paulo Rč NAI in 1974. In November 1988, the members of ABRATES voted to change their association into a union, SINTRA or the National Union of Translators. SINTRA took over ABRATESô aims and goals and is affiliated to FIT, the F£D£RATION INTERNATIONALE DES TRADUCTEURS. SINTRA has done much to promote the profession, including devising a standard contract for its members, setting minimum fees, and drafting an ethical code for the profession. In addition, it has participated in negotiations on copyright with the central government and the Book Industry Negotiation Chamber. Since 1993 the president and vice-president of SINTRA have been members of the jury which awards the Jabuti translation prize sponsored by the Brazilian Book Chamber.
Conference interpreters have their own association, APIC or óProfessional Association of Conference Interpretersô, founded in July 1971. The association is recognized by AIIC, although not as a member. Many of APICôs members are also members of AIIC in their own right.

Training

Until the late 1960s, no specific training for translators was offered in Brazil. As a result, the translators of Brazil were mainly its renowned writers and those who had learned foreign languages at school or abroad, or those who had a university language degree. A decree passed by the Ministry of Education during the 1960s enabled faculties of arts to expand their language courses so as to provide training for translators at university level. The first such courses were offered at the Catholic

University at Rio de Janeiro and Porto Alegre, and at the Federal University of Rio Grande do Sul. Before long, 22 courses on translation were being run at several locations throughout Brazil.
Academic interest in translation studies can also be seen at postgraduate level. Several masters dissertations and doctoral theses have been accepted by Brazilian universities in recent years. In 1989, a translation study-group was set up under the auspices of ANPOLL (National Association of Postgraduate Research in Letters and Linguistics). At a meeting of this study group in 1992, ABRAPT (Brazilian Association of Translation Researchers) was founded, with the aim of bringing together researchers from various parts of the country, encouraging contact between them and the educational authorities, as well as sponsoring courses and conferences.
At present, many universities are organizing postgraduate teacher training for lecturers in language departments who wish to become involved in the teaching of translation or to undertake research in translation studies.

Publications
It was the pioneer work of Paulo Rč NAI (1907ï 92) that had a major impact on the study of translation in Brazil. *Escola de Tradutores* (School of Translators) was published in 1952, followed by *Homens contra Babel* (Men against Babel) in 1964 and *A tradu-Ü̈o vivida* (Translation Experienced) in 1976. All three have been revised, enlarged and reprinted many times; they have also been translated abroad (in Germany and Japan, for example). At a time when translation studies was still trying to find its feet, R· nai adopted a practical outlook, derived from his experience as a translator, but never ceased considering translation as an art. A large number of works on the theory, practice and teaching of translation have been published since then, as well as papers, essays and journals. Nine issues of *Tradu-«o & Comunica-Ü̈o* (Translation and Communication), a journal of translation published by Editora Ćlamo in cooperation with ABRATES and the Ibero-American School of S«o Paulo, appeared between 1981 and 1986. In May 1994, CITRAT, the Interdepartmental Centre for Translation and Terminology of the University of S«o Paulo, brought out the first issue of *TradTerm*, a journal which aims to help bridge the gap between translation practitioners and theorists. The theoretical reflections of the brothers Augusto de Campos and Haroldo de Campos (1970, 1976a, 1976b, 1979, 1981, 1986) on their translation practice are the closest thing to a theory of translation in Brazil. Being Concrete poets, the brothers have devoted themselves to the translation of authors who they feel have radically transformed poetic styles, such as Pound, cummings, Joyce, Mallarm®, Mayakovsky, Val®ry, Poe, Lewis Carroll, and John Cage, among others. Their view of translation privileges form over content and favours the introduction of new forms into the target language. For these views, they draw on Walter Benjamin, Roman Jakobson and Ezra Pound. What has captured Western imagination is an element which they draw specifically from Brazilian culture. This is the idea of ócannibalismô, derived from the Modernist movement of 1922 and the writings of Oswald de Andrade, particularly his óCannibalist Manifestoô (Andrade 1970, Bary 1991). The cannibalist metaphor for the act of translation is one of the very few Brazilian contributions to be acknowledged outside Brazil (see Bassnett 1993). It expresses the experience of a colonized people who devour what is offered to them by their colonizers but do not swallow it whole: quite the opposite, they spit out what is noxious to them, but what they keep they make wholly theirs by altering and changing it to suit their nutritional needs.

Further reading

Bary 1991; Black 1977; Bordenave 1990; Burns 1966, 1980; Cal· geras 1963; Dulles 1969; Hallewell 1982; Putnam 1948; Souza 1990, Wyler 1993.

HELOISA GON¢ ALVES BARBOSA AND LIA WYLER

Biography

Rč NAI, Paulo (1907ï 92). Paulo R· nai was born in Budapest, Hungary, on 13 April 1907.

In 1941, he emigrated to Brazil. His host country awarded him citizenship in recognition of his contribution to Brazilian literature. He was Head of French Literature at Pedro II University. Together with Aur®lio Buarque de Hollanda, he collected and translated into Portuguese a 10-volume anthology of short stories from all over the world under the title *Mar de hist· rias* (óSea of Storiesô); he devoted 44 years of his life to this task. He also coordinated the translation of two more collections: Balzacôs *Com®die humaine* and the Nobel Library, the latter a collection of major literary works. As editor, he became a school of translation in his own right, training novice translators and fostering, through his demanding standards, the concept that translation, whether literary or scientific/technical, deserved respect and deserved to be discussed from a theoretical point of view.
R· nai wrote several books on translation. *Escola de tradutores* (School of Translators, 1952) was the first book on translation to be published in Brazil. It was followed by *Homens contra Babel* (Men against Babel, 1964), *Guia pr§tico da tradu-«o francesa* (A Practical Guide to French Translation, 1967), and *A tradu-«o vivida* (Translation Experienced, 1976), He also published numerous papers and lectured widely on the subject. One of R· naiôs main concerns was the relative absence of organized representation of translators, as well as the low pay they received. He started corresponding with members of the newly established FIT in the 1950s. Having finally met the President of FIT, Pierre-Fran-ois Caill®, in Paris in 1973, R· nai found the necessary inspiration to establish ABRATES, the Brazilian Association of Translators, in 1974. He acted as President of ABRATES until his retirement in 1979.

HELOISA GON¢ ALVES BARBOSA AND LIA WYLER

British tradition

There are, of course, several British traditions, though this entry covers in detail only the tradition brought about by the arrival during the fifth century of invaders from what are now the Netherlands, Denmark and Germany, who settled in the central parts of the island and drove the Celtic inhabitants to its western and northern fringes (and, later, colonized Ireland similarly). Invasion and colonization have characterized the linguistic and cultural situation of these islands almost from the beginning, and translation has played an active role throughout. Since their arrival, the Englishð as they becameð have been more than once under threat of invasion, but their cultural and linguistic hegemony has been seriously challenged only twice: during the period of the Viking invasions (eighth to tenth centuries), where two languages were spoken in the region overrun by the Vikings, and for the 300 years after the Norman Conquest, where Anglo-Norman was initially the language of the conquerors and English the language of the conquered. In both cases we are struck by the power of the native traditions to absorb and finally take over from the traditions of the invaders. Other invasions were accomplished more peacefullyð witness the regular accommodations of the native traditions to traditions of classical learningð but with an equally energetic and important part played by translators and their translations. Indeed, the cultural situation of these islands has been such that, though the Celtic traditions still survive in the fringes to which the invaders consigned them, their recessive position is, regrettably, a reflex of the dominance of English: which may explain, though not justify, their neglect in this entry.

Introduction

The tradition of translation in Britain is long and varied. Consequently, it is desirable to summarize a number of important features before proceeding to describe individual periods in more detail.
In the Middle Ages the Catholic church played a central role in the generation and authorization of medieval translation, especially into and from Latin. But its attitude to translation into the vernacular was not as positive as that of the Orthodox church; the clergy often viewed Latin as the norm and

the vernacular as corrupt and barbaric. Admittedly, vernacular and Latin were mutually supportive in the areas of scientific and medical writings (Voigts 1989). Likewise, translation into Latin was a necessary condition of a workôs wider circulation and/or the translatorôs claim to membership of the select club which Latin culture represented. But such translation generally represented a challenge, direct or indirect, to the learning from which it originated (Copeland 1991). In the Middle Ages, the Renaissance, and the nineteenth century, translation into the vernacular helped to create and consolidate a national/literary consciousness; hence Bishop Bryan Waltonôs view, in 1659, that the 1611 Bible could stand comparison with any other European version (Norton 1993, I: 219). In the Augustan period, translation helped underwrite national/literary self-confidence: for instance, in Alexander Popeôs *Imitations of Horace* (1734ï 7), Latin original and English version, on facing pages, dramatize the latterôs transformations of the former.

Translation from vernaculars into English never enjoyed the same authority as from Latin, but a hierarchy of sorts operated in favour of French in the later Middle Ages and again after the Restoration. Consequently, the English sometimes preferred to use French: hence, the *M®moiresé du Comte de Gramont* (1713) were written in French by the exiled Anthony Hamilton, and translated into English (1714) by the French ®migr®Abel BOYER. Nearer our own time, Oscar Wilde *(Salom®)* and Samuel Beckett could be cited similarly. At other periods French dominance was challenged, by Italian in the sixteenth century, and by German in the nineteenth. Translations from the vernacular sometimes aimed to contribute to better relations between the two countries and/or advance the cause of reform at home: Francis Newman (1843) and Sir Frederick Lascelles Wraxall (1862) translated writings about England by Huber and the exiled Frenchman Esquiros to challenge English insularity, contrasting the objectivity of the foreigner with the prejudiced character of comparable work by English writers. By contrast, Charlotte Bront± used French in *Villette* (1853) to show her monolingual heroineôs difficulties abroad among perfidious French-speaking Catholics. Exile, voluntary or involuntary, plays an ongoing part in this tradition.

Translators often translated by way of an intermediate version in another language, or used the intermediate version as a crib, especially when material was available only recently and/or in unfamiliar languages. The original text is then seen more as the first step in a process of textual transmission than as an absolute point of reference: hence John Stuart Mill viewed Goethe and his English followers/ translators Samuel Taylor COLERIDGE and Thomas CARLYLE as constituting óa single cultural phenomenonô(Ashton 1980:25). At the same time, a medieval writerôs claim to be translating from non-existent texts (Geoffrey of Monmouth in his *Historia;* see also PSEUDO-TRANSLATION), or following a source even as he departs from it (Sir Thomas Malory in his *Morte DôArthur*), indicates the powerful force of the *idea* of an authoritative original. Then, too, the original text might reach the translator embedded with the accretions of commentators, or in company with another translation: William CAXTONôs translation of the *Legenda aurea* of James of Varaggio supplemented the Latin with French and English versions; A.D. Coleridgeôs 1868 version of Goetheôs *Egmont* included piano transcriptions of Beethovenôs incidental music.

Unsurprisingly, the line between original and translation proves difficult to draw. In the publisherôs blurb for Morleyôs Universal Library (1883ï 8), some translated texts appear under authorôs, followed by translatorôs, name; some under authorôs name alone; one, *Six Dramas of Calder· n,* under translatorôs name (Edward FITZGERALD). The Everyman Library Euripides (1906) uses translations by Percy Bysshe Shelley, Dean Milman, Michael Woodhull and Robert Potter, but identifies the contributions only of published *authors,* namely Shelley and Milman. Translations which continued in print for any length of time almost became original works: when the 1611 Bible was revised in the 1870s, the revisers introduced óas few alterations as possibleé consistent with faithfulnessô(Norton 1993, II: 219).

The ethics of a fully commercial production line are clearly in evidence towards the

end of the nineteenth century, but can be traced much earlier, in the commissioning of works by, and dedication of works to, patrons. In the fifteenth century, noble households provided important centres of translation activity. Sir John Harington produced his translation of *Orlando Furioso* (1591) at the direction of ELIZABETH i. Jonathan Birch dedicated his two-volume *Faust* (1839ï 43) to the Crown Prince and King of Prussia. The patron could also turn translator: Earl Rivers and the Earl of Worcester produced translations printed by CAXTON; Elizabeth I, translations from Latin and Greek.

Sometimes the translator worked alone; more often, collaboratively. Translations of major texts like the Bible or Homer were often so undertaken. There is no firm evidence of schools of translation like those in second-century Alexandria, the French court of Charles V, or the ófactory of translationsô (G. Steiner 1975:246) at Rome during the papacy of Nicholas V. The institutionalization of translation as a profession had to wait till the twentieth century.

Occasionally bilingual authors translated themselves, as in the case of Charles Duke of Orl®ans in the fifteenth century. Otherwise, a living author might be consulted during the course of the translation, for example Goethe by CARLYLE and Hugo by Wraxall; BOYER supplemented his translation of the *Philological Essay* (1713) with new material provided by the author. Sometimes, the author approved the result (Venuti 1995a: 25ï 8), though not always: Huber criticized before its publication (1843) Newmanôs version of his *English Universities*, which Newman had based on an unpublished translation by J.Palgrave Simpson. From the eighteenth century on, authorization was increasingly dependent on copyright law (Venuti 1995b). Earlier, authorization was generally linked to considerations of commission and patronage: hence the different names under which the 1611 Bible was known, the óKing James Bibleô or the óAuthorizedô version.

Translators regularly authorize their work by referring to previous translationsð of, for example, the Bible, so used in the Middle Ages to authorize translations by King Alfred, John of TREVISA and the Wyclifite Bible. A sense of evolving traditions of theory and practice is regularly evidenced: John Oldhamôs version of Horaceôs *Ars Poetica* (1681) acknowledges versions by Ben Jonson and the Earl of ROSCOMMON; Ezra Poundôs version of Cavalcanti acknowledges Dante Gabriel ROSSETTI.

Simultaneous translations of the same text occur quite commonly. In the Middle Ages difficulties of communication may account for this phenomenon (Pearsall 1989:7). Other explanations also obtain: literary rivalry, or the desire to cash in on a workôs popularity. A good instance of the former is Thomas Tickellôs publication of the *Iliad* Book I on 8 June 1715, two days after Popeôs of Books I-IV.

Generally, the choice of medium for a translation depended rather on the perceived hierarchy or uses of literary models in the target language than on any requirement of fidelity to the source text. Prose was probably favoured in the late Middle Ages, by contrast with the sixteenth century (Norton 1993, I: 178), by analogy with the learned Latin prose of the schoolmen; used for verse originals in some twentieth century Loeb translations, it recalls the literary form most familiar to modem readers, the novel. In the same way, debate over the relative merits of the source and the readers was often resolved theoretically in favour of the source, but practically in favour of the projected or actual readers. FITZGERALD was outspoken about the translatorôs right to omit, add or alter: his *Oedipus* was óneither a translation, nor a paraphraseé but ñchiefly takenôò from Sophocles, attending more to óthe English reader of todayô than to óan Athenian theatreé 2000 years agoô (Fitzgerald 1880); it also cannibalized the earlier popular translation (1788) of the Revd Robert Potter. Texts which challenged orthodox opinion were especially liable to modification: early translations of Goetheôs *Faust* mostly omitted heterodox religious material; most translations of the *Decameron* before 1930 cut or replaced the bawdiest story (III.10) or reverted to the original Italian (McWilliam 1972:25ï 43).

The Middle Ages

In the Old English period (*c.*600ï 1100), though translation occurs both before and after

his time, the work of King Alfred is of the first importance. In reaction to a perceived decline in intellectual life in England, which had left few able to read English or translate Latin, Alfred produced and commissioned a number of translated worksð including the *Pastoral Care* of Pope Gregory, the *Soliloquies* of St Augustine and the *Consolation of Philosophy* by Boethius, principally for the óyouth of free menéñ [able] to devote themselves to itô (Swanton 1993:62). Mainland Europe provides later instances of monarchs who instituted comparable translation projects, for example ALFONSO X in Spain (see SPANISH TRADITION) and Charles V in France; England, if we except the commissioning of the 1611 Bible by James I, hardly any. Alfredôs translation project was geared to leaders of church and state, and happy to use English to express complex ideas. The other major Old English translation project was that of *Î lfric* (*c.*950ï *c.*1010), Abbot of Eynsham, who produced numerous adaptations and translations of the Old Testament and other religious works and described his procedures in his *Tract on the Old and New Testament.* But Î lfricôs project was orientated differently, towards the simple faithful, from whom the riches of Latin learning needed to be safeguarded.

Something of this division, between translation for an ®lite and for the masses, and between a writerôs confidence in, and distrust of, the vernacular, resurfaces regularly throughout the Middle English period. Thus, immediately after the Norman Conquest, translators use Anglo-Norman, by contrast with English, confident of belonging to a social ®lite (Pearsall 1977:90ï 1). Anglo-Norman translations are associated with court and monastic centres. Several were produced by women, including, in the twelfth century, nuns from Barking, where one Clemence produced a verse translation of the *Passio* of St Katherine of Alexandria, and an unnamed nun a *Life* of St Edward the Confessor (Legge 1963).

For much of the Middle English period (*c.*1100ï 1500), then, two vernaculars were available, Anglo-Norman and English, and translations could be undertaken into either, or from one to the other. Anglo-Norman was óthe prestige vernacularô during the thirteenth century (Pearsall 1977:87); Robert GROSSETESTE, a native Englishman, legislated for the laityôs religious instruction in English, but mainly used French. Widely in use early in the fourteenth century, Anglo-Norman was still being used at court in the fifteenth. In such a linguistic situation the choice of vernacular for a translation inevitably reflected complex social and political pressures. Until the mid-fourteenth century most Middle English translations are anonymous, and, except for Richard Rolle (d. 1349), whose Psalter was still in use a hundred years and more later, few translators seem to have had much sense of contributing to an evolving tradition or to have reached a very wide readership. But one production, the Auchinleck MS, *c.*1330, containing anonymous translations of Anglo-Norman romances, has been accorded greater importance and explained as the product of a commercial scriptorium where óa general ñeditoròé supervised the work of his translators and scribesôò (Pearsall 1977:145ï 6). The existence of commercial scriptoria cannot be conclusively proven in England before the fifteenth century (Pearsall 1989:4ï 6); nevertheless, translation, dramatically on the increase from the late fourteenth century on, is increasingly marked by the professionalism associated with the commercial scriptorium.

Two writers represent the new professionalism clearly. The first is Geoffrey CHAUCER, the court poet. Chaucerôs importance was acknowledged by contemporaries at home and abroadð notably, by Eustache Deschamps, who called him a ógrant translateurôð and by followers at home (notable among the latter, Thomas Hoccleve and John Lydgate). The quantity and range of Chaucerôs translated work are striking. Equally important is his decision to publish only in English, which contributed powerfully to the establishment of English thereafter as the principal literary language of England.

The principal translation of the second ówriterô (probably several, all anonymous) was equally important: the Wyclifite Bible. This was a collaborative venture, part of an ongoing debate about vernacular translation of the Bible. Names associated with its production have included John Wyclif, John Purvey,

Nicholas Hereford, and John of TREVISA. The work, possibly begun in the 1370s, survives in approximately 250 manuscripts.

The Wyclifite Bible survives in at least two major versions, the earlier more literal (see LITERAL TRANSLATION) than the later: part of a collaborative project of book publication, distribution and ownership, well under way by 1388. The nature of the translation is revealed by the so-called General Prologue. Chapter 15 describes the practices of the translator(s), argues for a meaning at least ósas trewe and opin in English asé in Latynô, appeals to historical precedent, and describes the careful collaborative exercise that produced the translation (Hudson 1978:67ï 72).

As important as the translatorsô concern for the truth and accuracy of their text is their developing understanding of the needs of their readers. Hence they replaced their literal translation, as less ópenô to understanding, by a later, slightly freer translation. There were few precedents in Bible translation in the Middle English period to suggest this approach. Most translations paraphrased the text and/or included secondary material; alternatively and exceptionally, the Rolle Psalter, though including an extensive commentary, translated the Bible verses very literally. Comparison with these other versions shows the considerable achievement of the Wyclifite translations.

Ecclesiastical reaction was swift and decisive. By 1409 the Archbishop of Canterbury had forbidden the making and use of all unlicensed Bible translations; thereafter the Wyclifites mostly operated clandestinely. The prohibition ironically preceded a considerable increase in the range and variety of other translated texts in the fifteenth century, increasingly in prose, by named translators. Two names must suffice to suggest this range. About 1440 Robert Parker produced a translation of Palladius which his patron, Humphrey Duke of Gloucester, corrected in draft, having commissioned it, with others, as part of a project to ócenrich English lettersô (Pearsall 1977:240); about 1470 Malory completed his *Morte DôArthur,* a work partly from French, partly from an earlier English work, and partly original. The *Morte* was published in 1485 by CAXTON, with whose work we draw towards the Renaissance.

The sixteenth and early seventeenth centuries: Reformation and Renaissance

If Caxtonôs presses had immediate practical effects on the transmission of vernacular texts, the translations of the Wyclifite Bible and Chaucer point to the two areas in which translation activity really took off in the sixteenth centuryð in particular, during the first ten years of ELIZABETH Iôs reign (1558ï 68), when four times as many translations were produced as in the 50 years previous (Barnstone 1993:203): the areas of the Bible and classical literature. Thanks to the erratic but powerful support of the monarchy, translation helped forge a national identity both English and (religiously and intellectually) reformed. In this project, Bible translation, much of it published abroad, plays a crucial role.

Bible translations

In the run-up to and aftermath of Henry VIII ós break with Rome, the pressure for religious reform, originating once more in clerical circles, led to an explosion of Bible translations. The first, and most important, was TYNDALEôS translation of the New Testament (1525), based for the first time on the Greek edition of Desiderius ERASMUS (1516; see DUTCH TRADITION). Faced by the ongoing ban on vernacular Bible translations, Tyndale travelled to the Continent to publish it. In 1526 it entered England illegally (Daniell 1994).

Within a decade relations had altered dramatically between Henry VIII and the papacy, and large numbers of vernacular Bibles were circulating in England, including pirated editions of Tyndaleôs New Testament and his 1534 revision, Miles Coverdaleôs complete Bible, published in Zurich in 1535 and in England in 1537, and a Bible issued by John Rogers under the pseudonym of John Matthew (Antwerp, 1537), based on Tyndale and Coverdale. In 1539 a revision of the Rogersô Bible appeared, by Richard Taverner, in the year that Thomas Cromwell, Henry VIIIôs Vicar-General, appointed Coverdale to oversee the printing of the Bible. The title-page of Coverdaleôs new edition, the Great (1539), showed Henry VIII handing Bibles to Cromwell and Archbishop Cranmer to distribute to a grateful crowd (Wilson 1976:70;

King 1982:192): a clear representation of the involvement of the state in the publication of Bible translations. From then until the 1611 version, a whole series of Bible translations was produced, the results of the ówishes and counter wishesô (Kitagaki 1981:45) of Henryôs Protestant and Catholic successors. Amongst the Protestants who fled to the Continent after the accession of Queen Mary in 1553 were a team of translators who produced the Geneva Bible. This translation was the most widely read book in Elizabethan England (Jensen 1995:31), reprinted as late as 1715 and used even by those who favoured the 1611 Bible (Norton 1993), although episcopal opposition prevented its printing in England until 1575: by then the Bishops had attempted unsuccessfully to replace it with an edition of their own, the BishopsôBible (1568), a revision of the Great Bible (Norton 1993, I: 116).

Lastly, King James I convened a conference at Hampton Court in 1604, at which agreement was given to a proposal for the creation of a new translation which would be, in the words of the proposer, John Reynolds, óanswerable to the truth of the Originallô (Kitagaki 1981:48). Although, unlike the Great and BishopsôBibles, this Bible was never officially authorized (Wilson 1976:147), the King, with Bishop Bancroft, gave a set of rules for its making to six teams of translators. It was to be a revision, rather than a new translation; traditional readings (principally, those of the BishopsôBible) should be preserved as far as possible; doctrinal tendentiousness was to be checked, and accuracy achieved, through a multiple checking system within and between committees. The mood was one of conciliation rather than, as before, of contestation, and the translators used the many translations from Tyndale onwards to create, in Reynoldsôwords, óout of many good [Bibles]é one principall good oneô (Kitagaki 1981:63): the 1611 Bible. Of course, the huge success of this version owes as much to economic and political as to literary interests (Norton 1993, I: 212ff.).

Meanwhile exiled Catholics had also produced a vernacular Bible, known as the Rheims-Douai version (1582ï 1610). The preface explains that this óCatholic translationô precisely follows the óold vulgar approved Latinô (Jones 1966:111). Revised in the eighteenth century by Bishop Challoner, and again in the nineteenth, it remained the official translation for Roman Catholics until the twentieth century. Throughout that period the óold vulgar approved Latinôwas an integral part of Roman Catholic self-definition; if we except translations from the Greek in 1836 and from Greek and Hebrew in 1935ï 49, the Vulgate remained the base for Catholic translations until the appearance of the Jerusalem Bible in the 1960s: its last great monument is the translation (1945ï 9) of it by Ronald Knox (Dayras 1993:44ï 59).

Classical and other secular literature

Although the translatorôs duties were less stringent in relation to secular than to sacred texts, the translation of secular material during the sixteenth and early seventeenth centuries runs broadly parallel to that of the Bible during this period. Latin was still the main language of scholarship, but one major difference between the sixteenth century and earlier periods is the direct influence of Greek literature. Translations of Demosthenes, Homer, Isocrates and Plutarch occur frequently, often by way of an intermediate source: thus Sir Thomas Northôs translation of Plutarchôs *Lives* (1579) was based on Jacques AMYOTôS French translation (see FRENCH TRADITION).

As with the Bible translations, different translations of the same secular text were frequently in competition with each other: an economic rivalry associated with the increase in the publishing trade. Thus Thomas Peend complains, in the preface to his *Hermaphroditus and Salmacis* (1564), from Ovidôs *Metamorphoses*, at Arthur Goldingôs having forestalled him with a translation of the complete text. Moreover, translators often discuss their work in terms of contestation: Philemon Holland, the ótranslator generalô of the age, described his enterprise as a conquest (Sampson 1941:145). Secular translations were often the site of a debate ongoing and ancient (and regularly focused by the question of Bible translation) about the adequacy of the vernacular to transmit the riches of classical learning, whether Greek, Latin, or even of the other European vernaculars. Others saw the translative task, by contrast, as a patriotic act to improve the cultural

position of the English nation. Nicholas Grimald, by translating Ciceroôs *Thre Bokes of Duties* (1556), wanted to ódo likewise for my countrimen: as Italians, Spaniardes, Dutch-men, and other foreins have liberally done for theyrsô (Jones 1966:44). Not only Greek and Roman authors were translated. North translated the *Fables of Bidpai* (*c.*1589) from an intermediate Italian version of the Arabic. Other translators turned to European languages: Alexander Barclayôs *Shyp ofé Folys* (1509) was translated, by way of Locherôs Latin version, from Brandtôs *Narrenschiff;* Thomas Hobyôs *Book of the Courtier* (1561) came from Castiglioneôs Italian; a Spanish romance, by de Calahorra, was translated as *The Mirrour of Knighthood* (1580) by Margaret Tyler; Montaigneôs French *Essays* were translated by John Florio (1603); Christine de Pisanôs *Book of the City of Ladies,* in 1521, by Brian Anslay (the last English translation of any of her works until late this century).
There were opposing views, hindering access to certain texts. Some claimed that translating into the vernacular would hinder the study of Latin and Greek (Jones 1966:19). Scholars continued to produce Latin texts, often later translated into English: for example, Sir Thomas Moreôs *Utopia* (1516) and William Camdenôs *Britannia* (*c.*1586), translated by Ralph Robinson in 1551 and Holland in 1610 respectively. John Skelton, who produced a translation of Diodorus Siculus from the Latin version of Poggio, also wrote several works in Latin. Nor were all texts thought equally fit for translation. Christopher Marloweôs translations of Ovid, published clandestinely, were banned and burned as seditious in 1586 by order of the Archbishop of Canterbury. Until 1640 and Edward Dacreôs translation of it, Machiavelliôs *The Prince* was available only by way of a hostile French text, the *Contra-Machiavel* (1576) by Gentillet, translated by Simon Patericke in 1602. English readers had similarly to wait until 1620 for a complete text of Boccaccioôs *Decameron,* and until 1694 for the whole of Rabelaisô *Gargantua and Pantagruel* (begun before 1653 by Sir Thomas Urquhart; completed by Peter Motteux).
Though able to commission and read translations, women were generally able, as in the Middle Ages, to participate only on the pious fringes of translation activity. In general, women translators, usually gently born, like Margaret More Roper and the Cooke sisters, produced LITERAL religious translations (Lamb 1985:124), though secular translations were produced by such as ELIZABETH I, Margaret Tyler and Mary SIDNEY. Despite this marginality, the óvoicesô of women translators, through their prefaces, construct other perspectives on the practice of translation, which briefly disrupt the dominant male traditions (Robinson 1995).
In this period translation aimed, generally, to advance eloquence and/or learning. On occasion, two audiences were addressed at once: the learned and the ignorant, the courtly and the rude. Depending on the type of translation, the centres of translative activity were located now in the universities, now in the court. Original writing reflects the clear influence of newly discovered or newly valued forms. Thus the Italian sonnet is a vital element in the literary projects of the sixteenth century, translated and imitated by Thomas Wyatt and the Earl of Surrey, and ónaturalizedô by Shakespeare; the pastoral, by way of Greek (Theocritus), Latin (Mantuan and Virgil) and Italian (Tasso and Guarini), takes root with Sir Philip Sidney and Edmund Spenser; classical epics, especially those of Virgil and Homer -known to the Middle Ages but not translated in their own right until the sixteenth century: Virgil, by Gavin Douglas, the Earl of Surrey, and Thomas Phaer; Homer, by George CHAPMANð gave rise to the epics of Spenser and John Milton; the epyllia of Ovid influenced Marlowe, Chapman and Shakespeare; translations from Greek and Roman drama contributed powerfully to the Elizabethan and Jacobean theatre.

The seventeenth and eighteenth centuries

This period of translation activity is dominated at the end of the seventeenth century by two figures, DRYDEN and Pope, and, in the late eighteenth century, by the more complex figure of Alexander TYTLER.
The distinctive emphases of Dryden and Pope, however, can be seen earlier, in embryo,

in the prefaces to Chapmanôs *Iliad,* which had increasingly attempted to negotiate and regularize a theoretical frame for the process of translation. At first, Chapman viewed translation as straightforward linguistic mimesis (preface to the *Seaven Bookes of the Iliad,* 1598). He then moved to more sophisticated discussions of a poetic art of translation (preface to the complete *Iliad*). He was not alone in so doing. Jonsonôs woodenly literal 1604 translation of Horaceôs *Ars Poetica* might have exemplified the first approach: the brilliant transformations of Roman satirists in his plays, the second.

Chapmanôs understandings anticipate developments during the next 200 years. In the first place, we note how, during the exile of the court to France after the Civil War, court translators often practised a freer translation method for poetry, one evidenced in aristocratic circles since the 1620s (T.R.Steiner 1975:64; Lefevere 1992a: 46). Notable exiles were John DENHAM, Abraham Cowley and Richard Fanshawe; both Denham and Cowley commented on their more liberal translative strategies, Denham in a poem on the translation by Fanshawe, of the *Pastor Fido* (1640) and in the preface to his own translation of *The Destruction of Troy* (1656), Cowley in the preface to his *Pindarique Odes* (1656).

The Restoration brought about major changes in literary attitudes, which owed much to the FRENCH TRADITION. Unsurprisingly, therefore, though Dryden praised Cowley and Denham, in his important preface to *Ovidôs Epistles By Several Hands* (1680), ófor freeing translation from servilityô (T. R. Steiner 1975:63), he also distanced himself from what he saw as their excesses, and created a new model which would shape theory and practice for the following century, óthe earliest exhaustive division of translationô (ibid.: 28), under the three heads of METAPHRASE, PARAPHRASE, and IMITATION. He rejects both metaphrase (literalism in translation: the earlier of Chapmanôs positions) and imitation (abandonment of the source text: the óexcessesô of Cowley) in favour of the *via media* of paraphrase (translation with latitude). He modified this position in the *Dedication of the Aeneis* (1697), which talks of ósteer[ing] betwixt the two extreames of paraphrase and literal trans lationô: understanding the spirit of the original author whilst adapting the translation to the aesthetic canons of the age. Drydenôs *Aeneid* is widely regarded as a massive achievement. Popeôs work clearly reflects Drydenôs influence: the preface to his *Iliad* (1715ï 20) insists on moderation, and the need for an accuracy which avoids literalism or paraphrase.

Translations of Homer were, then as laterð to put it mildlyð a site of critical contention. Popeôs translation situates itself adversarially in relation to earlier English versions by Chapman, Thomas HOBBES, John OGILBY and Dryden, and was itself criticized by Thomas Bentley in 1735 on four counts: ófirst [it is] in English, secondly in Rhyme, thirdly not from the Original [Pope had used Latin, French and English sources], but fourthly from a French translation and that in Prose by a woman too [i.e. Mme DACIER; see FRENCH TRADITION]ô (Levine 1991:220). William COWPER also criticized it when producing his own *Iliad* in 1791, so too, later, did Matthew Arnold.

The paradoxical obverse of this hostility is the fact that Popeôs *Iliad* was to a degree, and his *Odyssey* (1725ï 6) still more, a collaborative venture; in the latter he was assisted by Elijah Fenton and William Brome, one of the translators of Mme DACIERôs Homer. Another instance of collaboration occurred later in the century when Tobias Smollett gathered a group of translators together in his óliterary factoryô (Sampson 1941:423) in Chelsea and published a new translation of *Don Quixote* (1755), and a major translation of Voltaireôs works (1761ï 74) in collaboration with Thomas Francklin.

The translation of Mme DACIER objected to by Bentley points to an important difference between women translators in this and the preceding periods. Though no English woman had yet ventured to translate Homer, women were translating a greater variety of texts than previously. At the start of the period Aphra Behn produced a version of De Brilhacôs play *Agnes de Castro* (1688), contributed to Drydenôs *Ovidôs Epistles,* and in the preface to her translation of Fontanelleôs *Discovery of New Worlds* (1688) ósought to say something of [the] translation of proseô, a subject which had previously received little comment (Kitagaki 1981:282). In the eighteenth century

Elizabeth CARTER translated the complete works of Epictetus for the first time (1749ï 52), and Charlotte Brooke published the first anthology of translations of Gaelic poetry from Ireland in 1789.

The revival in Celtic literature, of which Brookeôs work was part, had led during the century to translations from Welsh by Evan Evans (1764), and, by way of intermediate Latin versions, by Samuel Johnson and Thomas Gray; it had also resulted in the so-called translations, from the Gaelic of Ossian, of James Macpherson (c.1760; see PSEUDO-TRANSLATION). This revival accompanied a developing interest in the translation of oriental and Teutonic languages. George Sale translated the QURõN into English in 1734; Gray wrote texts in imitation of Old Norse in 1761; William JONES, the first English scholar to master Sanskrit, produced translations from Persian and other Asiatic texts. The nineteenth century interest in medievalizing/orientalizing translations shown, for example, by FITZ-GERALD and William Morris, is a natural development of this process.

The century ends, much as it had begun, with a major work of theory: TYTLERôS *Essay on the Principles of Translation* (1791). Tytlerôs theories resemble those of fellow Scot George Campbell, whose preface to his translation of the Gospels (1789) shares many of Tytlerôs conclusions about the translative process. Tytlerôs *Essay*, with a systematic approach typical of the period, reacts against Drydenôs concept of PARAPHRASE and the loose translations that resulted from it. According to Tytler, translation should give a complete transcript of the idea of the original work, the style and manner of writing should have the same character as in the original, and translation should have all the ease of the original. Granted, the *Essay* still uses eighteenth-century terminology (ógeniusô, ówitô, ótasteô), and its standards for óassessing success in composition areé essentially aestheticô (Huntsman 1978: xlii) or evaluative. Nevertheless, a sea change is observable in Tytlerôs claim that the original text provides the ultimate point of reference as well as in his published translations from Italian (Petrarch, 1784) and German (Schiller, 1792). Tytler is as prophetic as, in their different ways, the translations of Brooke and Gray had been.

The nineteenth century: Romanticism and the Victorian era

Romanticism distinguished itself sharply from the preceding age in several important ways.

From the Restoration, and for much of the eighteenth century, French had been the prestige vernacular. Late in the century there was a decisive shift from French towards Germanð in particular, the works of Goethe, Schiller and A.W. SCHLEGEL (see GERMAN TRADITION) (Bassnett 1991:64ï 5)ð often, initially, in intermediate French versions. Romantic writers cut their teeth on translations from the German: Sir Walter Scott on Goetheôs *Goetz von Berlichingen* (1799), Samuel Taylor COLERIDGE on Schillerôs *Wallenstein* (1800), Shelley on parts of Goetheôs *Faust.* Within three years of Goetheôs completed *Faust* (1832) there were five complete translations. Other German writers were made similarly accessible to Victorian readers by George Eliot, Sarah Austin, J.C.Hare and Bishop Thirlwall, and William Wallace.

The ideas of the German Romantics were crucial in shaping a new self-understanding for the translator (George Steiner 1975; Robinson 1991). As previously noted, from the Renaissance to the eighteenth century translators had generally, if in different ways, ódomesticatedô their work. Now, in Carlyleôs words, óthe duty of a translator [was]é to present the work exactly asé in the [original]ô (Ashton 1980:84). Pope and Dryden both came in for criticism on this score. Admittedly, rejection of the earlier practices and/or theories was not total: Birch thought óPope-ishô practice inappropriate for his *Faust,* but was willing to invoke ROSCOMMONôs authority.

At the same time, the Romantics were also rediscovering the literature of the Italian Renaissance, especially Dante, whose *Divina Commedia* was as important for nineteenth-century readers as *Faust.* Of first importance here is Henry Francis CARYôs translation of 1814, one of the most successful translations of the century. Nor should we forget how artists like Gustave Dor®and John Flaxman mediated the Dantes of Cary and Ichabod Wright to English readers, or how William Blake used Cary as a crib for his own

ótranslationô, the *Illustrations to the Divine Comedy*.

The second half of the nineteenth century develops broadly along the same lines, though, arguably, its own ótranslationô of Romantic theory and practice reveals a strongly ódomesticatingô agenda in line with the overall imperial projects of the age.

We can focus these generalizations by studying a few years, not entirely at random. Thus, in 1861ï 2, translations appeared of large parts of the *Iliad* and the *Odyssey* by Philip Worsley, Joseph Dart, James Landon and Dean Henry Alford; of Dante and his contemporaries by ROSSETTI; of the first two parts of the *Commedia* by Mrs C.H. Ramsay (1862); of Old Norse *(Burnt Njal)* by Sir George Dasent; of individual poems into and out of Greek and Latin, and out of Italian and German, with facing-page originals, by Lord Lyttelton and William Gladstone (1861); and an authorized translation of Hugoôs *Les Mis®rables* by Wraxall, whose published translations in this two-year period include travel-cum-adventure stories, the autobiography of a French detective, and two works by Esquiros, who had helped with the Hugo. These productions are, admittedly, of varying significance. The Lyttelton-Gladstone ventureð as Francis Newman noted, amateur work, consisting of set-piece translationsð was very different to Wraxallôs adventure yarns. Alongside Rossettiôs finely nuanced awareness that óa translationé remains perhaps the most direct form of commentaryô (Rossetti 1911), Wraxall was cutting an obscene expression ówhich may be historical but is disgustingô (and, since the following chapter óconsist [ed] of a glorification of this abominable wordô, cutting that too) (Wraxall 1862). Moreover, the Homer translations were part of a booming industry: a reviewer of Morrisôs *Aeneid* (1875; Faulkner 1973:216) noted the regularity of their publication.

Inevitably, the foregoing account omits important names and texts: the orientalizers FITZGERALD, Richard BURTON, James Legge (who translated from Chinese) and Max M¿ller (from Sanskrit); Lady Charlotte Guest *(Mabinogi);* revisions of the 1611 and Rheims-Douai Bibles, the most important of the former (1881ï 95) known as the Revised Version; Eleanor MARX AVELING, and the Ibsen translators William Archer and Edmund Gosse.

It also omits Arnoldôs *On Translating Homer* (1860) which, like Pope and Cowper before him, criticized several translations of Homer, including those of Wright (1859ï 65) and Newman (1856), the latter already under attack for a translation of Horace (Venuti 1995a: 124ï 7). Both replied in kind; Arnold replied to the latter in *Last Words* (1862). For all their differences (ibid.: 118ï 46), Arnold and Newman were both children of the Romantic revolution. Both shared with most of their contemporaries the Romantic view of the translatorôs ódutyé to be faithfulô (Newman) to the original, as the translators of the 1611 Bible had been (Arnold), and of the necessary óunion of a translator with his originalô in a good translation (Arnold). Their disagreement, then, was less about ends than about means. For Arnold, since Homer is a classic, the translation should adopt the language of that undoubted classic, the 1611 Bible. Its metre, however, should replicate the originalôs hexameters. Newman, who saw Homer as primitive and popular, used ballad metre and what he called a óSaxo-Normanô language and a later writer ówardour Street Englishô (Venuti 1995a: 141ï 2; Kelly 1979). Against Arnoldôs Biblical model, Newmanôs was of the missionary whose translation for the óFeejeesô retained the phrase óLamb of Godô and risked unintelligibility.

This protracted and largely pointless exercise in irony and acrimony cast long shadows. Arnoldôs authority was widely acknowledged in the nineteenth century (and well into the twentieth); his recommended óKing James Englishô was adopted by Benjamin Jowett and Andrew Lang. Newmanôs practice was largely ignored. But, as Venuti (1995a) notes, it represents an important tendency in nineteenth-century translation, one anticipated by the medievalizing translations of Robert Southey, and echoed in Robert Browningôs *Agamemnon* (Robinson 1991:245) and the very different work of Morris and ROSSETTI, to óforeignizeô the original (Venuti 1995a: 20) and make readers conscious of the gap between their own culture and the Other which the original embodies. This distinction between recessive óforeignizingô and dominant

ódomesticatingô strains of translation resembles another made regularly in the nineteenth centuryð in the prefaces of CARY, Birch, Mrs Ramsey, Newman and Arnoldð between what John Benson Rose called óscholarôs translationsô (*Greek Dramas*, 1867ï 72) and those destined for the common reader, a distinction with clear echoes of the theorizings of German Romanticism. See STRATEGIES OF TRANSLATION.

The twentieth century

The twentieth century owes much of its agenda, in respect of translation, to the assumptions and practice of the nineteenth.

Foreign classics have continued to be translated in popular imprints appealing to an increasingly monolingual readership, like Worldôs Classics (1901), Everyman (1906-), Loeb (1912-), and Penguin Classics (1946-), the last-named distinguished by its decision to commission new translations of all works published. Important translations have been produced by such as Constance Garnett and Max Hayward (Russian classics), Arthur Waley (Chinese poetry), Helen Waddell (medieval Latin lyrics), W.SCOTT MONCRIEFF and E.V.Rieu (Greek classics). During the period 1948ï 86, literary translations of this sort accounted, according to the *Index Translationum*, for 35 per cent of all translations published in Britain.

Similarly, the nineteenth-century óforeignizingô translations by professional poets have their equivalents in the twentieth century, above all, in the translations of the American-born Ezra POUND (see AMERICAN TRADITION). Foreignizing translations in Britain include the adaptations of Greek and Roman drama by Ted Hughes (Senecaôs *Oedipus*, 1969) and Tony Harrison (Aeschylusô *Oresteia*, 1981).

Translation is now more professionally organized than ever before. Translation agencies have sprung up in large numbers; academic and professional courses and qualifications are becoming the order of the day in Britain, especially at postgraduate level. Professional organizations founded to represent translators in Britain include the Institute of Linguists (1910), the Institute of Translating and Interpreting (1986) and the Translatorsô Association, the latter established by the Society of Authors to represent literary translators. The British Centre for Literary Translation, which is funded by the Arts Council of England, provides bursaries for literary translators and organizes various events and workshops.

But greater, arguably, than any of the changes so far noted is the paradigm shift that has taken place in the understanding of translation itself as a phenomenon during the last 20 or so years. Terry Eagletonôs review essay Translation and Transformationô (1977) illustrates this shift. The main thrust of Eagletonôs account, in the light of órecent semiotic enquiryô, is to undermine the opposition of ósourceô and ótargetô text and the ófetish of the primary textô (1977:72) taken for granted in writing about translation, replacing it by óthe notion of *intertextuality*ô (his italics). Eagleton emphasizes the problematic hermeneutic issues of systems of signification of which translation is a paradigmatic case. At the centre of this new criticism is the attempted displacement of evaluative and purely formal criticism, and a recognition of the importance of new developments in cultural and critical theory.

In the light of these developments, recent years have witnessed an upsurge of interest in translation studies in Britain: new periodicals from very different perspectives (*Translation and Literature*, 1993-; *The Translator*, 1995-); new series (such as *Topics in Translation*) and, as earlier noted, numerous courses on translation in all its aspects. The omens look good for developments in translation studies in Britain.

Further reading

Ashton 1980; Bassnett 1980/1991; Brand 1957; Cohen 1962; Copeland 1991; Ellis et al. 1989, 1996; Godden et al. 1991; Hargreaves 1969; Hermans 1985b; Hudson 1985, 1988; Jones 1966; Kelly 1979; Kitagaki 1981; Lefevere 1992a; Legge 1963; Levine 1991; McGerr 1988; Norton 1993; Pearsall 1977; Robinson 1991, 1995; George Steiner 1975; T.R. Steiner 1975; Venuti 1995a; Wilson 1976.

ROGER ELLIS AND LIZ OAKLEY-BROWN

Biographies

BOYER, Abel (1667ï 1729). A French Huguenot who settled in England in 1689 and produced many translations from French. He also produced, for the Duke of Gloucester, a *Compleat French Master for Ladies and Gentlemen* (1694, reprinted throughout the eighteenth century), and a French-English Dictionary (The Hague, 1702) which went into numerous editions in both England and France and was revised in 1839 by Boileau.

BURTON, Sir Richard Francis (1821ï 90). An English orientalist and explorer. He translated the *Arabian Nights* (16 vols., 1885ï 8), the *Kama Sutra* (1883), and ótother works of Arabian erotologyô (Harvey 1969:127), as well as the *Lusiads* of de Camo±ns (1880), a work often translated in the nineteenth century, and Catullus (1894). With his wife he translated da Silvaôs *Manuel de Moraes* (1886). For some of his more erotic translations (such as the *Kama Sutra* and the *Arabian Nights*), he resorted to private publication in order to avoid the risk of prosecution.

CARLYLE, Thomas (1795ï 1881). A Scottish historian and essayist who played an important part in the popularization of German literature in England in the first half of the nineteenth century. He wrote a *Life of Schiller* (1823ï 4) and translated many works, including Goetheôs *Wilhelm Meisters Lehrjahre* (1824) and *Wilhelm Meisters Wanderjahre* (1827), and the very popular *Undine* by La Motte-Fouqu®

CARTER, Elizabeth (1717ï 1806). Reputed the most learned woman of her day in England, she was urged by Dr Johnson to translate Boethius. Carter translated a French essay on Popeôs *Essay on Man* in 1739, and an Italian translation of Newton in the same year. Her major translation, of the works of Epictetus (1749ï 52), was twice reprinted and revised in 1865. Several of her poems were edited with facing-page French translations in 1796.

CARY, Henry Francis (1772ï 1844). English clergyman and translator, best remembered for a major translation in blank verse of Danteôs *Divina Commedia* (1805, the *Inferno*, Italian text and facing-page translation; 1814, the complete work). He also translated Aristophanesô *The Birds* (1824) and Pindarôs *Odes* (1832).

CAXTON, William (*c.* 1421ï 90). The first English printer. In 1474/75, he put through the press the first book ever to be printed in English, *Recuyell of the Historyes of Troye*, which he had translated himself. His enormous output included several of his own translations, notably of a French reworking of the *Aeneid* (1491), and translations which he sometimes revised (e.g. Trevisaôs translation of the *Polychronicon* of Higden).

CHAPMAN, George (?1559ï 1634). An important literary figure of his day. He published a specimen of his translation of the *Iliad (Seaven Bookes of the Iliad)* in 1598, followed by the whole work (1611), the *Odyssey* (1614ï 15) and Homeric ôHymnsô (1616), as well as translations from Petrarch (1612), Musaeus (1616), Hesiod (1618) and Juvenal (1629). His Homer, the subject of a poem by John Keats (1816), was still in print at the beginning of this century.

CHAUCER, Geoffrey (*c.* 1340ï 1400). The foremost English writer of his day, Chaucer also produced many translations. His close translations include part of the *Roman de la rose* by de Lorris and de Meun, the *Consolatio Philosophiae* of Boethius, the *Liber Consolationis et Consilii* of Albertano of Brescia in the French version of Renaud de Louens, and a *Treatise on the Astrolabe* for his son (1391). *Troilus and Criseyde*, based on the *Il Filostrato* of Boccaccio, alternates close translation with free invention and material from Boethius.

COLERIDGE, Samuel Taylor (1772ï 1843). A leading Romantic poet and an important figure in the transmission of German

Romanticism to England. His translation of parts of Schillerôs *Wallenstein* (1800) was still being reviewed favourably 50 years later.

COVERDALE, Miles (1488ï 1568). English Protestant reformer and biblical scholar. In addition to his work on Bible translations, which included work on the Geneva Bible and a New Testament translated from the Vulgate (1538), he translated various theological tracts and German hymns.

COWPER, William (1731ï 1800). English poet and lawyer. He contributed two translations from Horace to a collection (1757ï 9) and wrote about translating Homer (1785). He also produced translations of Homer (1791), of Miltonôs Latin and Italian poems (1808), and of poems from the French of Mme de la Motte Guyon (1801).

DENHAM, Sir John (1615ï 69). Irish poet; born in Dublin and educated in London and Oxford. Operated with Cowley as a cipher secretary for the exiled royal court. He produced a paraphrase of part of the *Aeneid* (1656). His other notable translation was of Ciceroôs *Cato Major* (1648). Denham wrote the fifth act for Mrs Katherine Philipsôs translation of Corneilleôs *Horace* (1678). He is also remembered for his poem To Sir Richard Fanshaw Upon His Translation of Pastor Fidoô(1648), which begins with the lines:

> Such is our pride, our folly, or our fate, That few but such as cannot write, translate. But what in them is want of art, or voice, In thee is either modesty or choice.

DRYDEN, John (1631ï 1700). Considered the leading man of letters of his day; educated at Westminster and Cambridge and elected member of the Royal Society in 1662. Dryden, as Samuel Johnson was to remark, was the first major theorist of translation (see IMITATION; METAPHRASE; PARAPHRASE), and the later part of his literary career concentrated on the translation of ancient and modern classics. Apart from Virgil and Ovid, Dryden adapted Shakespearean dramas and produced versions of Theocritus (1684ï 85), Maimbourgôs *History of the League* (1684), Bohourôs *Life of Xavier* (1688), Juvenal and Persius (1693), a prose translation of Dufresnoyôs *Art of Painting* (1695), and, in his *Fables* (1700), parts of Ovidôs *Metamorphoses* and tales from Chaucer and Boccaccio.

ELIZABETH I (1533ï 1603). Queen of England and Ireland (1558ï 1603). Her long reign witnessed the emergence of England as a world power and the flowering of the English Renaissance. Elizabeth produced a number of English translations from classical authors, including the *Consolatio Philosophiae* of Boethius in 1593, and works by Plutarch, Horace and Euripides; she also translated two Orations of Isocrates into Latin.

FITZGERALD, Edward (1809ï 83). English poet and translator, best known for his translations from Persian of the *Rub§iy§t of Omar Khayy§m* (1859; 4th revised edition 1879). His other translations include Moli¯re and Delavigne (1829), Calder· n (1853, 1865), and Greek tragedy (the *Agamemnon* of Aeschylus in 1865 and the *Oedipus* of Sophocles in 1880).

GROSSETESTE, Robert (*c.* 1175ï 1253). Bishop of Lincoln from 1235. He produced, sometimes on his own and sometimes in collaboration with other scholars, translations into Latin of major Greek authors which, as Roger Bacon noted, improved considerably upon existing translations. He was cited as an authority in the prologue to the Wyclifite Bible and used more generally by Wyclif and his followers the Lollards, as well as by the latterôs orthodox opponents. His allegorical poem the *Ch©teau dôamour*, in French, was translated into Middle English.

HOBBES, Thomas (1588ï 1679). One of the foremost political thinkers of the seventeenth century. He wrote several works in Latin, and

translated them into English, worked with Sir Francis Bacon and translated some of his essays into Latin, and translated Thucydides (1629) and Homer (1674ï 5).

JONES, William (1746ï 94). English oriental scholar fluent in many European and Asiatic languages. He translated Persian and other Asiatic texts, including *Hitopadesa* (a version of the *Panchatantra*) and produced a Persian grammar (1771), which was still being reprinted in 1848. While in India on govern-ment service (1783ï 94), he founded the Bengal Asiatic society in 1784.

MARX AVELING, Eleanor (1856ï 98). Daughter of Karl Marx; collaborated with George Moore and Edward Aveling (1851ï 98) in translating her fatherôs work (1887, 1896), produced the first translation of Flaubertôs *Madame Bovary* (1886) and helped introduce Ibsenôs *A Dollôs House* to London readers.

NORTH, Sir Thomas (?1535-?1601). English translator. He produced several translations, including the *Diall of Princes* (1557), *The Morall Philosophie of Doni* (1570) and Plutarchôs *Lives* (1579), the last used by Shakespeare for his Roman plays and exerting óa powerful influence on Elizabethan proseô (Harvey 1969:583).

OGILBY, John (1600ï 76). Scottish topographer, printer, map maker and translator. He was at one time a dancing master who became deputy master of the revels in Ireland before the Civil War. Subsequently educated in classical languages, at the Restoration he became part of Charles IIôs court. He produced lavish, illustrated versions of his own translations of Virgil (1649; reprinted 1654 and 1665), Aesopôs *Fables* (1651) and Homer (1660, 1665).

ROSCOMMON, Earl of (Wentworth Dil-lon, ?1633ï 85). An active figure in the court of Charles II. He attempted to found a literary academy in imitation of that at the University of Caen. His circle included the Marquis of Halifax, translator of Tacitus, and Lord Maitland, who began a translation of Virgil. As part of this group, Roscommon wrote ó*The Essay on Translated Verse*ô (1684), translated into Latin by Laurence Eusden (1717). His translations include several versions of Horaceôs *Art of Poetry* (1680, 1684 and 1709) and a paraphrase of Psalm 148.

ROSSETTI, Dante Gabriel (1828ï 82). English poet, painter and translator, who followed his father, the Italian ®migr®Gabriele Rossetti, in the active dissemination of Italian culture in England. He was founder member of the Pre-Raphaelite Brotherhood (1848), and produced translations of medieval Italian poetry (*The Early Italian Poets*, 1861), and of medieval and Romantic German and French poetry, some published posthumously by his brother William, who himself translated Danteôs *Inferno* in 1865.

SCOTT MONCRIEFF, W. (1889ï 1930). Produced a number of translations, including the works of Stendahl and Proust, and translations of medieval literature (*Beowulf*, the *Chanson de Roland*) as well as the *Satyricon* of Petronius Arbiter and two works by Pirandello. The Scott Moncrieff Prize is awarded annually by the Translatorsô Association for the best translation from French.

SIDNEY, Mary (?1555ï 1621). A member of the renowned Sidney family (Philip Sidney was her brother) and an important literary patron. She translated Petrarchôs ó*Trionfo della Morte*ô (*c.*1600) and Phillippe Du Plessis Mornayôs ó*Essay on Life and Death*ô (1593 and 1600). With Philip, she produced versions of the Psalms, completing the work after his death.

TREVISA, John of (1326ï 1412). Fellow of two Oxford Colleges (1362ï 79), where he had close associations with Wyclif and Hereford. As Vicar of Berkeley, he produced, for

the Duke of Berkeley, translations of Higdenôs *Polychronicon* (1387), the *De Proprietatibus Rerum* of Bartholomew the Englishman (1398), and the *De Regimine Principum* of Giles of Rome. His translation of Higden, containing prologues on translation, was printed by Caxton; of Bartholomew, by de Worde.

TYNDALE, William (1494ï 1536). English translator of the Bible. His translations were banned in Britain and he had to publish his translation of the New Testament in Cologne and Worms. Tyndale was finally arrested in Antwerp in 1535 and tried at the Castle of Vilvorde in 1536, where he was tortured then executed. In addition to his Bible translations, Tyndale also debated religious and literary questions in print with Sir Thomas More and translated the *Enchiridion Militis Christiani* of ERASMUS (printed 1533; see DUTCH TRADITION).

TYTLER, Alexander Fraser (1748ï 1813). Scottish lawyer and Professor of History at Edinburgh University. The first version of the *Essay on the Principles of Translation* (1791) was presented in lectures to the Royal Society during 1790 and published anonymously. Tytler moved in the same scholarly circle as George Campbell; following the *Essay*ôs publication, Campbell wrote to the publisher to ask if Tytler had plagiarized material from his ôPreliminary Dissertationô to his translation of the Gospels: an act denied by Tytler. The *Essay* was translated into German (1793) and reprinted in English many times. He also translated seven sonnets of Petrarch (1784) and Schillerôs *Robbers* (1792), the latter the most successful of four competing versions in the period.

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Bulgarian tradition

The earliest people known to have inhabited the Bulgarian lands in the Balkan Peninsula were the Thracians (an Indo-European tribe). They developed a rich culture and lived in close contact with Byzantium as well as the Persia of the Achaemenid dynasty and other Indo-European peoples in Asia Minor; in addition to Greek they understood the languages of the Huns, Sarmates and Avars. In the sixth century they gradually mixed with the tribes of the eastern group of southern Slavs, the Protobulgarians led by Khan Asparoukh (c.644ï 701), who came from the north and settled in present-day north-east Bulgaria at the end of the sixth century. The year 681 saw the foundation of the first Slavonic Bulgarian state, established through the merger of Slavonic and Protobul-garian tribes which adopted the name ôBulgariansô. The process of the formation and consolidation of the Bulgarian people and statehood continued from the seventh to the middle of the ninth century. In 865, Tsar Boris I (852ï 89) converted the country to Christianity; this helped overcome tribal differences, since there were many different pagan religions in the area at the time, and establish a powerful Medieval Slavonic state, emulating the cultural standards of neighbouring Byzantium.

Protobulgarian inscriptions preserved on stones, metal vessels and other surfaces reveal that both the Greek alphabet and Protobul-garian runes were used. The best-known example is the Horseman of Madara: a stone relief depicting a ruler or deity from the eighth century, with Protobulgarian inscriptions in the Greek language.

The medieval period: ninth to fourteenth centuries

Medieval Bulgarian literature was founded with the translations of CYRIL and METHODIUS in the ninth century.

The young Slavonic states in the area were gradually converted to Christianity as the rivalry between Rome and Constantinople grew. In the ninth century, the newly established Bulgarian state felt the spiritual need for enlightenment, a written culture and an alphabet; this was also true of other Slavonic peoples. The Slavonic/ Cyrillic alphabet created by the two brothers Cyril and Methodius

played a major role in this process. The Old Bulgarian literary language was based on the vernacular of the Bulgarian Slavs. It performed the function of a common written language for all Slavonic peoples and served as a target language for translation, irrespective of whether the source text was in Greek (given that many adopted the Eastern Orthodox faith) or Latin (for those who joined the Catholic church).

Cyril and Methodius used the new alphabet for the first translations from Greek of the New Testament, the Psalms, the Apostles, selected church masses, as well as books of various genres and styles, for example *Nomocanone* (The Law on Judging People; a legal treatise) and *Pateric*, a collection of essays on general topics. Their greatest feat, however, was the translation of the Bible (with the exception of the Maccabees); this translation played an important role in developing Slavonic culture.

The work of Cyril and Methodius constituted a cultural project of enormous dimensions. It proves that translation can instigate enduring changes in the cultural makeup of a nation. The creation of the Slavonic alphabet and the translation of the Christian Scriptures into Old Bulgarian had a number of important consequences. First, it broke the dogma of trilingual church service (Hebrew, Greek and Latin), thus leading to the recognition of the Slavonic language as an important element of European Christian culture. Second, it questioned the requirement for literal translation of the Bible and made possible a number of changes within Christian culture, thereby enabling the Slavonic culture to make the relevant connections with its own ancient traditions and specific world view. And finally, by translating the Bible and other religious works into Old Bulgarian, Cyril and Methodius created a perfect cultural product in a language which had not previously had any written texts.

Cyril and Methodius developed a distinctive method of translation. They believed in word-for-word translation, based on a quantitative matching of key words in the original and the translated text. However, they also believed in the need for creative interpretation, so that the idea of word-for-word translation was not applied in its traditional form. Where the quantitative matching of words conflicted with what they perceived to be the meaning of the text or jeopardized the intelligibility of the translation, they gave priority to meaning as the invariant element and abandoned the principle of quantitative matching. In fact, their word-for-word translations were very close to what most people would see as FREE TRANSLATION: they created neologisms, inserted additional words for clarification and elucidation of the broad context, and adjusted the translations to the linguistic and stylistic norms of Old Bulgarian.

Cyril and Methodius thus founded the first school of translation in Bulgaria, and their work provided a standard for other translators during that period. The influence of their great cultural project was, however, confined to Bulgaria; in the Slavonic regions under the Catholic church, the idea of performing the liturgy in the Slavonic language remained unacceptable. Expelled from Moravia, Cyril and Methodiusô disciples came to Bulgaria and continued their work with the support of the Bulgarian tsars.

We have no substantial evidence for the existence of interpreters in Bulgaria during the Middle Ages. However, we do know that Anastasius Librarian (AD 800ï 80), a Roman clergyman and writer, acted as interpreter for the Roman Pope when Rome attempted to convert the Bulgarians to Christianity and when Cyril and Methodius visited the Pope. Indirect evidence for the use of interpreters may also be drawn from the Latin clergyôs stipulation that Cyril and Methodius, as well as their disciples, preach only in Latin, which implies that their sermons were interpreted into Bulgarian for the audience.

Schools of translation in medieval Bulgaria

From the ninth to the eleventh century the translation traditions established by Cyril and Methodius flourished in Ohrida and Preslav, the literary centres of feudal Bulgaria, where the disciples of the two brothers carried out intensive literary translation and educational work. Although operating with an identical language, the schools of translation which evolved in Ohrida and Preslav worked with different genres, employed different methods

of translation and consequently developed different attitudes to the Greek source texts. The tension between the free approach of the Ohrida school and the formal approach of the Preslav school had a role to play in shaping the Old Bulgarian culture, which proves that attitudes to translation can generate different cultural and ideological paradigms that reflect the world view typical of a certain epoch.

In the Ohrida school (late ninth century), in the south-west of Bulgaria, church books were translated from Greek. The prevalent approach was one of free translation. While recognizing equivalence of meaning as the ultimate objective, preference was given to free translation in terms of syntax and word order, and the use of descriptive strategies was allowed. The work of Climent of Ohrida (*c.*840ï 916), founder of the Ohrida school, illustrates this approach. His translations of Byzantine writers such as John Chrysostom and John Damascene, as well as various religious texts and sermons, took the form of ór e-tellingsô of moral stories.

The Preslav school of translation was also established at the end of the ninth century, in the north-eastern parts of Bulgaria; Preslav is the capital city of the first Bulgarian kingdom. The Preslav translators tried to stay as close as possible to the Greek originals and to achieve equivalence of meaning by reproducing the morphological, syntactic and word-formation peculiarities of the original Greek syntax, even when this meant violating the norms of Old Bulgarian.

The principles of translation developed by the Preslav school were ideologically motivated. First, uncompromising faithfulness to the original meant that it was impossible for heretic ideas to find their way into the holy texts. Second, the preoccupation with accuracy in the translation of classical texts reflected a concern on the part of Bulgarian culture to imitate the high models of Byzantine civilization. Even the selection of texts, with exclusively philosophical and polemic content, demonstrates the scope of the cultural and ideological project of the Preslav school of translation.

One of the best-known translators during this period was John EXARCH, who typically intermixed translations with his own creative work. His most important translations were *Six Days*, a compilation from several Byzantine authors which described the Christian cosmogony and the achievements of scientific thought, and the philosophical work *Source of Knowledge* by John Damascene, part of which was known in Old Bulgarian literature under the title óHeavenô or óTheologyô. In the prefaces to these two translations, John Exarch expressed his theoretical views on the way in which Greek texts had to be translated into Bulgarian and on the practice of compilation, i.e. borrowing material from other authors. The idea that what matters is the translation of the meaning rather than mere sounds lay at the heart of the first Bulgarian and Slavonic theory of translation expounded by John Exarch. He rejected word-for-word translation and verbose explanations as deviations from the original and urged translators to aim for equivalence of meanings.

During the three centuries which followed the reign of Tsar Simeon (864ï 927), there was no specific school with uniform principles or conceptualized attitude to translation. The overall tendency was to translate into an intelligible language, one that reflects the living speech of the people. This is clear, for instance, in the Apocrypha of the Bogomils; the Bogomils were Bulgarian heretics, whose translations were intended to mediate between the high and the low spheres of medieval Bulgarian culture. Their work was experimental and they sought to use translation as a means of transforming cultural and ideological paradigms.

The flourishing of literary and translation activity continued in the work of the Turnovo school in the fourteenth century. Its precursor was the Sveta Gora (Aton) school, which elaborated new principles of translation. Like Western Humanists, the leader of the Turnovo school, Euthimins of Turnovo (*c.*1327ï *c.*1401; Bulgarian patriarch, writer, philosopher and philologist), worked on óthe rectification of booksô through new translations and editing of Greek originals. He initiated various linguistic, stylistic and spelling reforms which served the same purpose.

Attempts to purge the holy books of Christianity from heresies and distortions began in the thirteenth and continued in the fourteenth century, particularly in the Turnovo

school. Translators were urged to review the existing translations of the church books, but in order to do that they needed a ópureô literary language. Emphasis on accuracy and the use of refined verbal forms meant that a versatile linguistic vehicle was needed to render such features of the original as prosodic effects and plays on words with the same root. The answer for the Turnovo school translators was to deliberately reproduce Greek word order as a way of approximating the norms of Greek as a high cultural model and of drawing on a pool of shared experience and aesthetic appreciation.

In the process of preparing the new translations of the Octoich, poetic and holy texts, hymns, panegyrics, sermons and speeches, the new theoretical principles of translation developed in accordance with the changing liturgical and aesthetic requirements of the fourteenth century, without abandoning Cyril and Methodiusô tradition of faithfulness to meaning. The new attitude to meaning found its aesthetic realization in translations based on euphony and neologisms. As a result of this substantial cultural project, Bulgaria outstripped Western Europe in its linguistic development during the thirteenth and fourteenth centuries. While the official European culture of the late Middle Ages still failed to recognize the vernacular languages, Bulgaria had developed a literary language of its own, established a system of classical norms and perfected them over a period of several centuries.

One of the main translations of the Turnovo school was the *Chronicle* of Constantin Manasius of the twelfth century, written in highly imaginative and eloquent verse. The translation was made for Tsar Ivan Alexander in 1335ï 6. Although not composed in verse form, the style of the translation is highly poetic.

Old Bulgarian translations prior to the eighteenth century: overview

In 1396, Bulgaria fell under five centuries of Ottoman Turkish rule. There were no major translations during the second half of the fourteenth century and the fifteenth century, though at some centres, such as the Rila Monastery, copyists and translators tried to preserve translated literature. It was not until the sixteenth, and especially the following two centuries, that translation was pursued actively once again.

That last stage of the history of Old Bulgarian translated literature is known for the popular translations of a collection of religious sermons by Damascene Studit, a sixteenth-century Greek writer; these were written in the vernacular Greek and published in his book *Treasury*. Known as the *Damascenes*, the translations began a new trend of adapting texts to the new Bulgarian language through extensive use of the vernacular. Ten translations of these texts were produced in different Bulgarian dialects.

The Damascenes were later modified in the eighteenth century by introducing non-canonical literary readings into the collection. Translators selected and added secular texts, which gradually attracted more interest than moral and religious sermons. Originals were adapted to suit the Bulgarian context, so that translations now set out to establish new relationships between writers and recipients.

It is perhaps worth summarizing the main features of translation activity prior to the eighteenth century at this point, and before proceeding to discuss translation during the Bulgarian renaissance.

First, translation was a rather broad concept. Translations were integral parts of the national literature. Since there was little respect for authorship in the Middle Ages, even original texts incorporated translated elements and borrowed ideas, imagery and plots. Old Bulgarian translators were also writers and translation was considered an act of co-authorship and co-editing. It is therefore impossible to draw a rigid distinction between original and translated literature during this period. There was no strict boundary and this allowed intermingling of the two types of creative work. Nevertheless, literary translation existed as an independent structural element in the system of Old Bulgarian literature.

Second, translated literature served not only Bulgarian readers but also spread among the other southern and eastern Slavs, especially Russians, Ukranians, Serbs and, later on,

Romanians. Having emerged a century earlier, Old Bulgarian literature provided the foundation for the literature which all southern and eastern Slavs were to share in due course. It was the mediating literature, in a mediating language, between the Byzantine culture and the Slavs, an exponent of the Medieval civilization whose missionary basis was supported by translation; hence its all-Slavonic and international importance. Finally, prior to the Renaissance, no other European people came as close to the ancient Greek philosophers as the Bulgarian translators. Neighbouring Byzantium gave Old Bulgarian literature its overall artistic identity, its own type of creative perception, genres and poetic vision and provided contact with Oriental literatures. Links with the Catholic West, on the other hand, were very weak during the Middle Ages.
It is difficult to compare Old Bulgarian and Western European literatures in their medieval forms. The two literatures developed under different historical conditions and on the basis of different philosophies and aesthetic values. There are therefore fundamental differences between the two streams of Byzantine Orthodox and Western European culture which were to come together on an all-European scale in the eighteenth century.

The Bulgarian renaissance: eighteenth and nineteenth centuries

The Bulgarian renaissance is generally thought to have started with the publication in 1762 of *Slavonic Bulgarian History* by Paisyi of Chilendar (1722ï 73), monk and enlightener. Translation followed the general development of Bulgarian literature during the eighteenth century but was characterized by a number of distinctive features.
Translation during the Bulgarian renaissance assumed a new function as mediator between medieval and modern literature. Therefore many ónew translationsô appeared, for example *Alexandria* (a heroic fictional epic about Alexander of Macedonia; 1796) and a collection of excerpts from the *Arabian Nights*, which had first been translated a few centuries earlier with the new translations updated to reflect the modern idiom. These two translations provided continuity with the old literature and are therefore considered as marking the beginning of literary translation during the Bulgarian renaissance. *Stories and Thoughts* (1802), by Sophronius of Vratsa (1739ï 1813), marked a whole new stage in the development of translations during the early renaissance. This is a collection of 144 fables of Aesop plus various narratives. Here, the new mediating function of translation was clearly understood to include interpreting the original; also, the old literary language was beginning to undergo a fundamental process of ódemocratizationô. This collection represents the first attempt to differentiate stylistic levels of the language and to adjust translation to the specific genre of the original.
Between the end of the eighteenth and the middle of the nineteenth century, translation was marked by a general tendency for óBulgarianizationô (free interpretation and literary revision of the original to suit Bulgarian national, historical and psychological specificities). This was a natural result of the cultural and ideological overburdening of translation: due to the slow development of the Bulgarian intellectual ®lite, original works did not begin to appear until the late stages of the Bulgarian renaissance. It was translators who laid the foundations of modern Bulgarian literature: recurrent themes, images, plots, genres, vocabulary, stylistic diversity, etc. Bulgarian culture needed to learn from new models and transform them into national ones. As part of the tendency to adapt the original to the readerôs taste, translators also became semi-authors, developing the content of the original and adding to their own text.
French, German and Russian sentimental literature was frequently óBulgarianizedô, especially since it provided a suitable context for using the clich®s which Bulgarian readers had learned from sermons, hagiography and the Damascenes.
Translations into Bulgarian were often based on intermediate versions in other languages. This can be explained in terms of a lack of appreciation of ócopyrightô as we know it today and the urgent need to make contact with several European literatures at the same time.
The selection of translations depended on what was considered useful to the target reader

rather than on the importance of the original text in its own national context. Translations essentially provided the Bulgarian renaissance culture with its basic literary models, more specifically with works meant to teach human virtues or to present historical events.

Around the middle of the nineteenth century, translators were people who had acquired a high level of education and knowledge of the cultures of various European countries. They were therefore in a position to develop an individual approach to the originals they worked from and to strive towards achieving a balance between the need to preserve the artistic features of the original and, at the same time, produce readable translations. In the context of the Enlightenment, the practice of óBulgarianizationô inevitably continued, but it gradually gave way to other methods of translation. The gradual development of the national language also played a part in this process. Of particular importance were the translations by the greatest writers of the Bulgarian renaissance, whose talents enabled them to use the full potential of the language (P.R.Slaveikov, L. Karavelov, C.Botev, N. Bonchev and others).

Diverse tendencies developed in the choice of certain foreign literatures. On the one hand, a much wider range of foreign literary texts became known in Bulgaria: French, Russian, German, Italian, English, American, Serbian, Greek, etc. On the other hand, translators had more opportunities to choose original texts, depending on the needs of the national liberation process. Writers of the French Enlightenment, for instance, were translated on a massive scale (but this did not stop the flow of translations of French sentimentalists); the same applied to Russian literature, which gradually assumed the function of mediator between the Bulgarian and European cultures. The most important translator from Russian, P.R.SLAVEIKOV (1827ï 95), was one of the leading figures of the Bulgarian renaissance.

Translated and original poetry began to appear simultaneously during this period. The Bulgarian poetic tradition developed out of the tension between folkloric forms and those of iambic poetry. A great deal of diversity existed, and stylistic and metric interpretations varied according to the translatorôs outlook and objectives. The órevised translationsô which were undertaken at the time were indicative of the literary aesthetics of the period.

Scientific and political translation influenced the development of national awareness and revolutionary ideology. It developed in response to a growing interest in the issues of governance, law, economics and in medical and natural sciences. The first Bulgarian schoolbook, *The Fish Primer*, which was written by Peter BERON (1800ï 71) and published in 1824, contained translations of 18 fables of Aesop and works by ancient Greek authors.

Unlike literary translations, scientific and political translations were always based on the original text. The usual practice was to translate excerpts rather than complete books. A tendency towards greater accuracy was evident, but different translations also frequently betrayed the ideological preferences of the intellectuals who undertook them.

Political articles were translated anonymously, as part of the struggle for independence. Some translations set out to give an accurate rendering of information (following the original without any substantial deviations); others took the form of free interpretation, adding comments, explanations and even appeals when the purpose was to achieve a particular patriotic goal.

Given the cultural and political vacuum which resulted from five centuries of Ottoman rule, the Bulgarian Renaissance was fundamentally different from developments in the rest of Europe. In Bulgaria, the various development stages of European civilization had to be collapsed and absorbed in a very short time. Of utmost importance during this period was the need to defend the Bulgarian identity and to search for and identify the roots of national culture. This situation resulted in a functional overburdening of translation, which had to serve the urgent need to acquire basic literary and artistic models on a large scale; hence the co-existence of the three forms of translation during this period, namely Bulgarianization, ADAPTATION and translation with commentary.

Translations gradually expanded the horizons of Bulgarian readers; the medieval genre system was now supplemented with

sentimentalist imagery, popular educational material, pedagogical, historical and scientific texts, travel notes and political writings, not to mention the classics of European and neighbouring Balkan cultures. Bulgarians developed a lasting interest in Russian literature, which was perceived as both the mediating link to European civilization as well as the mainstay and guarantor of Bulgariaôs Slavonic roots. In addition to importing new genres and imagery, translations during this period also became a testing ground for the national literary language, imagery, genre experiments, poetic culture and other major elements of art and culture in modem times.

Translation in the post-liberation period (1878 to the present)

The new perception of the functions and place of translations in the national culture, which was radically different from earlier perceptions, was most convincingly presented in the article ółClassical European writers in the Bulgarian language and the benefit of studying their worksô (1873) by the literary critic Nesho BONCHEV. Bonchev rejected the idea of translating in response to national needs and called for reorienting translation towards learning about and assimilating the finest examples of modern world literature. This marked a turning point from utilitarianism to the pursuit of artistic values. Bulgarianization naturally became obsolete as a translation method in this context.

At the beginning of the twentieth century, a group of writers associated with the journal *Misul* (1892ï 1907) suggested a new aesthetic programme for national literature, one in which the theory and criticism of translations occupied an important place. A new stage in the development of post-liberation translation activity began. This stage was characterized by continued orientation towards Western Europe, mainly German literary and philosophical classics; at the same time, Russian influence remained strong and there was a growing interest in modern thinkers such as Nietzsche and Schopenhauer. In addition to Western European literature, interest also grew in other geographical regions, themes and genres, for example Slavonic, Scandinavian and American poetry, prose and drama. With its ability to follow and draw inspiration from many European cultures, translated literature was able to keep up with world literature. The balance that was maintained among different influences was unprecedented and is the most distinctive feature of this period.

The quest for Europeanization provided the initiative for a nature of outstanding translations of Francophone, German and English poetry by the poet Geo MILEV. Building on the poetic language developed under the influence of Symbolists, translators reached new standards of creativity and a new school of Bulgarian poetic translation was born, with well-developed artistic principles, high aesthetic criteria and modern literary orientation. At the same time, interest in the ancient classics remained strong and was particularly evident in the translations of Alexander BALABANOV.

In the years between the two world wars, translators played an important role in introducing to the left-wing press the ideas of humanist and anti-fascist world writers, journalists and scientists.

After Geo Milev, the intense pace of translation slowed down. The change could be observed in such things as the choice of genres and themes and in the increasing specialization of publishers in areas such as classical literature on the one hand and mass entertainment literature on the other.

The implementation of socialist cultural policy shortly after World War Two was followed by the nationalization of private publishing houses in 1947ï 8. There followed a decade of national insularity, which clearly influenced the selection of books to be translated. However, the 1960s saw the beginning of quantitative and qualitative changes in terms of the orientation and quality of translations. These changes are still in evidence today. Translation began to win public recognition as a creative activity, and a national policy was implemented to fill existing gaps in the translation of foreign classics. New versions of older translations started to appear, and continue to appear to this day. Translated literature widened its scope to include authors of literary, scientific, journalistic and other texts from all corners of the globe, as well as a

variety of publications, from complete works to ANTHOLOGIES, series, bilingual editions, etc.
Among the most important achievements during this period have been the translation ofthe complete works of Shakespeare between 1970 and 1981 by the prominent Bulgarian poet Valeri Petrov and the translation of the scientific works of Kant between 1957 and 1987 by Tseko TORBOV.
This period has also seen the translation of political literature in series and other forms, as well as the works of outstanding scientists and scholars in various disciplines.
A new generation of translators has now joined the profession, having acquired substantial linguistic skills at various language schools. A special course for translators and interpreters was also established at Sofia University in 1974.
The Association of Bulgarian Literary Translators was established in 1963 as a branch of the Union of Bulgarian Writers. Shortly afterwards, the independent Union of Translators and Interpreters in Bulgaria was formed; it has five sections covering the main areas of the profession: literary translation, scientific and technical translation, social and political translation, interpreting, and theory, history and criticism of translation. The Young Translatorsô and InterpretersôClub at the Union provides support for young people in the profession. The Union publishes the Newsletter *Panorama*, which covers translated literature and criticism of translation. *Fakel*, a journal of translated Russian literature which ceased publication in 1990 was also published by the Union. A large project which involves writing the first history of translation in Bulgaria is already under way.
The Union has subdivisions in the various district centres of the country. Among other things, it organizes annual translation awards, grants for special translation projects, specialist courses abroad, training for young translators and interpreters, allowances for the pensions of retired professionals, international scholarly conferences, bilateral meetings as well as national conferences and workshops. The Union has been a member of FIT since 1974.

Further reading

Dinekov 1960; Georgiev 1955; Leskien 1903; Picchio 1972; *Prevodut i Bulgarskata Kultura* 1981; *Stara Bulgarska Literatura* 1980ï 9; Trost 1978; Vaillant 1948.

ANNA LILOVA

Translated from Bulgarian by Vera Georgieva

Biographies

BALABANOV, Alexander (1879ï 1955). Bulgarian classical philologist, translator and literary critic. Professor of ancient Greek literature at Sofia University, he translated works by Aeschylus, Sophocles, Euripides and Aristophanes, as well as Aesopôs fables.
BERON, Peter (1800ï 71). Encyclopedist, scientist, philosopher, medical doctor, teacher and translator. Author/compiler of the first Bulgarian schoolbook, *The Fish Primer*, which contained translations of eighteen of Aesopôs fables and various works by Greek authors. Beron also wrote a number of scientific books in French.
BONCHEV, Nesho (1839ï 78). Literary critic and translator. He translated Homerôs *Iliad* and Gogolôs *Taras Bulba*. His translation of Schillerôs dramas contributed to the development of the Bulgarian stage language and theatre. Bonchev initiated a programme for translating literature during the Bulgarian renaissance.
CYRIL and **METHODIUS** (827ï 69); (826ï 85). Brothers, natives of Thessaloniki; Slavonic enlighteners, inventors of the Slavonic/Cyrillic script, founders of Slavonic and Bulgarian literature and champions of an independent Slavonic church and culture. Cyril was educated in the Magnaur School in Constantinople and became a teacher of philosophy at the same school. He gave the first definition of philosophy in the Slavonic language and was an eloquent speaker and talented poet. Methodius served in the army

and afterwards became the governor of a Slavonic principality. Both brothers had excellent knowledge of the Byzantine culture and language as well as the ancient classics. They spoke Slavonic, Latin and Hebrew and were sent on diplomatic and preaching missions to the Saracens (Cyril, in 851), to Rome where they defended the right of every people to be educated in their native language before the Pope, and to Moravia (862/3) to defend Christianty. Having created the Slavonic alphabet, Cyril and Methodius were the first in medieval Europe to try and assert the vernacular as the official Bulgarian language, replacing Latin as the language of the church.

EXARCH, John (9th-10th century). Bulgarian writer, poet and translator. Exarch was a highly educated and cultured man, with a wide range of interests in scientific and philosophical topics. His main translations were *Six Days*, a scientific and philosophical compilation, and Part Three of the *Source of Knowledge* by John Damascene, entitled ôHeavenô or ôTheologyô. Exarch was the founder of the first Slavonic theory of translation. His view was that the translator should convey the meaning rather than the mere ósoundsô and should abstain from adding long explanations to the text.

MILEV, Geo (1895ï 1925). Poet and translator of French, English and Russian literature and ancient Greek classics. He studied in Germany and took active part in the cultural life there. In 1919 he started publishing the journals *Vezni* and *Plamak* as well as translating anthologies. His main original work was the poem *September* (1924).

SLAVEIKOV, P.R. (1827ï 95). Bulgarian poet, journalist, folklore researcher and statesman. His translations of Russian, Western European and Balkan authors contributed to the metric and prosodic development of Bulgarian verse. He used all forms of translation: Bulgarianization, adaptation (where he used other authorsô ideas and plots for his own creative purposes), and literal translation.

TORBOV, Tseko (1899ï 1987). Translator of scientific literature. He studied law and philosophy in Germany and translated Kantôs works over a period of thirty years (1957ï 87). In 1970, Torbov won the Vienna University Herder award for his translation of the *Critique of Pure Reason* and for his research activities in general.

ANNA LILOVA

C

Canadian tradition

The 27 million inhabitants of Canada are mainly of French and British descent, but there are also a number of large minorities which include the original inhabitants (Indians who speak a variety of Huron-Iroquois and Algonquian, and the Inuit who speak Inuktitut), Germans, Italians, Chinese, Ukrainians and Dutch. The exploration of Canada began in 1497 when John Cabot reached the coasts of Newfoundland and Nova Scotia. The first permanent settlements were made by the French and began in 1608 when the French explorer and colonizer Samuel de Champlain (*c.*1570ï 1635) established the settlement at Quebec, known as óNew Franceô since Jacques Cartier gave it the name in 1534. In 1763, Canada was ceded to Britain by the Treaty of Paris. Currently a member of the British Commonwealth, Canada also plays an active part in óLa Francophonieô, the organization which represents French-speaking communities. The official languages are English and French.

Translation under French rule

The history of translation in Canada began with a kidnapping. While exploring the Gulf of St Lawrence in 1534, the French navigator Jacques Cartier (1494ï 1554) came into contact with several Indian tribes. In order to communicate with them, he had to resort to sign language. Before setting sail once again, Cartier unceremoniously órecruitedô the two sons of the Iroquois chief of Stadacona (present-day Qu®bec City) and took them to France, where he taught them the rudiments of the French language. These two natives became the countryôs first interpreters.

On his second voyage, Cartierôs new interpreters, Don Agaya and Taignoagny, began to teach him about New France: its geographical features, natural resources and inhabitants. They even saved Cartierôs expedition from catastrophe by teaching the ópale facesô how to treat and cure scurvy, a terrible disease that had decimated Cartierôs crew. When his exploratory expedition was completed, Cartier took his two interpreters back to France, for by now they had started to plot against him and his men. They settled in Brittany and collaborated on the compilation of two bilingual Iroquois-French lexicons, the first lexicographical works to which Canadian translators had contributed.

At the beginning of the seventeenth century, Champlain created an institution of resident interpreters in the new colony. He placed young French adventurers with the allied tribes and gave them the task of defending the interests of merchants, particularly those involved in the fur trade, and officials responsible for colonizing the shores of the St Lawrence River. These young men were resident interpreters in the sense that they lived among the natives, dressed like Indians, slept in tents, hunted, fished and took part in the feasts, dances and rites that made up the everyday life of their hosts. Through daily contact with the natives, the interpreters became familiar with their way of life and world view, and hence eminently qualified for dealing with the tribes. Among the first such interpreters were £tienne Br¾l®, Nicolas Marsolet, Jean Nicolet, Olivier Letardif, Jean Richer, Jacques Hertel and Fran- ois Marguerie.

The linguistic map of New France at that time was fragmented, with numerous dialects deriving from two language families: Algonquian and Huron-Iroquois. Although all the Indian languages belonged to one of these two

families, a different interpreter was required for specific languages such as Micmac, Abenakis, Montagnais, Algonquian, Huron, Nipissing, Iroquois, Ottawa, and so on. Each language created a new linguistic barrier. In addition, the absence of written grammars, and of a written tradition, made the dialects difficult to master. Pronunciation (particularly of guttural sounds), intonation, breathing and rhythm, not to mention the difficulty inherent in translating abstract French vocabulary, created linguistic traps that could lead anywhere from a humorous mistranslation to a diplomatic incident. The missionaries, unlike the interpreters, did attempt to compile grammars and dictionaries, but they continued to run up against cultural taboos which complicated the translation of prayers. For example, it was no easy task to teach *Our Father, who art in heaven*é to natives who had lost their fathers, for to speak of loved ones who had died was to insult them.

After Champlainôs death, young people continued to go and live with the Indians to learn the challenging craft of interpreting. Pierre Boucher, Charles Le Moyne, Guillaume Couture and Nicolas Perrot were four eminent interpreters of this period. In the words of Bacqueville de La Potherie, ó The merchants could have offered 100,000 ®cus worth of merchandise, but they would not have sold even a pound of tobacco without the assistance of their interpretersô (Margry 1883:186; translated).

In Montreal, the courts often required interpreters for Indian languages, as well as interpreters for English and Dutch, the languages used by merchants in the colonies to the south (New England and New Holland). Jean Quenet, Pierre Couc, Ren®Cuillerier, Fran- oise Goupil (one of only two women to have served as interpreters at the time), Robert Poitiers du Buisson and Louis-Hector Piot de Langloiserie were among those who interpreted for the courts. They were essentially settlers, milliners, traders and manufacturers, and only occasionally worked as interpreters. Today, they would be considered part-time freelancers.

Military interpreters formed another category. These men were members of the regular forces and often held command posts. Among the better known were Paul Le Moyne de Maricourt, Joseph Godefroy de Vieux Pont and Fran- ois Hertel. In 1757, the army of the Marquis de Montcalm (1712ï 59), which had tried in vain to defend Quebec against the troops of the British General James Wolfe (1727ï 59), included over 1700 Indians from various tribes, and ten interpreters.

In 1682, the governor of New France and successor to Frontenac, Joseph-Antoine de La Barre, wrote: ó One type of person who is indispensable to the service of the King in this country is the interpreteré ô (Biron 1969:253; translated). But the interpreterôs role was not limited to that of a language intermediary. In fact, these multilingual mediators, representatives of merchants and civil authorities to the tribes, also acted as guides, explorers, brokers, diplomats, ambassadors and advisers on Indian affairs. They formed a sort of buffer which helped to ease the culture shock that resulted from the encounter with the Indians. They had a deep understanding of the native way of thinking and demonstrated that true communication is achieved not at the superficial level of words, but rather through genuine interaction with the cultural, religious, economic and social institutions of a community. The understanding of others hinges more on what they are than on what they say. The interpreter who had the most influence over the Indians was the one who intimately understood the Indian soul. The Indians gave one of the interpreters from this period the nickname ó double manô, while another was called ó two times a manô, which indicates the extent to which the interpreters of early Canada were in tune with the Indian mentality.

Translation under English rule (1760ï 1867)

After the surrender of Montr®al in 1760, and following the Treaty of Paris which gave control of the colonies to Britain in 1763, it was the turn of the English conquerors to organize the administration of Canada whose population had now grown to approximately 65 000. Brunet points out that ó although the Conquest minimized the professional options for [French] Canadians, there is no doubt that it presented them with a new career opportunity, namely

translationô (1969:24ï 5; translated). During the military rule (1760ï 4), English governors posted to Quebec City, Trois-Rivi¯res and Montreal appointed secretary-translators to translate into French (the language of the majority) the edicts and proclamations issued in English. Thanks to four British officers who were descendants of French Huguenots (Cramah® in Quebec City, Bruy¯res and Gugy in Trois-Rivi¯res, and Maturin in Montreal), the French language enjoyed a semi-official status during these four transitional years. In 1764, the first year of civil government, *The Quebec Gazette* made its d®but. It was the first bilingual newspaper in North America. Written in English and translated into French, this publication was used extensively for official government communications.

In 1767, Guy Carleton (1724ï 1808) replaced James Murray as governor and took up residence in Quebec City. Sensitive to the needs of the French, he decided that it was essential to have the French laws and ordinances of the ólold regimeô translated into English, a task the English magistrates declared to be beyond their abilities. Moreover, Carleton needed a French secretary to translate the new English proclamations and other official documents into French. The only Canadian who seemed capable of filling this dual role was the bilingual jurist Fran- ois-Joseph Cugnet (1720ï 89). On 24 February 1768, Carleton appointed him óFrench Translator and Secretary to the Governor and Councilô; the day before, the Council had decided that ósuch a good and sufficient translator shall have an appointment of 5 shillings sterling per dayô. For 21 years, Cugnet was responsible for official translation in the Province of Quebec. When he died, his son Jacques-Fran- ois (1758ï 97) succeeded him. Subsequently, the post was filled in turn by Xavier de Lanaudi¯re, Philippe Aubert de Gasp® and Edward Bowen.

Following the establishment of the parliamentary system in 1791 and the division of the Province of Quebec into two colonies (Upper Canada and Lower Canada), the Legislative Assembly also acquired a translator in 1793. In accordance with the wishes of the mother country, laws were enacted in English, but French was allowed as a language of translation. As of 1809, the work was carried out by two translators, one for French and the other for English.

Interpreters, so many and so visible under French rule, did not disappear after the Conquest. The large trading companies still employed many interpreters for their negotiations with native suppliers. The North West Company alone had 68 interpreters in 1804; 56 were francophone and 12 anglophone. The following interpreters and missionaries played a central role in the exploration and colonization of the western plains and the northern territories: Peter Ballenden, the Reverend John McKay, Felix Monroe, Father Albert Lacombe (1827ï 1916), Jean LôHeureux, Louis L®veill®, the Reverend James EVANS, Jerry POTTS and Peter ERASMUS. If there were few bloody battles between white men and natives in West Canada, it was due, in large part, to the efforts of interpreters such as Peter Erasmus and Jerry Potts, who acted with diplomacy on behalf of missionaries, explorers, surveyors and law-enforcement officers.

In 1840, Upper and Lower Canada were united. Section 41 of the Act of Union made English the sole official language of the united Canada. This was a consequence of Lord Durhamôs report of the previous year, which had advocated a policy of assimilating franco-phones in Lower Canada. Francophones were quick to react. On 18 September 1841, the Legislative Assembly of Canada passed a bill tabled by £tienne Parent (1802ï 74) which consisted of three sections. It provided for the translation into French, the printing and circulation of all legislation by the new Parliament and of all imperial laws relevant to Canadian affairs. Parentôs bill was entitled: *An Act to provide for the translation into the French language of the Laws of this Province, and for other purposes connected therewith.* It was the first bill to deal specifically with translation and to be adopted by a legislative body in Canada. In 1854, one of the translators of the Legislative Assembly, Antoine G®rin-Lajoie (1824ï 82), submitted to the speaker a plan for reorganizing the assemblyôs translation bureaus. The plan provided for three subdivisions: laws, documents, and votes and proceedings. This organization of parliament-

ary translation services was to last for almost 100 years. Eug¯ne-Philippe DORION was another important figure in official translation immediately before and after Confederation in 1867.
During British rule, official translators served as mediators between the English and the French: they provided a link between two peoples who were destined to coexist in the same territory. At the crossroads of two legal traditions, civil law and common law, these translators were among the first to tackle the difficult task of expressing British law and institutions in French terms.

The years following Confederation (1867-)

Literary translation has not enjoyed a long tradition in Canada (see below). On the other hand, the translation of non-literary texts (administrative, commercial, technical and legal) has continued to flourish, primarily as a result of the language laws and policies adopted by various government institutions. For example, Section 133 of the British North America Act (1867) places French and English on an equal footing in the House of Commons and in federal and Quebec courts. During the first half of the twentieth century, the most prominent figures in non-literary translation were Achille Fr®chette (1847ï 1929), L®on G®rin (1863ï 1951) and Pierre DAVIAULT.
In 1934, the Secretary of State, Charles H. Cahan (1861ï 1944), tabled a bill providing for the centralization of federal government translation services and the creation of a Translation Bureau that would bring together some 100 translators working in various government departments. Over the years, especially those following the Royal Commission on Bilingualism and Biculturalism (1963) and the adoption of the *Official Languages Act* (1969), the Bureau has grown enormously. In its fiftieth year of service, it comprised over 900 translators, 100 interpreters, 100 terminologists and 550 support staff. It served 150 client-bodies from Ottawa and a number of regional offices and had an annual budget of over $85 million. The Bureau as a whole translated approximately 300 million words per year. Its multilingual department translated approximately 20 million words per year from and into some 60 languages, and it contracted work out to a pool of 500 freelancers.
The competence of Canadian terminologists has been recognized throughout the world. They have devised a sound methodology for conducting terminological research, and have provided translators and language specialists with two increasingly effective computerized terminology banks (see TERM BANKS). TERMIUM was developed by the Secretary of State and contains over one and a half million terms. The other bank, the BTQ, was created by the Gouvernement du Quebec. Robert Dubuc, Marcel Par®, Pierre Auger, Nada Kerpan and Guy Rondeau have all played a vital role in the establishment of these terminology banks, and in the growth of the new profession of terminologist. Likewise, Qu®becôs Office de la langue fran-aise (OLF), founded in 1961, has been responsible for countless initiatives in the field of language management in Quebec and the francization of business and industry in particular. The Office has also gained recognition for the numerous glossaries it has published.
While developing TERMIUM in the 1970s, the Translation Bureau became interested in MACHINE TRANSLATION. In 1976, the machine translation research group at the Universit®de Montreal (TAUM) presented the Bureau with the prototype of M£T£OÊ . Since then, over 85 per cent of all Canadian weather reports have been translated by computer.
Canadaôs Translation Bureau is not only the largest employer of translators and interpreters in the country, it also plays a vital role in implementing the policy of official bilingualism and multiculturalism. The activities of the Bureau reflect broader national objectives related to the promotion of official languages. It should be noted, however, that over 85 per cent of all translation undertaken in Canada is from English into French, which raises the sensitive issue of the relative status of Canadaôs two official languages.
Translation in Canada is truly an industry: it provides a living for more than 6,000 professional translators, not to mention the hundreds of part-timers who translate in order to earn extra income. Most large organizations in the private and public sectors have in-house

translation services. Since the early 1980s, the number of translation agencies and translators in private practice has grown steadily. Employment opportunities are good and working conditions and wages are reputed to be among the best in the world.

The organization of the profession

Canada is a virtual paradise for translators; it is probably the place where the profession is most structured. In a country of barely 27 million people, there are no less than 25 different associations of translators, interpreters or terminologists. If we were to include the organizations that have disappeared since the first translatorsô association was founded in 1919 (the Cercle des Traducteurs des Livres Bleus), the total would reach 35. Between 1919 and 1984, a new association of translators, interpreters or terminologists was formed, on average, every two years.

The two oldest and largest translatorsô associations in the country are the Association of Translators and Interpreters of Ontario (ATIO), which was established in 1920 and has approximately 1000 members, and the Ordre des Traducteurs et Interpr¯tes Agrees du Quebec (OTIAQ), which was founded in 1940 and has some 2000 members. OTIAQ was initially known as the Soci®®des Traducteurs de Montr®al, became the Soci®® des Traducteurs du Quebec (STQ) in 1968, and finally OTIAQ in March 1992. In 1989, the Ontario Provincial Legislature recognized translators, terminologists, conference interpreters and court interpreters certified by ATIO and allowed them to use the reserved titles *certified translator, certified interpreter* and *certified terminologist* after their names. This was a real breakthrough which was initiated by Andr®S®guinot, Julien Marquis and Richard Fidler (members of the ATIO Executive at the time), and Jean Poirier (MPP and former translator). A year later, the Corporation of Translators and Interpreters of New Brunswick (CTINB) received official recognition. And finally, after more than 25 years of hard work, the former Soci®®des Traducteurs du Quebec (STQ) was also recognized and, in March 1992, became the OTIAQ, a professional corporation with a reserved title for its members.

There are two reasons for the proliferation of translatorsô associations. First, because professional associations fall under provincial jurisdiction, Canadian translators must organize themselves by province. There are associations of translators and interpreters in eight of the 10 provinces and in one of the two territories. Together, these nine associations make up the Canadian Translators and Interpreters Council (CTIC), a national federation which represents Canada on international bodies such as the International Federation of Translators (FIT) and the Regional Centre for North America (RCNA). The RCNA, founded in 1986, provides a link between the CTIC, the American Translators Association (ATA) and Mexicoôs Asociaci· n de Traductores Profesionales (ATP). The function of CTIC is to coordinate the activities of the member societies and to set standards for governing the practice of translation. For example, CTIC is responsible for organizing the national certification exam for translators, conference interpreters, court interpreters and terminologists. At the 1990 FIT World Congress which was held in Belgrade, Jean-Fran- ois Joly, a Canadian who had served as president of CTIC from 1983 to 1986, was elected president of the worldwide federation.

The second reason for the proliferation of translatorsô associations has to do with the increased level of specialization in the profession. Since the mid-1970s, there has been a marked tendency for translators to group themselves into associations which reflect their fields of interest. Apart from the provincial associations, there are two associations for visual language interpreters, an association of literary translators, and an association of Schools of Translation (CAST), to name but a few. Within the OTIAQ, separate committees have been created for terminologists, conference interpreters and court interpreters. Other groups bring together translators who specialize in education, in health or who work in the pharmaceutical industry. Moreover, at the initiative of Judith Woodsworth of Concordia University, a learned society of translation scholars was also founded in 1987: the Canadian Association for Translation Studies (CATS), the first of its kind in the world. Its primary objective is to promote and disseminate research in translation and related fields.

Publications

Canada is not only the promised land in terms of professional associations, it is also a country where publications on translation abound. Since 1940, a new translation, interpreting or terminology periodical has been launched on average every two years. Well-known scholarly periodicals include *Meta* (1955-), which is published by the Presses de lôUniversit®de Montr®al, and *TTR* (1988-), the official journal of CATS. Some examples of professional or literary periodicals include *Terminology Update* (1968-), *Ellipse* (1969-), the OLFôs *Terminogramme* (1979-), and OTIAQôs magazine *Circuit* (1983-). In 1990, *Circuit* was awarded the FIT prize for the best periodical published by a FIT member association.

So, just as translatorsô associations have become increasingly specialized, so too have translation publications. This is true not only of periodicals but also of books. Until the 1960s, translators such as Sylva Clapin, L®on G®rin, L®on Lorrain, Pierre DAVIAULT and Hector Carbonneau produced glossaries, vocabularies, bilingual dictionaries and works on usage. From 1970 onwards, a different type of book appeared on the market: the terminology and translation textbook. The titles that follow are just a few examples of books of this type: Ir¯ne de Buisseret (*Guide du traducteur,* 1972, revised and reprinted in 1975 as *Deux langues, six idiomes*); Geoffrey Vitale, Michel Sparer and Robert Larose (*Guide de la traduction appliqu®e*, I: 1978; II: 1980); Robert Dubuc (*Manuel pratique de terminologie,* 1978); Jean Delisle (*LôAnalyse du discours comme m®thode de traduction,* 1980, *La Traduction raisonn®e,* 1993); Guy Rondeau (*Introduction ¨ la terminologie,* 1981); Claude B®dard (*La Traduction technique,* 1986); Robert Larose (*Theories contemporaines de la traduction,* 1989). The history of translation is another field that seems to attract Canadian translation scholars, as evidenced by the following titles: Louis G.Kelly (*The True Interpreter,* 1979); Paul A. Horguelin (*Anthologie de la mani¯re de traduire,* 1981); Jean Delisle (*Bridging the Language Solitudes,* 1984; *Translation in Canada, 1534ï 1984,* 1987; *The Language Alchemists,* 1990); Annie Brisset (*Sociocritique de la traduction. Th®©tre et alt®rit®au Quebec, 1968ï 1988,* 1990). The predominance of books on translation pedagogy in the above list indicates the importance that translator training has assumed in Canada since the late 1960s.

Training

Professional translation has been taught at the University of Ottawa since 1936, at McGill University in Montreal since 1943, and at the Universit®de Montr®al since 1951.

With the publication of their renowned *Stylistique compar®e du fran-ais et de lôanglais* in 1958, Jean DARBELNET (1904ï 90) and Jean-Paul Vinay (1910-) made a substantial contribution to translation pedagogy and have long since achieved international recognition for their work. They laid the groundwork for what Vinay himself called the óCanadian school of translationô (Vinay 1958:148). Translators and terminologists belonging to this school have shared a common tendency to focus on the concrete reality of language, rather than on abstract principles, and believe that óthe primary goal of an adequate translation theory is to facilitate the act of translatingô (Vinay 1975:17; translated).

In 1968, the translation section of the linguistics department at the Universit®de Montr®al, chaired at the time by Andr®Clas, offered the first full-time three-year programme leading to a degree in translation. Soon after, the degree became known as a BA Specialization (similar to an Honourôs Degree). Translation pedagogy flourished in the 1970s. Right across the country, but especially in Qu®bec and Ontario, universities began to offer translator training programmes. Between 1968 and 1984, a new translation programme of one kind or another was launched every year, a new bachelorôs programme every two years, and a new masterôs programme every four years. There are now over 1500 students enrolled on translation programmes across the country.

The rapid growth of translator training since the late 1960s is reflected in numerous publications on teaching methods as well as a significant number of conferences devoted wholly, or in part, to this topic. On 5 November 1955, Canadian translators held their first general meeting in Montr®al. Since

that historic meeting, they have organized an average of three to five conferences, seminars or meetings annually.
The proliferation of professional associations, specialized publications, training programmes and conferences reflects the importance of translation in Canada. In addition, a true spirit of cooperation exists between professional associations, professional translators and university teachers of translation. This tripartite cooperation has led to the development of a variety of translation tools, machine translation systems and terminology banks. It has also resulted in translator training programmes that are better adapted to the needs of the market. Cooperation lies at the heart of the Canadian tradition and accounts for the current achievements of Canadian translators.

Literary translation
Although Canada is officially bilingual, the volume of literary translation is small compared to the mass of non-literary texts that are translated on a regular basis. According to the *Index Translationum* (1986), the Netherlands publishes 11 times more literary translations than Canada, Sweden six times more, and Finland and Portugal twice as much. In Canada, there is a tendency to use the term ólitterary translationô to refer not only to novels, poetry, essays and drama but also to works in the humanities and social sciences.
Literary translation as a genre made its d®but around 1960: óBefore 1960 no significant novel was translatedô (Stratford 1977: v). Prior to that time, Canada had produced no more than 60-odd titles (mainly accounts of French explorers and voyagers), half of which were translated and published elsewhere: in England, France or the United States. The relative success of literary translation since the 1960s can be attributed to the introduction of the Canada Councilôs Translation Grants Programme in 1972, the increase in the number of Quebec and English-Canadian publishing houses, and the foundation in 1975 of the Association of Literary Translators, which gave literary translators what Philip Stratford called a ócollective sense of identityô (1977: viii). Few translators are able to make a living out of literary translation alone, even today. Most are academics, civil servants, journalists, salaried translators within corporations, or freelancers. One exception worthy of mention is Sheila Fischman (1937-), who has translated over 30 books into English over the course of 15 years. These included works by some of the best-known Quebec authors, such as Anne H®bert, Marie-Claire Blais, Michel Tremblay, Jacques Poulin, Victor-L®vy Beaulieu, Yves Beauchemin and Roch Carrier.
Economic factors have contributed to the low volume of literary translation in Canada. The going rate for translators working in the commercial or administrative sector is twice the maximum rate paid by the Canada Council. Initially a mere five cents per word, this rate was still only 10 cents per word in 1993. Nevertheless, the Councilôs Translation Grants Programme has encouraged many publishers to launch translation collections. The Montr®al-based publishing house Le Cercle du Livre de France (known today as Les £ditions Pierre Tisseyre) was the first to launch such a series, in 1973, under the title *Collection des Deux Solitudes* (after Hugh MacLennanôs novel *Two Solitudes,* 1945). The two solitudes refer to Canadaôs two main language groups, Francophones and Anglophones, who live side by side without really understanding one another. One of the specific objectives of the federal grants program is to enable Canadians to become better acquainted with the other solitude through literature. In 1989, the publishing house Qu®bec-Am®rique launched a new series of translations called *Litt®rature dôAm®rique.* Les editions Bor®al also publishes translated works.
English literary translations are published primarily by the following smaller presses: Harvest House, House of Anansi, New Press, Porc®pic, Exile, Coach House, Talonbooks, Tundra, Guernica and NC Library.
As far as poetry is concerned, the magazine *Ellipse* (1969-) publishes translations of poetry by one English and one French poet in each issue. This magazine has introduced its readers to a large number of Qu®becois and English-Canadian poets and has brought together a distinguished and ever-growing group of translators of poetry. Members of this group have included John Glassco (1909ï 81), Frank R.Scott (1899ï 1985), D.G.Jones, Jacques Brault, Judith Cowan, Robert and

Charlotte Melan-on, Jean Antonin Billard, Arlette Franci¯re and Kathy Mezei.
Only two English-Canadian plays were translated prior to 1970, and very few have been translated since then. This can be explained by the activity of Quebec play-wrights, whose works are promptly translated into English, and also by the preference within Quebec theatre circles for American, British, Russian or Italian plays. Influenced by the new style of drama introduced by Michel Tremblay in 1968, growing nationalist sentiment, and the enhanced status of a typically Qu®becois language, translators who adapt works for the theatre began to naturalize foreign plays. The characters of Shakespeare, Chekhov, OôNeill, Lorca, Brecht or Goldoni were made to speak Qu®becois. Instead of self-effacing translations which aim to provide access to the foreign work, these adaptations provided a means of expressing the specificity of Quebec (Brisset 1990).
And finally, where types of literary translation are concerned, it is impossible to ignore the intense, original, even avant-garde approach of feminist translators. These translators meet frequently at conferences and seminars. They work closely with the authors they translate and publish bilingual editions or special issues of magazines such as *Tessera*. The works they translate are all firmly rooted in feminist ideology, and the translations are carried out primarily from French into English. Quebec novelists, poets or feminist thinkers such as Nicole Brossard, Loupy Bersianik, Lise Gauvin, France Th®oret, Madeleine Gagnon and Jovette Marchessault are translated by their English-Canadian counterparts. Susanne de Lotbini¯re-Harwood (1991), Barbara Godard, Kathy Mezei, Marlene Wildeman, Fiona Strachan, Yvonne Klein and Gail Scott are leading representatives of the feminist approach to translation in Canada.
On the whole, the number of translated literary books doubled every five years during the 1970s. Until the 1980s, almost twice as many literary translations (in the strict sense of the term) were made from French into English than vice versa. In 1977, for example, the statistics were as follows: FŸ E: 380 titles; EŸ F: 190. Five years later, the gap had narrowed: FŸ E: 550 titles; EŸ F: 400. Three quarters of all Canadian literary translations have appeared since 1972, and more than 80 per cent of these translations were subsidized.
In 1974, the Canada Council established a prize of $2500 to be awarded each year to two outstanding translations: one French and one English. This prize, whose value doubled to $5000 in 1976, has become one of the Governor Generalôs established Literary Awards. The recipients include Jean Par® Sheila Fischman, Yvan Steenhout (all three of whom have won the award twice), Patricia Claxton, Ray Ellenwood, Colette Tonge, Frank Scott, Gilles H®mault, Philip Stratford, Charlotte Melan-on and Jane Brierly. In 1981, the Association of Literary Translators created the John Glassco Translation Prize in memory of the eminent writer and translator. The prize is awarded annually to the best book-length translation by a new translator.
By contrast with interpreting, the first profession practised in Canada following the arrival of the Europeans in 1534, literary translation has a short history of no more than 40 years. Were it not for generous government support, it may never have become a prominent activity. Nevertheless, the relatively small group of literary translators (approximately 100) is as important and active as the whole profession of translation in Canada, a country which unquestionably ranks among the worldôs foremost translating nations.

Further reading

Brisset 1990, 1996; Delisle 1984, 1987, 1990; *Ellipse* 1977; Erasmus 1976; Fardy 1984; *Inuktitut* 1983; La Bossi¯re 1983; Lotbini¯re-Harwood 1991; McLean 1890; *Meta* 1977; Shipley 1966; Simon 1989; Stratford 1977; Toye 1983.

JEAN DELISLE

Translated from French by Sarah C.Lott

Biographies

DARBELNET, Jean L. (1904ï 90). Born in Paris and educated at the Lyc®e Carnot and the Sorbonne, Darbelnet began his academic career in Britain as a reader in English at the

universities of Wales, Edinburgh and Manchester. In 1937, he went to America where he became an instructor in French at Harvard University (1938ï 9). In 1940, he moved to Canada, where he was to spend the rest of his life and to develop an international reputation as a translation scholar. He taught first at McGill University (1940ï 6), where he set up a three-year programme of night classes in translation, then at Bowdoin College (1946ï 62) and finally at Laval University (1962ï 75), where he continued as Professor Emeritus after his retirement. Darbelnet is best known for his seminal work on translation pedagogy, *Stylistique compar® du fran-ais et de lôanglais*, which he co-authored with Jean-Paul Vinay and published in 1958.

DAVIAULT, Pierre (1899ï 1964). Canadian translator, journalist, scholar, and a pioneer in the field of translator training. While working as a translator for parliament, he proposed to the rector of the University of Ottawa that a course in professional translation should be offered; he then proceeded to teach that very course for 27 years. An expert translator and Superintendent of the Translation Bureau from 1955 to 1964, Daviault also produced numerous publications on translation history and lexicography, for example *Langage et traduction* (1961).

DORION, Eug¯ne-Philippe (1830ï 72). Canadian lawyer, translator and scholar. Appointed translator in the Assembly of the Province of Canada in 1855, Dorion was called upon to head its French translatorsô bureau in 1859, a post that he held subsequently with the House of Commons in Ottawa until 1870. His contemporaries spoke highly of his knowledge of classical languages, as well as of English, French and some Indian languages. He is believed to have improved the stylistic quality of legislation translated into French.

EVANS, James (1801ï 46). A native of Kingston-upon-Hull in England, the Reverend James Evans, a Methodist minister, made an invaluable contribution to the spread of the Gospel in Canada by devising a writing system for Indian languages. While working in Upper Canada (Ontario), he learned Ojibway and other Indian languages and translated passages from the Bible and the catechism, as well as several hymns. Using his knowledge of shorthand, he then devised a syllabic form of writing for Ojibway. After his transfer to Norway House in Manitoba, Evans learned the Cree language and, in 1840, modified his syllabic system to suit the peculiarities of Cree. This system could be learned in a few hours. Evans became known as óthe man who made birchbark talkô, because he used birch bark instead of paper and transcribed the characters of his syllabic script on it with soot. Protestant and Roman Catholic missionaries alike adopted his syllabic system to help them carry out their evangelical work with the Indians. Evans left behind numerous translations of religious texts which he had printed himself on a makeshift press. In 1861, 15 years after his death, the British and Foreign Bible Society in *London* produced the entire Bible in Cree syllabics.

Evansô syllabic system was later adapted to Inuktitut by two missionaries, John Horden and E.A.Watkins. Their efforts enabled Edmund Peck to translate many biblical works into syllabics, a task he began in 1876 (Harper 1983).

ERASMUS, Peter (1833ï 1931). A native of Red River, Manitoba, Peter Erasmus was the son of a Danish man and a Metis woman and a legendary figure in the Canadian West. Over the course of his long life, he served as interpreter, translator, guide, explorer, mapperôs assistant, prospector, farmer, fur trader, government employee and teacher. He helped bring peace and Christianity to numerous Indian tribes, interpreted hundreds of sermons, and translated long excerpts from the Bible and from prayer books into Cree. He transcribed Cree using the Latin alphabet (he must have been unaware of the syllabic writing form that James EVANS had developed). Like Jerry POTTS and Champlainôs interpreters, he spent several years as a resident interpreter. In addition to English, Erasmus spoke Cree, Ojibway and

Blackfoot; he could even read Greek. Through his own personal efforts, numerous treaties were signed, including a well-known treaty which was negotiated in 1876 by the lieutenant-governor of Manitoba and the Northwest Terri-tories, Alexander Morris. Chief Ah-tuk-a-kup (Star Blanket) told the members of his Band Council: ôPeter Erasmus is learned in the language the Governor speaks. [é] He is here to open our eyes and ears to the words that you and I cannot understandõ (Erasmus 1976:246). When the negotiations were completed, the lieutenant-governor told Erasmus: ôYou are the first man I ever heard who interpreted to such a large audience without making a mistakeõ (Erasmus 1976:244). In payment for the five days that the negotiations lasted, he received $290, the equivalent of a full yearõs earnings for a trapper. That same year, he was hired by the government as an interpreter at a salary of $600 a year, a substantial sum in those days.

POTTS, Jerry (*c.*1837ï 96). Fatherless at two years of age, Metis Jerry Potts lived among the fur traders in Canada. His daily contact with the Indians gave him the opportunity to learn Cree and Sioux, in addition to Blackfoot, his mother tongue. In 1873, after working for various trading companies, he joined the North West Mounted Police (known today as the Royal Canadian Mounted Police) as an interpreter, diplomat, peace-maker and negotiator. When interpreting from an Indian language into English, he was apparently terse; some said that ôhe spoke a strange Englishõ (Fardy 1984:74). But when he interpreted into a native language, he spoke passionately and eloquently. Through-out his career, the ópaladin of the plainsõ as they called him enjoyed the respect of white men and natives alike, a rare occurrence in a period marked by high racial tension.

JEAN DELISLE

Chinese tradition

Chinese, a Sino-Tibetan language, is an official language of the United Nations and is spoken by more people than any other language in the world. It is the official language of the Peopleõs Republic of China and Taiwan, one of the official languages in Hong Kong and Singapore, and is spoken by a large section of the population in Thailand, Malaysia and Vietnam.

The Chinese language of high antiquity, which goes back to the first millennium BC, has remained accessible to educated speakers of Chinese by virtue of having been recorded in the form of characters, i.e. ideographs. Unlike a phonetic script, ideographs are not affected by phonological evolution and are therefore largely immune to change. Inevitably, however, the spoken language developed along its own lines, and the gap between the written and spoken word grew wider and wider. By the time a literature in the vernacular emerged, the spoken form was already quite distinct from classical Chinese. The vernacular did not replace classical Chinese as the medium of formal written discourse until the first half of the twentieth century.

Classical Chinese is characterized by

(a) its high density, often compared to the style of telegrams
(b) its grammatical versatility, whereby the same character can function as a noun, verb, adjective or adverb
(c) its sparing use of tense and number
(d) its tonality, a feature which is particularly relevant in literary composition and hence in literary translation.

These characteristics have traditionally led to wide differences in interpretation, particularly evident in the case of translation. The vernacular language, now known as Mandarin or *putonghua*, is heavily polysyllabic, has more definite word classes, and makes much more use of grammatical markers, though by no means as extensively or obligatorily as, say, French or German. Translation from European languages, predominantly English, has progressively brought modern Chinese closer to those languages, at least in terms of writing styles.

A vast country with scores of regional languages, China has probably witnessed translation and interpreting activities since the first tribal battle or produce-exchange. Early

historical works such as the first century BC *Records of the Grand Historian* contain many references to translation in the context of diplomacy and commerce. As early as the Zhou Dynasty, in the ninth century BC, there were special government officials in charge of interpreting and translation work; their titles varied according to the group of languages they covered. An integral part of protocol, they were always present at meetings with foreign emissaries. The term for a government interpreter of this period was *sheren*, literally ótongues-manô. The current Chinese word for ótranslationô, *yi*, forms the basis for the official title adopted since the Han Dynasty (195 BC-AD 7): *yiguan* or *yishi*, literally ótranslation officialô. Historical records also show that during the Han Dynasty, translators/interpreters *(yizhang)* were routinely employed by merchants on their long trips to South-East Asia and India; they were also present in the merchant caravans bound for states such as Bactria to the north-west of China. During the Tang Dynasty (618ï 906), a period in which cultural exchanges between China and her neighbouring states reached new heights, a considerable number of foreigners who lived in China were employed as government interpreters and were allowed to accompany Chinese officials on diplomatic missions.

In the 3,000 years from the Zhou Dynasty to the present, the bread-and-butter of the Chinese translatorôs work has always been in government and commerce. There are extant poetry translations dating back to at least the fourth century BC, but these early literary translations were mostly recorded as part of the experience of various diplomatic missions. There have been periods, however, when translation played a crucial role in Chinaôs cultural and social development, going far beyond the confines of government and commerce. The most significant of these periods relate to the translation of Buddhist scriptures, the work of Christian missionaries, the political and cultural events leading to the May Fourth Movement, and the emergence of the Peopleôs Republic of China and subsequent contact with European countries. But translation and interpreting have also had a role to play in China outside of such peak periods and, apart from the major languages involved in those periods, a significant number of Chinese books have been translated from the eleventh century onwards into such languages as Mongolian, Western Xia, Manchurian and Japanese.

Translation of Buddhist scriptures

The first wave of translation activities in China came in the wake of the spread of Buddhism. By the mid second-century AD, the first Chinese translations of Buddhist sutras had been undertaken (though some sources put the year as early as AD 70). This marked the beginning of a massive translation movement, often sponsored by the government, which lasted for nine centuries. Given the time span and the number of translators involved, translation methods and approaches did not remain static; even the cultural and linguistic background of the translators changed considerably over the centuries.

The translation of Buddhist sutras from Sanskrit into Chinese can be divided roughly into three phases: Eastern Han Dynasty and the Three Kingdoms Period (*c.* 148ï 265); Jin Dynasty and the Northern and Southern Dynasties (*c.*265ï 589); and Sui Dynasty, Tang Dynasty and Northern Song Dynasty (c.589ï 1100). During the first phase, the translators were monks from Central Asia and Xinjiang; the majority were respected for their religious knowledge, but their command of the Chinese language was very poor. Monks like Parthamasiris from Parthia (the first translator of Buddhist sutras into Chinese), said to have achieved a fair command of Chinese not long after his arrival in the country, were few and far between. This linguistic disadvantage is reflected in the translations produced during this period: although the foreign monks had the assistance of their Chinese pupils or counterparts, many of the translations still read awkwardly. Moreover, a large number of the early Chinese Buddhist translations were not based on Indian texts, but were indirect translations via sources in the monk-translatorôs mother tongue.

The early translation method reflected the strength and weakness of these translators, as well as the emphasis placed on theological

accuracy. Translation Forums, or *yichang*, were set up, with a highly revered Buddhist monk as Chief Translator *(yizhu)*. The foreign monkôs task was that of explaining in detail the precise meaning of the texts. Under the foreign monk were one or more Interpreters (*duyu* or *chuanyu*) conversant with the monkôs language; their task was to interpret the monkôs explication into Chinese. In the audience were scores, sometimes hundreds, of Chinese monks and lay scholars who recorded in note form the foreign monkôs explication. The Chinese translation was then compiled by the Recorder *(bishou)*ð the person responsible for writing down the Interpreterôs words in Chinese. The process involved consulting not just the Recorderôs own notes, but also notes taken by others in the audience. The three steps of interpreting, recording and checking were the basis for all Translation Forum work. It is obvious that the forums were not only meant to produce Buddhist texts in Chinese, but were also a kind of intensive seminar on Buddhist sutras, and it was not unusual for the Chinese text and a detailed annotation to be produced simultaneously. Because of the strong theological emphasis, the foreign monkð despite his lack of knowledge of the target languageð was always billed as the Translator, while the person who did the actual writing in Chinese was credited as the Recorder.
The second phase of sutra translation was marked by the officiation of prominent foreign monks (some directly from the Indian subcontinent) who had learned Chinese, and who were thus able to deliver a verbal Chinese translation of the texts in the Translation Forum without the assistance of an interpreter. Their verbal translations were put into writing by the Recorder, who then checked the written texts directly with the monk-translator. One of the most respected and productive monk-translators was KURAMAJIVA (AD 344ï 413), who rendered over 300 volumes into Chinese. It was also after the arrival of Kuramajiva in China (AD 401) that detailed records were kept of the number of participants in the Translation Forums. The scale of forums presided over by Kuramajiva was particularly grand, frequently numbering over 3,000 participants; the norm for attendance at forums held by other monks seems to have been in the hundreds rather than thousands. Not every foreign monk active in this period, however, had mastered the Chinese language; some still relied completely on interpreters during forum sessions. Moreover, one cannot presume the existence of a written text as a basis for translation. Buddhist sutras were often learned verbally and memorized by the monks, who first recited the sutra in Sanskrit in the Translation Forum, and then proceeded to translate and interpret it in Chinese. In such cases, a Sanskrit version was recorded during the same forum as the Chinese version.
The third phase of sutra translation showed a marked departure from previous practices in that the processes of theological explication and translation became separated. The size of Translation Forums was reduced dramaticallyð normally no more than three dozen monks were involved. This is true of all forums held from the late sixth century onwards, including those presided over by the most prolific monk-translator in Chinese history, XUAN Zang (AD 602ï 64), a Chinese monk famous for his pilgrimage to India, who rendered over 1,300 volumes of sutras into Chinese. One major reason for the new translation practice was the increased linguistic and theological expertise of Chinese monks. Whereas almost anyone could join the old-style Translation Forums, the third-phase forums were highly selective: only monks or lay officials with special abilities were allowed to take part; all except those directly involved in the translation work were forbidden to enter the forum premises. Each participant was assigned a special duty, and the number of specialized posts increased to nine. Of these, the Polisher *(runwen)* was usually a government official noted for his literary ability; other posts were normally filled by monks. In the Song Dynasty (*c.*984), the government at one point established a Sanskrit school, recruiting some dozen pupils from various monasteries with the intention of fostering a new generation of Buddhist translators. However, the decline of Buddhism in India as well as a change in government policy led to a rapid decline in Buddhist translation activities towards the 1050s. The days of the Translation Forums were over, and the Buddhist translations done after this period were

the works of individuals rather than the collective efforts of a unique translation establishment.
Sutra translation provided a fertile ground for the practice and discussion of different translation approaches. Generally speaking, translations produced in the first phase were word-for-word renderings adhering closely to source-language syntax. This was probably due not only to the lack of bilingual ability amongst the forum participants, but also to a belief that the sacred words of the enlightened should not be tampered with. In addition to contorted target-language syntax, transliteration was used very liberally, with the result that the translations were fairly incomprehensible to anyone without a theological grounding. The second phase saw an obvious swing towards what many contemporary Chinese scholars call *yiyi* (free translation, for lack of a better term). Syntactic inversions were smoothed out according to target language usage, and the drafts were polished to give them a high literary quality. Kumarajiva was credited as a pioneer of this approach. In extreme cases, the polishing might have gone too far, and there are extant discussions of how this affected the original message. During the third phase, the approach to translation was to a great extent dominated by Xuan Zang, who had an excellent command of both Sanskrit and Chinese, and who advocated that attention should be paid to the style of the original text: literary polishing was not to be applied to simple and plain source texts. He also set down rules governing the use of transliteration, and these were adopted by many of his successors.

Missionaries and translation in China

The second wave of translation activities was also related to religious activities, in particular those of Jesuit missionaries who arrived in China in the late sixteenth century. The Jesuits, notably Matteo RICCI (1552ï 1610), decided that the best way to spread the gospels was to cultivate Chinaôs educated class. To this end, a large number of scientific works were translated into Chinese for circulation among scholars and government officials. Such works gained for the Jesuits a high respect from the government and the emperors, and as a result facilitated their missionary work. Missionary translation activities started shortly after Ricci arrived in China in 1583 and continued into the late seventeenth century. The missionaries active in China during that period numbered at least 70, all of whom produced translations: some were direct translations, others were compilations based on existing Western works. Of the 300-plus titles produced by the missionaries, over a third dealt with various branches of science.
Missionary translation activities had several characteristics. First, a number of missionaries were actually appointed to the Chinese court, or were granted special favours by the emperors for their services in the field of science. Second, many of the books were commissioned with specific purposes in mind. A typical example was the large number of books on astronomy translated from 1628 to 1635 by Johann Adam SCHALL von Bell (1519ï 1666) and Jacobus Rho (1593ï 1638) for the Ming government, which was in the process of revamping the Chinese calendar. Third, collaboration between missionaries and Chinese government officials was common; many works were co-translations. Some Jesuits enjoyed a particularly close relationship with a number of converted Ming Dynasty Chinese officials such as Xu Guangqi (1562ï 1633), Yang Tingjun (1557ï 1627) and Li Zhizao (1565ï 1630). The books on astronomy translated by Schall and Rho, for instance, were all polished by Xu.
The scientific works translated jointly by the missionaries and Chinese scholars/ officials fall into the following major categories:

(a) *Mathematics:* the pioneering work being Euclidôs *Elements*, with the first six chapters translated by RICCI and Xu. Other notable works include those of Archimedes and Pardies, and the Qing emperor Kangxi is said to have taken part in the translation of works by Pardies;
(b) *Astronomy:* Schall, who was commissioned by both the Ming and the Qing governments to assist in the preparation of

the new calendar, was the most prolific translator in this category;
(c) *Geography:* mostly in the form of annotated maps. Individual works on mineral resources and mining were also translated, notably Agricolaôs *De re metallica;*
(d) *Physics:* including such topics as hydraulic, mechanical and civil engineering. The best known title is *Qiqi tushou* (Illustrated Book of Miraculous Equipments), an amalgamation of materials gleaned from various European publications;
(e) *Religion:* the first extant translation of sections of the Bible was by Jean Bassett (1662ï 1702). The first translation of the Old and New Testaments into vernacular Mandarin was done by the Jesuit P.L. De Poirot (1735ï 1814). There were also several translations of the *Imitatio Christi* as well as translations of Catholic catechisms.

After the Papal suppression of the Society of Jesus, many Jesuits stayed on in China. Even when the government turned against them, they were protected by officials and Chinese converts and were generally able to continue with their translation and missionary work; a number of them continued to serve the Qing government. Jean-Fran- ois Gerbillon (1656ï 1730) and Thomas Pereira (1645ï 1708), for example, were appointed special Latin interpreters to a diplomatic mission to Nerchinsk, Russia in 1689.
The Jesuits, and later other missionaries, did not engage in one-way translation but were also instrumental in bringing the Chinese classics, and therefore Chinese philosophy, to Europe. Ricci translated the ófour Booksô (*Great Learning, Doctrine of the Mean, Confucian Analects* and *Mencius*) into Latin, while Nicolas Trigault (1577ï 1628) translated the ófive Classicsô (*Book of Songs, Book of Documents, Book of Changes, Book of Rites,* and *The Spring and Autumn Annals*), also into Latin. Some of the titles in the óBooksô and óClassicsô were later retranslated by mission-aries active in the Qing Dynasty. This led to heightened interest in Europe in all things Chinese, particularly in the seventeenth century.

The end of empire

In the early nineteenth century the trading incursions of the European powers, backed by military might, grew too insistent to be ignored by the Peking government, and Lin Zexu (1785ï 1850) was despatched to Canton in 1838 to put the foreigners in their place. It was his insight that óin order to control the foreigners we have to master their artsô that prompted the first official team of translators (four men schooled abroad) to tackle the English language. They translated excerpts from the local foreign press, such as the *Canton Register* (started 1827) and *Canton Press* (started 1835), and various English pamphlets on Chinese matters and international law. Their main achievement was *Haiguo tuzhi* (Geography of the Maritime Nations), published in 1844 and based on Murrayôs *Encyclopaedia of Geography* (1834).
Linôs mission eventually proved a failure, and after a series of military defeats the Manchu rulers agreed to found a College of Languages *(Tongwen guan)* in Peking in 1862. Students, first admitted in 1867, followed an eight-year course in languagesð initially English, then French, Russian and German -and natural and social sciences. Their primary role was in the field of diplomacy, but the College also translated and published books on law, politics and natural sciences. Their efforts in the field of law were the most substantial: law books translated included Wheatonôs *International Law,* the *Code Napoleon,* and Bluntschliôs *International Law.*
In the south, the Jiangnan Arsenal set up its own translation bureau in Shanghai in 1865. It both complemented and rivalled the Peking *Tongwen guan,* concentrating on technical manuals but also extending its scope to embrace a broad spectrum of Western sciences. The bureau was responsible for Chinese translations of standard Western works like Herschelôs *Outline of Astonomy,* J.D.Danaôs *System of Minerology* (1872) and Charles Lyellôs *Principles of Geology* (1873). Both the Peking and Shanghai bureaus employed foreign experts who had learned some Chinese, and several of them became known in their own countries as óChina handsô. The normal translation procedure was for the foreign

experts to translate and explain verbally to Chinese collaborators, who took their words down and made a draft version. Their manuscripts were then polished and improved stylistically by often monolingual Chinese scholars without further reference to the original. A number of Chinese translators employed by the bureaus, such as Li Shanlan (1810ï 82), were scientists in their own right and were therefore able to collaborate with the foreign experts as equals. The works by Herschel, Dana and Lyell were produced by such partnerships and had a long life as college textbooks.

Technical and scientific terms posed a particular problem. John Fryer, who served at the Jiangnan Arsenal for over 20 years, from 1867, explained their modus operandi (Xiong Yuezhi 1994:497): first a check was made to see if a term was in the existing literature or in use in trade circles; if not, a translation was invented, either by concocting a new character, borrowing a disused one, or by coining a descriptive term (for example ónourishing gasô for *oxygen* or ólight gasô for *hydrogen*), or by using polysyllabic phonetic representation. The invented term was then entered into a dictionary for later standardization. Despite this attempt at a system, variation was rife.

The above institutions, and several more besides, were set up and run by Chinese officials. Alongside them, the missionary bodies were also active. Apart from religious texts, they also translated and published works of general educational interest. The first to be set up was the London Mission Press in Shanghai in 1843. The most productive was the Society for the Diffusion of Christian and General Knowledge among the Chinese, established in Shanghai in 1887. By 1903 they were said to have published approximately 250 books. Their translation procedures were similar to those employed by the official bureaus, but their technical books in particular suffered from the explicatorôs lack of expertise and his Chinese collaboratorôs lack of understanding, and the majority of them were dismissed by Ma Jianzhong (1845ï 1900), the eminent Chinese linguist, as unreadable or unintelligible.

The third force in the translation of Western works was neither official nor foreign. It emerged in the 1890s and was composed of native intellectuals and spearheaded by political reformists, the best known of them being Kang Youwei (1858ï 1927) and Liang Qichao (1873ï 1929). To impress upon their compatriots the need to struggle if they did not wish to perish, they introduced the ominous lessons of other empires in world history (all previously unknown to the ethnocentric Chinese); they also undertook translations in the fields of politics and sociology as a way of ensuring national survival. By now, the leading intellectuals had realized that Western thought and skills had to be made their own. Not only the focus but the channel of translation shifted; Japanese became the chief source language, both for original works in that language and also for Japanese translations of Western works. The reasons were simple: Japan was a generation ahead of China in its absorption of Western knowledge and culture, and written Japanese used Chinese characters. Liang Qichao estimated that it took five to six years for a Chinese to gain a reading knowledge of European languages, but only months to acquire an elementary understanding of Japanese. The drawbacks of translating from Japanese were that it was often based on only this elementary grounding in the language, and that it added another filter for the original message to pass through, assuming, as was frequently the case, that the Japanese translation was based on an English translation of an original in another language.

The reformists were very much involved in the rapid growth of independent publishing houses in the period 1895ï 1900. Their newspapers and magazines carried translations of items from the foreign press, and published in instalments translations of longer works. The most prestigious of the newspapers were the *Shiwu bao* (The Times) in Shanghai, edited by Liang Qichao, and the *Guowen bao* (National Register) in Tientsin, ócedited by YAN Fu (1853ï 1921). Yan Fuôs translation of Thomas Huxleyôs long essay óEvolution and Ethicsô was first published in the *Guowen bao* in 1897 before being issued in book form under the title *Tianyan lun* (On Evolution).

This book was a milestone in Chinese translation history, both because its content (it popularized Social Darwinism) and style took

the educated world by storm, and because Yan Fu laid down in his preface the three desiderata for translation that have been quoted ever since, namely Faithfulness, Communicability and Elegance. Elegance derived from the language of classical antiquity as the medium of translation. Undoubtedly the right choice for its time, because Yan Fu had to win over the educated class who revered antiquity, the term has since been interpreted as ófreadabilityô. Yanôs desiderata have been useful as general guidelines, but his preface is not the theoretical treatise it was later made out to be. He made no attempt to define any of his terms or follow a logical progression. In his preface as well as his translations he cultivated elegance.

Yan Fu set new standards by the depth of his understanding of the English language (he had spent three years in England as a naval cadet) and the breadth of his knowledge (he appended extensive commentaries to his translations), but his ó*On Evolution*ô was not, and did not claim to be, a strict translation. Apart from being a loose rendering of the original, it incorporated some observations by Yan Fu himself. Yan went on to translate J.S.Mill, Herbert Spencer and Montesquieu in the same vein. After 1903, however, he swung towards literal translation, frequently revising his translations to ensure closer correspondence to the original. This had the negative effect of reducing intelligibility. In his last translations, from 1908 onwards, he reversed direction again, freely substituting material of his own for the original expositions. Thus Yan embodied in a single career the main translation trends of his age.

If Yan Fu can be considered the main translation figure in the field of philosophy and social science, the prize for fiction has to go to LIN Shu (1852ï 1924), his almost exact contemporary, and also from the coastal city of Fuzhou. Culturally an orthodox scholar, Lin Shuôs first venture into translation was fortuitous: it is said that it was the recent death of his wife, in 1897, that made him sympathetic to the sad story of Marguerite in Dumasô *La Dame aux cam®lias* and led him to cooperate with his friend Wang Shouchang in translating the novel. Lin Shu knew no foreign languages; he composed into classical Chinese what Wang translated to him orally. Considerable care, however, was given to revising the draft by Wang and Wei Han. The publication of ó*The life and death of the Parisian lady of the camelliasô* in 1899 was an instant success. Those who bought, read and praised it had no way of judging whether it was a good translation; they simply responded to the beauty of the writing. The story of a beautiful young woman dying a tragic death contributed to its popularity, as this line had always gone down well in China; the more abandoned she was the better. In 1901, Linôs translation of Harriet Beecher Stoweôs *Uncle Tomôs Cabin* was published under the title ó*The Black Slave Appeals to Heaven*ô; he had Wei Yi as collaborator and they were to form a lasting partnership. By 1911 (the year of the Republican revolution) Lin had translated over 50 books, and more than 100 more were to come before he died; he worked with many collaborators, over 20 in all, translating from English and French. Interestingly, the actual translators were completely overshadowed by the ócrewrite manô. Nevertheless, Lin Shuôs translations undoubtedly owed their popularity to his skill with words, and also to his discrimination: the leading contemporary scholar Qian Zhongshu has testified that despite their omissions and mistakes, the Lin Shu translations (he was referring particularly to Dickens and Montesquieu) have more wit and feeling than more ófaithfulô renditions which were published later. Lin was inclined to expand on emotive passages and cut description. He also contributed enthusiastic prefaces and analyses of the chief virtues of the original works, which no doubt increased their impact. The younger generation which later overthrew the tradition that Lin Shu held dear and discarded the use of the classical Chinese in which he excelled admitted that they were engrossed in and indeed enraptured by his translations. His vast output included several works that have enjoyed lasting esteem, among them works by Dumas, Dickens, Balzac, Defoe, Scott, Cervantes, Conan Doyle, as well as many contemporary best-sellers and potboilers: he rendered into Chinese whatever came to hand. He also did not maintain a consistent quality: most critics agree that the quality of his writing deteriorated seriously after the revolution of 1911.

Though Lin Shu used classical Chinese to translate/rewrite long novels, the customary medium for that genre in China was the vernacular (Mandarin). For creative fiction the vernacular remained the dominant medium, indeed the trend was reinforced by the desire of reformist authors to put their message across to the masses. Some translators also adopted the vernacular, particularly in the early 1900s, but either because they found the style too verbose, were inexperienced in using it, or assumed that the readership for translations did not consist of the masses, the standard medium until the May Fourth Movement (1919) remained a relatively simple form of literary Chinese.

All the while, however, a cultural revolution was brewing, the most obvious manifestation of which was the use of Mandarin in all kinds of writing, rather than just writing designed for entertainment. So it was no coincidence that the Mandarin version of the complete Union Bible was also published in 1919 (see Wickeri 1995). If anything, the Bible translators were under greater democratic pressure than the new generation of cultural reformers to use a written language that reflected ordinary speech. The *Wenli* (i.e. classical language) Union Bible published in the same year soon receded from view, whereas the Mandarin version survived to become the standard text for Chinese Christians.

The twentieth century

The May Fourth Movement, with its agenda of óinstallingô a new culture in China, naturally accelerated the importation of Western writings in both original and translated forms. Previous translations, though produced in considerable numbers, had proceeded randomly in terms of choice of material. The new generation of intellectuals, almost all of whom seem to have engaged in translation, some on a massive scale, were much better educated in foreign cultures by virtue of having studied abroad or attended missionary schools in China; they were able to concentrate on works which enjoyed recognition in their own countries. The various vernacular language magazines that sprang up all had their own bias, but between them they more or less covered the map of the civilized world. It has been estimated that literary works from over 30 countries were translated in the 1920s, with the English-speaking countries significantly dropping down the league table to a position below Russia and France, on account of their conservatism (Chen Yugang 1989:95).

Political motivations also lay behind the increase in the translation of Soviet and other revolutionary literature in the 1930s, when the Chinese Communist Party transferred its emphasis from armed uprising to propaganda. The liberal left continued with its own programme of work, however, with perhaps the best expression of its aspirations being the launching in 1935 of the grand plan for a World Library, intended to encompass the ancient, medieval and modern literature of all major countries. The nationôs top translators were recruited, and under the general editorship of Zheng Zhenduo (1898ï 1958) in Shanghai the Library published in 1935ï 6 over 100 classics from a dozen different countries. It is important to stress that most of the best creative writers of the age lent their skills to translation, a fact that made for at least very readable products.

In the 1930s, the debate over translation principles that had begun in the 1920s rumbled on, the poles of contention as ever being ófidelityô vs. ólicenceô. In addition to the standard argument in support of fidelity, namely that the native features of the source text ought to be retained, there now emerged the additional, target-oriented objective of appropriating from European languages through translation wording and grammatical devices that the Chinese language was said to be in need of. This view was favoured by leftists who had the jargon of Soviet ideologues to contend with: with intelligent rephrasing being formidably difficult, they wereð not surprisinglyð inclined to mirror the original wording. The majority however gave more weight to the aesthetics of the Chinese language. Among those who argued the case for aesthetic licence was Lin Yutang (1895ï 1976), who translated more from Chinese into English than the other way round. There had been a few pioneers of Chinese-English translation around the turn of the

century, like Su Manshu (1884ï 1918) and Gu Hongming (1857ï 1928), but it was not until the 1930s that the traffic in this direction was of any consequence.

The war with Japan, which broke out in 1937, disrupted large projects like the World Library, but individual efforts were still very fruitful. Many nineteenth-century European novels were ably translated or retranslated, but perhaps the noblest effort of the war period was that of ZHU Shenghao (1912ï 44), who literally gave his life to translating the complete plays of Shakespeare. He finished 31 plays before he died, starting with *The Tempest* in 1936. Zhuôs translations were in prose; his goal was intelligibility without simplification and, above all, speakability. His *Complete Plays* was published as a set in 1947, and reissued, with supplements, as *The Complete Works of Shakespeare* in 1978. Following in his footsteps, LIANG Shiqiu (1902ï 87) also translated the complete works of Shakespeare singlehanded in Taiwan, in a more scholarly vein. Another dedicated translator was Fu Lei (1908ï 66), best known for his translations of Balzac into rich and vibrant Chinese.

Under the Peopleôs Republic, the Soviet Union was the chief source of works for translation to begin with, but the literature of the Third World (Asia, Africa and Latin America) came to enjoy unprecedented attention. At the same time, the translation of Chinese works into other languages was stepped up through the agency of the Foreign Languages Press (set up in 1950), where native translators worked together with foreign experts. Perhaps the highest level of attention was lavished on *The Selected Works of Mao Tse-tung* (Mao Zedong), but a great many ancient and modern classics were also translated into several European languages. The doyens of translation into English were Yang Hsien-yi (Yang Xianyi) and Gladys Yang. After the cultural famine of the Great Proletarian Cultural Revolution (1966ï 76), there was an explosion during the 1980s (particularly 1982ï 86) in the translation of foreign works, right across the board from academic treatises to best-sellers, mainly from English. The quality of these translations has been uneven. The tide of published translations subsided noticeably in the late 1980s because of the financial as well as political constraints faced by publishers.

The state-supported Translators Association of China was set up in 1982 and publishes the bimonthly ócChinese Translators Journalô (in Chinese).

Training

The first extant record of a national school of foreign languages in Chinese history is of the National Academy of Persian (Huihui guozi xue), set up during the Yuan (Mongol) dynasty in China. Students were recruited from the upper classes of society and trained to be government translators and interpreters of Persian, which was the most important foreign language for the Mongols outside China in terms of their trade and military activities. There are no extant records of the academyôs syllabus. The College of Languages, set up by the Manchu government in 1862, was the first multilingual Chinese academy devoted to the training of European language experts and translators. It offered English, French and Russian streams in an eight-year course covering Chinese and foreign languages, translation and such subjects as world history and geography, mathematics, international law, astronomy and economics. German was introduced in 1888 and Japanese in 1898. There were similar regional academies in Canton and Shanghai where the best students were sent to the College of Languages to continue their studies. After functioning independently for 40 years, the College was incorporated into the National Capital University, the forerunner of Peking University. The responsibility of translator/interpreter training was taken over by the College of Interpreters (Yixue guan) which offered five-year courses in English, French, Russian, German and Japanese. The ógeneral studiesô subjects were similar to those offered at the College of Languages.

After the establishment of the Chinese Republic in 1911, there was no established policy regarding translator/interpreter training, and most practitioners were self-trained. Under the Peopleôs Republic of China, in-service training is provided to those chosen to work in foreign affairs-related government departments. As of the mid-1990s,

translation/interpreting has not yet emerged as an academic discipline in China, though some translation courses are offered as part of foreign language degrees. In Hong Kong, the training of simultaneous interpreters began in the mid-1970s to cater for the governmentôs bilingual conference needs. Training is again in-service and provided by the government. However, some basic training in conference interpreting has been made available to university students in Hong Kong since the mid1980s.
The first university degree course in trans lation offered by a Chinese community was the BA in Translation started in 1974 by the University of Hong Kong. By 1994, under-graduate and postgraduate degrees in translation were being offered by five universities in Hong Kong, and an MA course in Translation/ Interpreting has been running at GITIS, Fujen University in Taiwan since 1988.

Further reading

Cao Shibang 1986; Cheng Yugang 1989; Hung 1996; Jiang Wehan 1987; Ma Zuyi 1984; Chan and Pollard 1994; Xiong Yuezhi 1994.

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Biographies

KURAMAJIVA (344ï 413). Kuramajiva became a monk at the age of seven, when his mother, an Indian princess, decided to take the monastic vow. At 20, he was a renowned teacher of the Larger Vehicle school of Buddhism. As a result of his fame, Kuramajiva was captured by the Chinese army which invaded his country, and he learned Chinese as a captive. He was assigned the task of translating Buddhist sutras, assisted by some 800 monks, and produced over 300 volumes.
LEGGE, James (1814ï 97). A Scottish missionary, Legge was sent to head the Anglo-Chinese College in Malacca in 1939 and moved to Hong Kong with the college in 1843. During his 30-year stay in Hong Kong, he undertook the translation of the Chinese canonical works, *The Four Books* and *The Five Classics*, with the help of the Chinese scholar Wang Tao. The translations were published in 28 volumes under the collective title *The Chinese Classics* in the 1860s. Legge returned to Britain in 1873, where he became Professor of Chinese at Oxford University.
LIANG Shiqiu (1902ï 87). Liang Shiqiu was born and educated in Beijing before he went to the United States for undergradute and post-graduate studies at the universities of Colorado, Harvard and Columbia. He returned to China in 1926 with an MA in English literature and started lecturing at a number of Chinese universities, including Peking University. It was also at this time that he started work on rendering the complete works of Shakespeare into Chinese, a task which took him half a century to complete. At the time of the Communist takeover in 1949, Liang left mainland China for Taiwan, where he continued his academic and translation work. Besides translating the complete plays and sonnets of Shakespeare (37 volumes) and other literary works, Liang was also the compiler of an English-Chinese dictionary.
LIN Shu (1852ï 1924). Born to a poor farming family in the Fujian province in southern China and educated by local tutors, Lin Shu passed the second degree of the Imperial civil examinations but never managed to make the third degree and was thus denied an official career. Like so many young men of the time, he was deeply concerned about the foreign encroachment on China and twice petitioned high-ranking officials on the matter. In 1897, at the suggestion of Wang Shouchang, Lin started his first translation of a Western novel into Chinese. Since Lin did not know any foreign languages, Wang, who knew French, was his collaborator. Thã resultant translation of *La Dame aux cam®lias*, rendered in elegant classical Chinese, was an overnight success and marked the beginning of Linôs 20-year career as Chinaôs most prolificð and arguably most influentialð literary translator of foreign literatures. Lin co-translated with over a dozen collaborators, the most notable among them being Wang Shouchang (French), Wei Yi

(English, including five Dickensian novels), and Chen Jialin (English). Linôs translations ranged from short stories to full-length novels, from romances to classics of English, French and Russian literature. His known translations amount to nearly 200. Many of the great writers of early twentieth-century China were introduced to foreign literatures through the works of Lin Shu.

RICCI, Matteo (1552ï 1610). Ricci entered his novitiate in 1577 in Rome and was ordained in 1580 in Goa. In 1582 he was sent to Macao, where he learned Chinese, and a year later, with the help of local officials in Canton, he set up the first mission station in mainland China. Ricci initially adopted the attire of Buddhist monks, only to exchange it for that of Confucian scholars once he discovered the low social standing of the former. The Chinese terms instigated by Ricci for the Catholic priest during this periodð *shenfu* and *siduo*ð are still in use today. It was Ricciôs ambition to preach in the Chinese capital Peking, and in 1601 (his second attempt) he succeeded in obtaining imperial sanction for his missionary work and was granted a monthly stipend. In 1606ï 7, he started collaborating with the *Hanlin* Academician Xu Guangqi, whom he first met in Nanjing in 1600, on the translation of Euclidôs *Elements.* He also played an important part in the translation or compilation of four other works on arithmetic and astronomy. No other missionary achieved a status comparable to Ricciôs among the Chinese literati.

SCHALL von Bell, Johann Adam (1592ï 1666). Entered the Society of Jesus in 1611 and volunteered for missionary work in China, arriving in Peking in 1623, where he quickly established himself as an authority on astronomy. In 1630 he was assigned to work in the Chinese governmentôs calendrical bureau headed by Xu Guangqi and, in collaboration with Rho and a number of Chinese assistants, translated and compiled a large number of basic works on astronomy and mathematics. Besides his contribution towards the new calendar, Schall also translated Agricolaôs *De re metallica* and composed a book on the making and use of cannons. Schall stayed in Peking after the fall of the Ming dynasty in 1644, and the Manchu government speedily appointed him head of the astronomical bureau. In 1658 he was given the title of an honorary First Rank Official, the highest a foreigner had ever achieved in recorded Chinese history. A prolific translator and compiler of works on astronomy, mathematics, and calendrical work, Schall also wrote a number of treatises for Chinese converts. His longest work written in a European language was his memoirs.

WALEY, Arthur (1889ï 1966). Arguably the most famous English translator of Chinese and Japanese literature, Waley won a scholarship to Kingôs College, Cambridge at the age of 17 but was forced to drop out of university because of bad eyesight. He joined the British Museum in 1913 and taught himself Chinese and Japanese in order to catalogue paintings in the British Museum collection, which often came complete with poems. His first translations of Chinese poetry were published in the Bulletin of London Universityôs newly established School of Oriental Studies, then collected as *A Hundred and Seventy Chinese Poems* (1918). They were soon followed by a collection of Japanese poems (1919). Thus began a life-long career in the translation of oriental literature to which Waley devoted himself as a private scholar after he resigned from the British Museum in 1929. A respected poet in his own right, Waley will be remembered on the Chinese side for his translations and studies of classical poetry from the earliest examples down to the eighteenth century, but he also translated vernacular literature, including *Monkey* (1943), one of the worldôs greatest comic novels.

XUAN Zang (602ï 64). Original name Chen Wei, the youngest son of a retired government official of the Siu dynasty. He became a monk at the age of 13 and started preaching soon afterwards. During the years of dynastic change (the Tang dynasty replaced the Sui in 618) Xuan Zang travelled through several

provinces preaching and learning sutras. At that time the sutras were open to extremely diverse interpretations, and Xuan Zang vowed that he would travel to where Buddhism originated to learn the truth. He left the Chinese capital Changôan in 621 and did not return until 645. The 25 years of his itinerary were spent visiting major temples on his way to India and in the various sub-continental states, where Xuan Zang learnt Sanskrit and studied the most important Buddhist sutras under the guidance of renowned monks. Upon his return to China, he was commissioned by the Emperor Taizong to record his experiences in foreign lands. The resultant book, *Da Tang xiyu ji* (Great Tang Record of the Land to the West), is an important source in the study of Sino-Indian communication. Xuan Zang devoted the remaining 20 years of his life to translating Buddhist sutras into Chinese; his translations totalled over 1300 volumes, and he also established basic translation rules which were followed by many monk-translators who came after him. Many of his translations, such as the óHeart Sutraô, are still used by Chinese Buddhists today. Xuan Zang is considered the founder of the Larger Vehicle *fa xiang* school of Chinese Buddhism.

YAN Fu (1853ï 1921). Yan Fu was a native of the Fujian province in southern China. He enrolled at the Fujian Naval Academy as a student cadet at the age of 13 and worked in the Chinese navy after graduation. At the age of 24 he was sent by the Chinese government to the Naval College at Greenwich, Britain, from which he graduated in 1879. Upon his return to China, Yan was appointed to teaching, and later, administrative positions in the Chinese naval academies. At the same time, he continued his study of Western philosophical and sociological works in the hope that such knowledge would contribute to the strengthening of China. In 1895 he began the translation of Thomas Huxleyôs *Evolution and Ethics.* The book was published in 1898 and became the rallying point for many reform-minded Chinese. Yan left the navy in 1900 and in 1902 joined the Translation Bureau (part of the forerunner of Peking University) in Beijing. He worked as an academic and a translator while undertaking various government appointments until 1911, when the Qing government was overthrown.

Though Yan Fuôs translations had a huge social impact during his lifetime, it is his translatorôs preface to *Tianyan lun (Evolution and Ethics)* which has left the deepest mark on translation studies in China. The translation criteria as set out in this preface, namely fidelity, comprehensibility and elegance, have passed into the laymanôs vocabulary and are still held up by many Chinese scholars as golden rules.

ZHU Shenghao (1912ï 44). Born and educated in Chinaôs Zhejiang province and accepted into Zhijiang University at the age of 17, Zhu read Chinese literature and English. He graduated in 1921 and joined the Book Company in Shanghai as an English editor. At the age of 23 he started translating *The Tempest* into Chinese, with the understanding that the World Book Company would publish his complete translations of Shakespeareôs plays. The outbreak of the Sino-Japanese War shattered Zhuôs translation schedule; his manuscripts were destroyed when he escaped from Japanese-occupied Shanghai. Zhu later returned to the Shanghai foreign concessions to resume his translation work, only to find himself on the run from the Japanese again with the outbreak of World War Two, and his manuscripts were again destroyed. In failing health and stricken circumstances, Zhu worked on his translations of Shakespeare until his death in December 1944. He translated a total of 31 plays, all of which were published posthumously.

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Czech tradition

Czech is a West Slavonic language. Typologically, it is an inflecting language whose word-endings perform a variety of functions and in which word order usually plays a grammatical role. These characteristics are shared by the

closest West Slavonic neighbour of Czech, namely Slovak.
Czech written records go back to the tenth century. Between the tenth and the twelfth centuries, the language underwent a rapid development. Literary Czech crystallized on the basis of fourteenth-century Central Bohemian dialects. It was significantly influenced by the work of the Czech thinker and religious reformer Jan Hus (born *c.*1372, burnt at the stake 1415), who was rector of Prague University. Lexical codification of the language took place in the sixteenth century. The modem language shows an internal stratification into literary Czech (universally used in writing and, in a spoken form, in public communication) and conversational Czech, with original local dialects having coalesced into interdialects. The most widespread of these is known as *obecn§ ļeġtina* or ócommon Czechô. The spoken form of literary Czech has now adopted some of the features of *obecn§ ļeġtina* and is consequently showing greater flexibility than standard literary Czech.

The Middle Ages

The earliest written evidence of interlingual contact on the territory of the present Czech Republic consists of Old Slavonic translations from Greek, dating from the second half of the ninth century. These are preserved largely in fragments and suggest that the Byzantine culture had some influence in the area, though this influence does not seem to have lasted long.
Latin became the principal cultural medium around the eleventh century and, consequently, the main source language in translation. The kinds of text translated during this period were primarily ecclesiastical and liturgical, but some texts on Church law were also translated.
Typical of the turn of the thirteenth and fourteenth centuries are free adaptations of Latin legendary and apocryphal material, such as the apocryphal legend of Judas. Czech hagiography of the period was also greatly influenced by a collection of the lives of the saints known as *Legenda aurea.* Also dating back to this period is a Czech version of the *Alexandreis,* a poem consisting of 10 books in hexameter written around 1180 and attributed to Gaultier de Lille. The Czech version is based on a Latin translation of a French text and perhaps also on a German version produced in Bohemia.
From the thirteenth century onwards, as interest in German culture spread among the Czech nobility, German epics of chivalry began to be translated. These were serious epics which portrayed chivalry as a noble pursuit. In the second half of the fourteenth century, translation turned to German texts of entertaining rather than serious tales of chivalry, mainly medieval Celtic and German themes with amorous motifs. From the 1360s onward, prose translations also began to be made of various genres of spiritual epic texts, with German as the main source language still. These were biblical and apocryphal stories, eschatological subjects, so-called ôhell novelsô about the struggle between the Devil and God. *Troj§nsk§ kronika* (The Trojan Chronicle), a Czech translation and adaptation of the Latin *Historia Troiana* by Quido de Columna, was the first printed book in Czech (*c.*1470). The most important Czech translator of the second half of the fourteenth century was Tom§ġ Ġ‡²tnÎ ze Ġ‡²tn®ho (*c.*1333ï 1409), who translated religious and philosophical literature from Latin.

The age of Humanism and Counter-Reformation (fourteenth to seventeenth centuries)

The fourteenth and fifteenth centuries witnessed a turning point in the development of the Czech language. Archaic structural elements were abandoned and Czech orthography was modernized. As a result of reformist endeavours, Latin also ceased to be the exclusive liturgical language around the beginning of the fifteenth century and liturgical texts in Czech translation began to be introduced into the Order of Service. During the first decade of the fifteenth century, further Czech translations were made of biblical texts. The first complete Czech translation of the Bible was printed in 1488.
Humanist translations from Latin represent two basic types of the artistic literature of the day. On the one hand, there is the detached

style characteristic of some legendary accounts, for example the legend of St Procopius, and on the other a clear echo of courtly poetry, a passionate lyricism, and a blend of worldly eroticism and mystical ecstasy as can be seen in accounts of the legend of St Catherine of Alexandria. Apart from legends and biblical texts, the Czech Humanists also translated the works of ERASMUS of Rotterdam (see DUTCH TRADITION), the Latin classics, Greek authors, and the writings of the Fathers of the Church. One important translator of the period, Viktorin Kornel ze Vġehrd (1460ï 1520), advocated the classical principle of *sensum de sensu,* giving priority to producing a functional translation in the spirit of the target language. Zikmund HrubĨ z Jelen² (also known as Gelenius: 1497ï 1554), a book publisher, brought out in 1537 and 1544 a comparative Latin-Greek-German-Czech dictionary by the title *Lexicon symphonum.*

The second half of the sixteenth century witnessed a flourishing of Czech literature among the urban mercantile class. Translations of classical and contemporary literature were undertaken, as well as translations of more specialized material from the natural sciences and the humanities. The source languages were predominantly Latin and German. Valuable aids to translation were also produced, including such lexicographical works as the Latinð Czechð German *Nomenclator tribus linguis* (1597) and the Czech-Latin ð Greekð German *Silva Quadri-linguis* (1598), both compiled by the Czech Humanist Daniel Adam z Veleslav²na (1546ï 99). A major new version of the Bible, known as the *Kralice Bible*, was published between 1579 and 1594.

During the Counter-Reformation (from the second quarter of the seventeenth century), the majority of translations were of hagiographical literature, written by the Jesuits to consolidate the influence of the Catholic Church. They included translations of various writings on the cult of the Virgin Mary. One of the most popular translations of that period, reprinted many times during the seventeenth and eighteenth centuries, was a book of hymns rendered metrically by JiŚ TŚanovskĨ (1592ï 1637) from German spiritual songs by Martin LUTHER (see GERMAN TRADITION).

The eighteenth and nineteenth centuries: the age of Czech National Revival

Literary translation into Czech flourished again in the eighteenth century, and translations were made of German classical works, of rococo and Anacreontic poetry. English and French literature were translated via the medium of German. Ballads and stories were translated from German, sometimes via intermediate versions in Polish. This period also witnessed an increased interest in historical prose and in drama. The works of the German dramatists Gotthold Ephraim Lessing and Friedrich von Schiller were translated from their originals, those of Shakespeare and Moli¯re via German.

The National Revival programme was essentially one of enlightenment, and translation therefore tended to focus on topics which were accessible to the masses. The translations were intended to inspire a nation whose self-confidence had suffered during the Counter-Reformation, when the push for reCatholicization supported by the Habsburg Empire had gone hand in hand with a vigorous programme of Germanization. The great works of world literature, especially poetry, were translated in order to make them part of the cultural repertoire available to the masses. The most significant translator of the early nineteenth century was Josef Jungmann (1773ï 1847), one of the leading representatives of the Czech movement of National Revival. He translated from English, French, German and Russian. From German, he translated mainly Goethe and Schiller, and from Russian the anonymous medieval epic *The Lay of Prince Igor.* Jungmannôs five-volume Czech-German Dictionary (1834ï 39) was also a valuable contribution to translation practice. He is, however, best remembered for producing the first Czech version of Miltonôs *Paradise Lost* (1804, published 1811). In his translations, Jungmann enriched the Czech language by his use of neologisms, archaisms and borrowings from other Slav languages. His translation of Chateaubriandôs *Atala* (1805) demonstrated the potential of modern poetic Czech in a way that had not been demonstrated before.

At the beginning of the nineteenth century, translation lay at the centre of a number of disputes, especially those concerning the legitimacy of old-fashioned lexical elements introduced by Humanists and the scale of lexical borrowings from Polish and from the southern and eastern Slavonic languages. Another topic of dispute was prosody. The leading Czech linguist of the day, Josef DobrovskÏ (1753ï 1829), demonstrated the unsuitability of quantitative metre for poetical writing in Czech; nevertheless this survived in translations from Latin and Greek poetry to the end of the last century.

The second half of the nineteenth century witnessed a rapid development of Czech literary and cultural life, including literary translation. A new attitude to foreign literatures was championed by the ómayô group (named after the almanac *May*), whose members believed in a democratic, sometimes radical-democratic, approach to progress. Translations began to account for a growing proportion of the literary output. In addition to ancient literature, translations now covered contemporary writing in all major languages: works by Gogol, Pushkin, Victor Hugo, Cervantes, Robert Burns, Byron, Shelley, Mickiewicz, Heine, Pet¹ fi, and many more were translated into Czech. The May group focused on literature which was attractive in form and subject; they therefore tended to disregard many important poets and prose writers, such as Lamartine, Alfred de Vigny and Alfred de Musset. They also deliberately avoided translating from German sources in an attempt to free Czech literature from its entrapment in the German cultural sphere. At any rate, educated Czechs were able to read German literature in the original.

In the last quarter of the nineteenth century, known as the óLum²r periodô after the periodical *Lum²r*, literary translation flourished as never before. The writers grouped around the periodical were cosmopolitans and were particularly active in translating poetry. Most prominent among them were the poets Jaroslav VrchlickÏ (1853ï 1912) and Josef V.Sl§dek (1845ï 1912). In VrchlickÏ ôs colossal î uvre as a translator, the Romance literatures predominated, especially French and Italian literature. He also translated from English and German, but his translations of English poetry were limited compared to those done by Sl§dek, whose favourite poet was Robert Burns. In addition to English poetry, Sl§dekôs greatest achievement was that he translated 33 plays by Shakespeare and thereby enriched the Czech stage enormously. Between them, the various translators of the Lum²r group provided Czech readers with a rich picture of contemporary literature in the major languages of Europe. Czech translations of Balzac, Dickens, Dostoyevsky, Flaubert, Goncharov, Maupassant, de Musset, Walter Scott, Thackeray, de Vigny, Zola and many others appeared very shortly after the publication of the originals. At the same time, works from less widespread European languages (such as those by Ibsen and Preġeren) and from oriental languages were also translated into Czech.

Towards the end of the nineteenth century, several scholars began to express their misgivings about VrchlickÏ ôs method of literal translation: it was felt that poetry translation needed to free itself from a slavish dependence on the form of the original. A greater freedom in this respect can be found in the work of Julius Zeyer (1841ï 1901) who translated from a variety of languages. The debate on literary translation, initiated by the Modernist movement in the 1890s, continued with minor interruptions even after World War One, perhaps until the late 1930s, with many outstanding writers, translators and literary scholars taking part in it.

The twentieth century

Developing the theoretical framework: The Prague School

The impulse for developing a modern theory of translation in general and of the translation of poetry in particular came from the Prague School, a group of scholars who were interested in poetic language as an autonomous mode of speech whose aesthetic function is directed at the linguistic sign itself. Their theory of poetic language strove from the outset for exactitude and formalization, but it did not operate with mathematical or statistical methods in the strict sense. It is therefore sometimes referred to as a ópre-statisticalô

theory of poetic language. Demands by members of the Prague School around 1929 for elaborating the principles of a synchronic description of poetic language, an area they claimed was still neglected by linguistics, were already being addressed in a number of important publications by Roman Jakobson (1896ï 1982), including *O cheshskom stikhe* (óOn Czech Verseô, 1923) and *Z§klady ļesk®ho verģe* (Foundations of Czech Verse, 1926), as well as some studies by Jan MukaŚovskÎ (1883ï 1975). In the 1930s, MukaŚovskÎ published a number of studies on the structural characteristics of specific features of poetic language. He also developed a theory of poetic naming which does not confine itself to metaphor but attempts to account for a continuous transition between the two categories of descriptive and metaphorical naming. Generally speaking, MukaŚovskÎôs theory of poetry marked the beginning of a departure from the emphasis on formalism and on a static understanding of the separate components of the poetic text. This is particularly evident in *Kapitoly z ļesk®poetiky* (Chapters from Czech Poetics, MukaŚovskÎ 1941).

In parallel with the development of a struc-tural theory of poetic language, attempts were also made to develop a theory of the translation of poetry. The stimulus for a functional understanding of translation came from the founder of the Prague Structuralist School, Vil®m Mathesius (1882ï 1945) in his article óO probl®mech ļesk®ho pŚekladatelstv²ô (On the problems of Czech translation, 1913). Among other significant studies in this area, mention should be made of Jakobsonôs essay óO pŚekladu verģŢô (On Verse Translation, 1930). Jakobson (1930) discusses differences in the semantic import of iambics in Czech and Russian and advocates the need for a functional reshaping of the metre of the translated text. This emphasis on the functional role of linguistic elements in the translated text proved highly influential and was adopted in the 1920s and 1930s by the leading practitioners of translation, resulting in many fine renderings of major works. Otokar Fischer (1883ï 1938) translated from German, English and French and expressed his belief in the Functionalist approach in his study óO pŚekl§d§n² b§snickÎch dəlô (On Translating Works of Poetry, 1929). Fischerôs first major translation was of some of the writings of Friedrich Nietzsche (1914). Among his numerous translations, a special place is held by his epoch-making translation of Goetheôs *Faust* (1928) and his selections from the work of the French poet Fran- ois Villon (1927). Another milestone in the translation of poetry was the translation of Apollinaireôs *Zone* by Karel Ļapek (1890ï 1938), better known as a dramatist and prose writer. In fact, since the 1920s, and right up to the present day, many outstanding Czech poets have continued to devote themselves to the translation of French poetry in particular. Modern translations of the poets of antiquity have also continued to be undertaken, for example by classical scholars such as Otmar VaŔornÎ (1860ï 1947), Otakar Jir§ni (1879ï 1934) and Ferdinand Stiebitz (1894ï 1961).

The structuralist theory of poetic language proved valuable not only in providing a frame-work for developing a theory of poetry translation, but also in guiding the practice of translation in general and the translation of poetry in particular. Applied to bilingual communication, the functional view of language led to an emphasis on ófunctional equivalenceô, stressing the relationship of the translated text to its receptors. In the translation of poetry, it marked the end of the mechanical copying of the formal features of the original. In addition, the development of exact methods for the analysis of poetic language meant that translation, in turn, began to be understood in terms of interpreting complex verbal signs in specific communicative contexts, and this led to a move away from irrational and subjective approaches.

The 1950s saw a revival of interest in translation theory, especially in the work of JiŚÍ LEVY (1926ï 67), published in book form as *UmĚn² pŚekladu* (The Art of Translation) in 1963. Although his method of analysis is usually described as literary, Levy succeeded in including in it and utilizing the findings of quantitative analysis andð in the context of contemporary western theoryð fully linking up with the Prague School. JiŚÍ LevÎôs major contribution to the modern theory of poetry translation was his application of the methods of the exact sciences. With remarkable acuity,

he pinpointed the main problems of poetry translation and in many respects marked out the lines along which future research would proceed. It was also largely due to him that, even during the period of pro-Soviet political orientation, Czech theoreticians and practitioners of translation rejected the Soviet tenets, which approached translation, especially that of poetry, from the point of view of formal correspondence. This is evidenced by the large number of outstanding translations of poetry and prose during that period; among these special mention should be made of the translations of American and Russian poetry by Jan Z§brana (1931ï 84). Modern Czech translation theory proceeds from the work of JiŚ Levy, but endeavours to give greater weight to linguistic issues, increasingly turning its attention to exact methods of analysis of poetry translation.

Translation activity during the twentieth century

Despite the theoretical emphasis on the translation of poetry, the bulk of translation and publishing shifted towards prose by the beginning of this century. Major English, French and German works of realism were translated, along with Nordic, Slavonic, other Romance, and even Asian and African works of literature. This broad spectrum of translation was supported by the establishment of programmes in linguistics at Charles University in Prague and at the University in Brno, founded in 1918. Direct translations from oriental languages, for example the work of Rabindranath Tagore from Bengali, began to appear in the 1930s.

Typical of Czech translation work between the wars was an increased interest in American literature. With a few exceptions such as Mark Twain and Jack London, nineteenth century American literature had until then been reaching Czech readers with a delay of at least one generation. Interest in contemporary American literature was so lively in the Czech Lands in the 1920s and 1930s that many novels appeared in translation very shortly after the publication of the English originals. The most successful American author in Czech translation was Upton Sinclair, many of whose novels were published from 1906 onwards. Also successful in Czech translation were Willa Cather, Theodore Dreiser, Scott Fitzgerald, Sinclair Lewis, John Dos Passos, John Steinbeck, Thornton Wilder and, among dramatists, Eugene OôNeill. In the 1930s, anglophone literature was translated by the disciples of the Prague School linguist Vil®m Mathesius (Aloys Skoumal, 1904ï 63, and ZdenÏk Vanļura, 1903ï 74) and those of Otokar Fischer (including Erik A. Saudek, 1904ï 62, whose translations of Shakespeare are considered outstanding). Russian literature of the Soviet period was represented between the wars by the poets Demyan Bedny, Vladimir Mayakovsky, and later Aleksandr Blok. Interest was shown also in novels and short stories with a civil war theme, such as those by Konstantin Fedin, Vsevolod Ivanov, Isaak Babel, Boris Pilnyak and Leonid Leonov.

Despite ideological constraints imposed by the ruling regime, the period from 1948 to 1989 witnessed a considerable increase in translations. Publishing policy, with financial support from the state, made it possible to bring out not only tendentious literature, but also translations of valuable (though not necessarily commercially viable) titles of world literature. During the past 30 years, translations into Czech have been published from 55 languages, not counting the major international languages. Direct translations have also been made from many lesser European languages, such as Flemish, Welsh, Icelandic, Lusatian Sorbian, Yiddish, Macedonian and Catalan. There exist now many direct translations of classical and contemporary works from Arabic, Chinese, Indonesian, Japanese, Korean, Farsi, Vietnamese, several languages of India (such as Bengali, Hindi, Hindustani, Malayalam, Marathi, Punjabi and Tamil) and from such exotic languages as Swahili, Cakchiquel, Quich®, Yucatec and Iniktihet. Nor has the literary heritage of the dead languages, such as Accadian, Assyrian, Aztec, classical Greek and Latin, Hebrew, Sanskrit and Sumerian, been forgotten.

One of the negative phenomena, especially in the 1970s and 1980s, was the marked spread of the translation of poetry with the aid of óinterlinearô or word-for-word translations; this was justified theoretically by the argument that poetry could only be translated by a poet. The

real reason, however, was political rather than cultural, in that this practice followed what had become the norm in the former Soviet Union. On occasions, the collaboration between a linguist and a poet has undoubtedly resulted in fine translations, but in most instances this practice has not enriched the storehouse of Czech translation of foreign poetry.

After 1989, the great turning point in the political orientation of the Czech Republic and the switch to a market economy resulted in fundamental changes in the patterns of publishing translated literature. On the one hand, there was the definitive removal of ideological barriers, but on the other there was the loss of state subsidies. In the field of translation this meant a marked commercialization of the book market and a temporary decline in publishersô interest in more demanding genres, especially poetry. The boom in publishing commercially viable material, translated primarily from English and German, has inevitably attracted professionally less competent translators, though the high standard of translation into Czech has more or less been maintained.

Czech culture has at all times maintained a lively interest in what is happening abroad. In literary translation, this has meant that virtually every generation has made its own, sometimes more than one, translation of outstanding works of world literature. A small illustration of this is the fact that there exist 13 published Czech translations of Edgar Allan Poeôs poem ŏThe Ravenô.

Non-literary translation

Unlike literary translation, commercial, medical, scientific and technical translation did not become the subject of academic study in the Czech Republic though it was, of course, practised (if on a limited scale) by specialists in their fields between the two wars. With the professionalization of translation after World War Two, it became more common to employ non-literary translators in the translation departments of industrial and commercial enterprises, although of course many continued to work freelance in much the same way as literary translators. In 1989, when the country adopted a market economy, non-literary translation naturally gained in importance as it was recognized as a saleable commodity. At the same time, translation agencies were set up and individual translators of commercial texts began to work through them.

Interpreting

In the First Republic (1918ï 39), members of ethnic minorities had the right to plead in lower courts in their own language. Official (or authorized) interpreters were therefore needed in these and similar institutions, though they were not at the time strictly ŏprofessionalô nor, as a rule, full-time interpreters. Interpreters were also used at the diplomatic and governmental levels. After World War Two, in the 1940s and 1950s, simultaneous interpreting was provided primarily by the following categories: wartime ®migr®s (English), Jewish survivors of the concentration camps (German), second-generation Russian ®migr®s (Russian), educated Czechs from the pre-war Francophile environment (French). Few of these had any linguistic training. A large number of ad hoc interpreters were, and still are, also used as ŏguide-interpretersô for foreign visitors: the Prague Information Service had some 2500 guide-interpreters on its list in 1994. A very small number of the more highly qualified conference interpreters were/are members of AIIC.

Further reading

Acta Universitatis Carolinae, Translatologica Pragensia (1984-); Galan 1988; Kufnerov§ et al 1994; LevÎ 1957; M§nek 1990/91.

ZLATA KUFNEROVĆ AND EWALD OSERS

Biography

LEVħ, JiŚ² (1926ï 67). Czech theorist and historian of literature, best known in the field of translation for his work on decision making (see DECISION MAKING IN TRANSLATION; GAME THEORY AND TRANSLATION). In discussing issues in translation and literature, he drew on the findings of a wide range of disciplines, including semiotics, linguistics, information theory and statistics. He was particularly influenced by the Prague School and attempted to elaborate the notion of functional equivalence

in translation. His best known work in transla-tion theory is *UmČnі pŚekladu* (The Art of Translation, 1963), translated into German in 1969 as *Die literarische ¦ bersetzung, Theorie einer Kunstgattung* and into Russian in 1974 as *Iskusstvo perevoda*. His 1967 article, őTranslation as a Decision Making Processô, is also often quoted in the literature.

ZLATA KUFNEROVĆ

D

Danish and Norwegian traditions

Danish and Norwegian are both Indo-European languages, historically and structurally related to Dutch, English and German. With the exception of Finnish, the Scandinavian languages constitute the subgroup termed ónordicô, but Danish and Norwegian belong to different subtypes: Danish (with Swedish) belongs to the East Nordic group, Norwegian (with Icelandic and Faroese) to the West Nordic. However, the language situation in Norway is complicated by the fact that for over 400 years (1397ï 1814) Denmark and Norway formed one state, to which also belonged Schleswig-Holstein, Iceland, the Faroe Islands, and, after its rediscovery in the eighteenth century, Greenland.

Copenhagen, in Denmark, was the capital and administrative centre of the realm, and Danish consequently the language of administration and of the administrators. As a result, a literary language barely distinguishable from standard Danish developed in the towns of southern Norway, so that in the late nineteenth century, long after the severance of the union, the plays of Henrik Ibsen could be performed in their original versions at the Royal Theatre in Copenhagen.

But, long before that, a movement had been launched to create a new standard Norwegian language, *Nynorsk* (New Norwegian), on the basis of the dialects of rural areas uncontaminated by Danish influence. This resulted in a situation with two official languages and a movement away from Danish, even for the traditional literary medium, the near-Danish *Riksm¬l* or *Bokm¬l* (book language) of the south.

This entry treats Denmark and Norway as one area in the period up to 1800 and as separate areas for the modern period.

As the Scandinavian language communities are small, their need for translation is even greater than is the case for the languages of larger countries. There has, of course, been a considerable amount of mutual translation between Scandinavian languages, though the urge to communicate has sometimes been quelled by mutual animosity, as after the Danish-Swedish wars in the seventeenth century and Norwayôs struggle for independence during the nineteenth century. More important, therefore, has been the influence from and attraction to other European civilizations. From the earliest days and up to 1900 the attraction to Germany was by far the greatest. In the Middle Ages, the Hanseatic League had settlements and trading posts all over Scandinavia, and German influence continued until the Schleswig wars of the midnineteenth century. English influence was by and large of minor importance throughout most of this period and was severely checked during the Napoleonic Wars, when Denmark/ Norway was forced into an alliance with France, and Copenhagen was bombarded by the British navy in 1807. British influence was re-established in the latter half of the nineteenth century, to be strengthened in the twentieth by American influence, so that today by far the majority of translations are from and into English.

We do not know much about the translation situation in Scandinavia in early times; translation history begins with the introduction of Christianity around the year 1000, but the early Middle Ages have left a few records.

Latin, of course, was the literary language, but contrary to the practice of England and Iceland, few texts were translated into the vernacular. Therefore, the evidence we have of translation activity is mainly based on the emergence of Latin loan-words in the Danish documents that begin to appear after 1200. Saxo in his *Gesta Danorum,* written shortly after 1200, renders Scandinavian tradition, and in some cases undoubtedly translates Scandinavian sources, written and oral, into his ornate silver Latin; but no originals have been preserved.
In Norway, some legends were translated from Latin about 1150, and the Old Testament from the Vulgate in the thirteenth century. The first work of literature to be translated was *Tristram og Isond,* translated in 1226 by Brother Robert, at the request of King Haakon Haakonsen.

The Renaissance and after

Danish vernacular literature developed slowly, and Denmark therefore retained a tradition of original writing in Latin rather longer than the larger European countries. Consequently, many translations from the Renaissance to the beginning of the nineteenth century were into and from Latin. Many came fairly late: Ludvig Holbergôs *Nicolai Climii Iter Subterraneum* (1741), an international best-seller inspired by Thomas Moreôs *Utopia*, was translated into Danish for the first time by the poet Jens Baggesen in 1789. The main translation event for Denmark and Norway prior to the Enlightenment was undoubtedly Christiem Pedersenôs translation of the Bible, influenced by Lutherôs Bible, and known as *Chr. IIIôs Bible* (1550).
From the Middle Ages, there was a considerable amount of translation from High and Low German into Danish, a tendency which was in no way diminished during the Reformation, when Danish theologians began to look to Wittenberg rather than to Rome for guidance and inspiration.
For other modern languages, Latin was often the relay language (Jakobsen 1988:367). Thus a number of sixteenth- and seventeenth-century Danish works, mainly religious ones, were translated into Latin, and from Latin into English; and much of the traffic in the opposite direction followed the same route. Direct literary translation from English only began in the late seventeenth century with Daniel Collinsôs translation of Francis Quarlesôs *Enchiridion* (1640, Danish translation 1657), and that was still exceptional: until well into the nineteenth century, most translation of English literature was via German.
In other respects, Collinsôs case is characteristic of the first translations from English: he was a merchant, he was English, working from his own language into Danish, and he spent much of his time in Norway. Until about the middle of the nineteenth century, English was regarded as a language of commerce rather than of culture, and, probably because of trade relations, English influence was stronger in Norway than in Denmark.
Large-scale translation from Romance languages, including French, only developed towards the end of the eighteenth century. Early examples of French influence typically took the form of loose imitation, as in Ludvig Holbergôs *Peder Paars* (1719ï 20), which echoes passages from Boileauôs *Le Lutrin*, but which is not a translation. Holbergôs comedies were influenced by Moli¯re, some of whose plays were actually translated for the óDanish Stageô from its opening in 1722. One of the first large-scale translators from French, Spanish and other languages was Dorothea BIEHL (1731ï 88), who, among other things, translated *Don Quixote* (1776ï 7) and adapted French plays for the Danish stage.

The nineteenth century: Romantic translations

In the nineteenth century, translations became more frequent than before. The dominant source language was still German, but direct translations from English and the Romance languages were also found, especially after the middle of the century. Works by all major European poets, dramatists and prose writers were translated at some point or other, and in addition, whole new genres were introduced, mainly owing to translation. This is true of childrenôs literature, which came into existence in Denmark rather later than in the larger European countries, and in the beginning was heavily dependent on translation (Hjßrnager

Pedersen and Shine 1979), and it would also be fair to say that the development of the Danish novel was much influenced by translations, notably of Walter Scott. Charles Dickens was translated by L.Moltke, who brought out an almost complete Dickens edition, the later volumes of which appeared almost simultaneously with the English book versions of the previously serialized novels. This translation was only supplanted in the course of the 1980s by Eva Hemmer Hansenôs Dickens.

Towards the end of the eighteenth century, dramatic inspiration came mainly from Germany, and German influence continued into the nineteenth century, with translations and imitations of German Romantic drama. Later, French influence was re-established, Eug¯ne Scribe (*c.*1825ï 80) being one of the most popular dramatists. However, from the beginning of the century there was also interest in Shakespeare, Sille Beyer (1803ï 61) and the actor Peter Foersom being two of the most important translators and adaptors prior to Edvard LEMBCKE. Whereas Foersom from the beginning with *Hamlet Prinds af Danmark* (1813) was particularly interested in the tragedies, which he translated with respect for Shakespeareôs text, wishing to create roles in which he himself could shine, Sille Beyer from her first Shakespeare translation *Viola (Twelfth Night)* in 1847 tried to adapt his comedies to contemporary taste, with Mrs Heiberg, the leading lady of the Royal Theatre, taking an active part in shaping the speeches of the heroines. This meant extensive rewriting. Thus, Malvolio and the plot originally centred around him were removed from the adaptation of *Twelfth Night* (Gad 1974).

In the course of the nineteenth century, the main writers and genres in all major European languages were covered. It is characteristic that many translations were by poets and dramatists. Thus the poet Oehlenschl[a] ger translated German fairy tales (1816), and the poet and philosopher N.F.S.GRUNDTVIG translated *Beowulf* (1820), Hans Christian Andersen translated numerous plays for the Royal Theatre, and the poet Holger Drachmann produced a spirited version of Byronôs *Don Juan* (Part I in 1880 and Part II in 1902).

Denmark in the twentieth century

There has been considerable translation activity both from and into Danish throughout this century, and the volume of translations has increased steadily since 1950. In 1991, 2,336 books were translated, as against 1976 five years previously; but here, as in other countries, the volume of literary translation has decreased in relation to that of non-literary translation: in 1986, two out of every three books translated were fiction, drama or poetry; in 1991 the figure had dropped to about 60 per cent.

At any rate, published books are only the tip of the iceberg. The majority of commercial and administrative translations are never registered as such, and this category would undoubtedly be even bulkier if many Danish companies had not adopted English (or, in some cases, German) as their company language. Even so, the volume of translation is staggering.

English is more in demand than all other languages put together, both as source and target language; in 1991, it accounted for 1,528 of the 2,336 titles published, and this tendency undoubtedly also applies to non-published translations. However, there is also a fair amount of translation from and into German, which is followed in importance by French, Spanish, Italian and Russian. This fact is reflected in the training programmes available for commercial translators, which provide degrees in the languages mentioned. But translation takes place from and into practically all European languages and those of a great many Third World countries. This tendency is strengthened because, since the 1960s, there has been some immigration of ethnic groups who used to be very rare in Scandinavia. Apart from Turkey and former Yugoslavia, Vietnam, the Indian subcontinent, and Sri Lanka have also yielded a number of immigrants with varying language backgrounds. But small communities from all corners of the world can be found in modern Denmark: this entails a need for interpreters to and from a great number of languages. The training of such interpreters is unsystematic and haphazard. There have been occasional courses at the Copenhagen Business School, but there is no established programme.

It is impossible to mention more than a few of the many literary translators who have been active in the twentieth century. Kai Friis Mßller (1888ï 1960) was a good translator of poetry, as was the poet and critic Tom Kristensen (1893ï 1974). One of the most productive translators of all times was Mogens BOISEN. Among recent translators are Niels Brunse and Thomas Harder.

Organization of the profession

The organization for Danish literary translators is Dansk OversÞtterforbund, a subsection of the Danish writersô union. At the moment, the profession is not a thriving one in financial terms; the rates are among the lowest in Northern Europe, as publishing companies have been unwilling to renew the agreement of 1980, and particularly to pay extra for disk versions of manuscripts. Quality, however, is generally good as compared to the norms from the first half of the century, and translators into Danish get some compensation for the low rates through state payment for use of their work in public libraries. As an experiment, the state, in cooperation with Dansk OversÞtterforbund, has also introduced support for training and further education abroad for literary translators.

The Dansk OversÞtterforbund has three annual literary prizes: the major prize of Ã3,000, and two smaller ones, one named after Wilster, the nineteenth-century translator of Homer, and one after K.Elfelt, a twentieth-century translator of *Alice in Wonderland.*

At the moment, commercial translators may choose between a number of unions. Translatßrforeningen, the old union for sworn translators, now cooperates with Erhvervssprogligt Forbund (see below). It is open to all sworn translators, which means that some members are part-time or retired. Some fulltime professionals have found this situation unsatisfactory, and this is one reason for the establishment (in 1990) of a new organization, Dansk Translatßrforbund, that likewise represents sworn translators (and interpreters).

Erhvervssprogligt Forbund is a union both for language secretaries with two to three years of tertiary education and for graduates from the Copenhagen and ¡ rhus Business Schools with from 4 to 6 years of tertiary education. With more than 10,000 members, it is by far the largest translatorsô union.

Tolkeforeningen 1993 is a union for full-and part-time interpreters and translators. Most members are without formal training in translation or interpreting and tend to work with immigrant and little-used languages.

Translator training

Although language studies at Danish universities and business schools normally comprise an element of translation, there is hardly any formal training of non-specialized translators. The exception is a one-year diploma course at the Centre for Translation Studies and Lexicography at Copenhagen University, which combines theoretical studies with practical examinations in translation between Danish and another European language (normally English). As part of this course, candidates may choose a six-month course in SUBTITLING.

Commercial and technical translators traditionally sat for the ótranslatßr examinationô, which consisted of translations from and into a foreign language and an oral test which included interpreting for participants at a meeting. This test has now been replaced by an MA degree in a foreign language from the ¡ rhus or the Copenhagen Business School. To be accepted as a sworn translator, certain minimum requirements above pass level must be met in relevant disciplines.

The business schools used to train language secretaries with a knowledge of three (after 1984 two) foreign languages. The programme took two years, and was also used as a basis for the recruitment of commercial language teachers (two years on top of the first two) and MA candidates with a major and a minor foreign language (six years of tertiary education in all). The programme has now been shortened and reorganized. There is a three-year BA programme comprising two foreign languages. It includes translation, but is not so completely focused on it as before. On top of that, there is a two-year MA course in one foreign language. The MA course includes some interpreting, but there is not a fully fledged interpretersô course in Denmark. On the other hand, The Copenhagen Business School, in cooperation with the European

Commission, organizes a six-month course, from which interpreters for The European Union are often recruited.

Research and publications

Interest in translation theory did not exist as such before 1900, although isolated remarks can be gathered from the introductions to various translations, ranging from A. Sßrensen Vedel, who in the preface to his translation of Saxoôs *Gesta Danorum* (1575) complains about Saxoôs ódark and difficult Latinô, to the more considered and lengthier contributions of famous nineteenth-century translators like Edvard LEMBCKE (Shakespeare) and Christian WILSTER (Homer).

Lembcke is typical of his age in that he has little to say about the problems of translation but demonstrates his awareness of the difficulties through his analysis of the peculiarities of Shakespeareôs subject matter and diction. Wilster, who is more outspoken, adopts a position very similar to that of ROSSETTI (see BRITISH TRADITION): that the translator should combine fidelity with a reasonable amount of freedom; he is also very much aware of the difficulties inherent in rendering a classical metre in a modern language.

Translation studies in the twentieth century began with the work of Paul Rubow, Professor of Comparative Literature at the University of Copenhagen, who wrote a little book on óoriginals and translationsô (1929) and a number of other studies of individual translators or translations. Eric Jacobsenôs *Translation: A Traditional Craft* (1958) was a major contribution to international translation scholarship, although it expressly dissociated itself from the budding discipline of translation theory. It is a study of Marloweôs translations of Ovidôs elegies, viewed against the background of Marloweôs education and language training. A combination of literary interest and classical scholarship is also characteristic of Knud Sßrensenôs *Thomas Lodgeôs Translation of Senecaôs De beneficiis Compared with Arthur Goldingôs Version* (1960).

Translation theory proper, drawing on the tradition of LevÎ, was introduced into Denmark in L.L.Albertsenôs *LitterÞr oversî ttelse* (Literary Translation; 1972), which maintains the importance of the translation over that of the original. From the beginning of the 1970s, a number of theses have been written on various aspects of translation, but most of these remain unpublished. One exception is Viggo Hjßrnager Pedersenôs *Oversî ttelses-teori* (Translation Theory; 1973), the third revised edition of which (1987) is the standard Danish introduction to translation studies. Gad (1974) is completely atheoretical but anticipates the work of the manipulators in concentrating on the historical and cultural background for Sille Beyerôs adaptations of Shakespeare. Mßller Nielsen (1974) is a scholarly study of Danish translations of Homer but is weak in general translation theory. Munch-Petersen (1976) is a mainly bibliographical account of nineteenth-century prose fiction translated into Danish. Lorentsen et al. (1985) discusses translation and new technology, whereas Baaring (1992) gives an introduction to interpreting. In recent years, a number of new contributions have appeared, but most of these are articles, and the majority are written in English or other major European languages. Mention should be made of Draskau (1987), Hjßrnager Pedersen (1988), Jakobsen (1994) and Gottlieb (1994c).

Denmark is too small a country to have been at the forefront of a capital intensive area like MACHINE TRANSLATION. However, important work within the field has been done within the framework of the EU-financed EUROTRA programme, and IBM Denmark have developed a machine-assisted translation programme. The most original contribution in the field has probably been made by the small WINGER company, who have consistently developed translation programmes for PCs (Dunbar and Hjßrnager Pedersen 1990; Dunbar and Andersen 1991).

Universities and other institutions of further education, together with associations of translators and private bodies, issue a number of series and journals devoted to translation. *DAO* is a monograph series in Danish on translation studies. Subjects range from general translation theory to subtitling and machine translation on PCs. The series is issued by the Centre for Translation Studies at Copenhagen University, which also edits a monograph series in English, *Copenhagen Studies in Translation*, and an international

journal, *Perspectives in Translatology*. *ARK,* issued by the Copenhagen Business School, is a monograph series, several volumes of which have dealt with translation. *CEBAL,* likewise from the Copenhagen Business School, was the forerunner of the same institutionôs *Copenhagen Studies in Language*. Under both names this publication has printed many articles on translation. *Hermes* is a periodical on linguistics from the ¡ rhus Business School, often with articles on translation and lexicography. *Translatßren,* the magazine of the Translatßr-foreningen, and *Sprog og erhverv,* the magazine of Erhvervssprogligt Forbund, contain a number of articles on translation and interpreting and review relevant publications, particularly dictionaries.

The situation in Norway

Even before 1814, independent Norwegian translations had begun to appear. Thus Shakespeare translation began in 1782, Nils Rosenfeldtôs translation in 1790 comprising seven central works, and Johan Storm Munch translated Schillerôs *Don Carlos* in 1812. Translations from Racine, Goethe, Madame de Sta±l, Victor Hugo and others followed rapidly. However, many works of German, French or English origin were still read in Danish translation, whereas independent translations of the Old Icelandic sagas began with Jacob Aallôs *Laxdßla saga* (1816ï 20).

The first translation into órural Norwegianô was Hans Hansenôs translation of Horace (1797ï 1800). However, it was the pioneer of Norwegian as an independent language, Ivar Aasen, who really drew attention to the possibilities of this medium with his 1853 translation of poems and prose extracts from Shakespeare, Cervantes, Luther, Schiller, and Byron into *landsm¬l*, the forerunner of *Nynorsk.* Aasen also planned a Bible in *Nynorsk*, and the New Testament, translated by Elias Blix, appeared in 1889. The complete Bible, however, only appeared in 1921, whereas the Samians of Northern Norway had had their own New Testament, translated by Niels Stockfleth, since 1834 (and the Greenland Inuits their Bible, translated by Paul Egede, since 1766).

The adherents of *Nynorsk* deliberately tried to enrich the new language and to give it prestige through translations from the classics. This is the background for translations like Arne Garborg and Olav Madshusôs Shakespeare translations (*Macbeth* in 1901 and *Kaupmannen i Venetia* in 1905).

The first decades of the twentieth century were characterized by many translations from English, French and German, so that most major writers were represented in Norwegian before World War Two. Mention must be made of Niels KjÞr and Magnus Grßnvoldôs translation of *Don Qixote* (1918) and translations of the classics: a free version of the *Odyssey* by Arne Garborg in 1918, followed by P. Ï stbyeôs *Iliad* (1920) and *Odyssey* (1922). Ï stbye also translated Greek tragedies by Sophocles (1924), Aeschylus (1926) and Euripides (1928). In the 1920s appeared the series *Klassiske bokvî rk*, 24 titles in all, containing translations of the classics, followed in the 1930s by *Bokverk fr¬millomalderen* with medieval classics like the *Rolandskvadet (Chanson de Roland)*, translated by A. Dahle. The 1930s also saw a new translation of 23 Shakespearean plays by Henrik Rytter (1932ï 3), and two more plays followed in 1934. Shakespeare was also translated into the *Riksm¬l*, with 21 works by various translators during 1923ï 42, and a new collection of plays translated by A. Bjerke (1958ï 80). Most renowned in this category, however, are Hartvig Kiranôs *Macbeth* (1962) and *Hamlet* (1967).

Throughout the twentieth century there have been many translations from the Russian. Thus *Crime and Punishment* has appeared in no less than six different translations, and a complete new edition of Dostoyevsky was published in 1994.

English is the dominant language for translations into Norwegian, followed by German, Swedish, French, Danish, Russian and Spanish. The best sold translation ever is an Astrid Lindgren childrenôs book (66,000 copies), followed by five detective stories by Ian MacLean (40ï 45,000 copies). Although English is the dominant language, this is less so than in Denmark and Sweden.

Well-known contemporary translators include Anna-Lisa Amadou, famous for her translation of Proust (1963ï 94), Ole Michael

Selberg, who translated Musil (1990ï 4), Olav Angell, who translated Joyceôs *Ulysses* (1993), and Kari and Kjell Risvik, famous for their 300 translations from 14 languages.
As for translations from Norwegian, it is worth mentioning that Thor Heyerdahlôs books have been translated into no less than 67 languages, Ibsenôs plays into 50, and childrenôs books by Aim® Sommerfeldt and Jostein Gaarder into 30 languages.

Organization of the profession
The Norwegian state guarantees purchase of 500 copies of 50 translations per annum for public libraries. There are plans to extend this arrangement to include translations of the classics. As in Denmark, translators also receive public lending rights money for the use of their translations by public libraries. This arrangement is based on an act of Parliament from 1987, according to which translations are to receive the same treatment as original works of fiction and specialist literature, the public lending rights money, based on the number of copies held by the libraries, to be handed over to the respective translatorsô unions: Norsk Oversetterforening (NO) for literary translators and Norsk faglitterÞr forfatterð og oversetterforening (NFF) for translators of non-fiction. Whereas in Denmark public lending rights money is paid direct to copyright holders, in Norway grants from the funds thus raised are only given after application to the respective unions. Further funds are raised by royalties on photocopies.
Norsk Oversetterforening, which dates from 1948, has 270 members. Membership is by application and subject to approval by a board, which reads two translations by the applicant, comparing them with their originals. NO, whose members between them cover 40 languages, organizes meetings and seminars but is also a trade union, concluding agreements with the state, the federation of publishers, theatres, radio and TV, etc. Membership of NFF is dependent on translation of 100 pages. Between them the two unions represent about 90 per cent of all experienced translators, 10 per cent of whom are full-time translators.
Translators do not have much job securityð no social benefits or tax deduction for expenses incurred in connection with their workð and there are relatively few state bursaries, although the Ministry of Culture seems willing to contribute to maintaining a high level of competence among translators. Also, publishersô fees, which remained virtually unchanged for nearly 20 years, are still disgracefully low, though not quite so bad as in Denmark. In 1994, a full-time literary translator could typically earn an annual income of some Ã12,000, which places translators among the lowest paid members of society. Contracts with theatres and book clubs are somewhat more lucrative, but this is a small market.
The situation of commercial translators is different: their rate per page works out at more than three times that of a literary translator. The Statsautoriserte Translatßrers Forening (STF), founded in 1913, has about 170 members, who between them cover 16 languages. To qualify for membership, translators must pass a difficult and internationally recognized exam, in which special attention is paid to technical, legal, mercantile, economic and administrative language. The organization of interpreters, Norsk Tolkeforbund, has about 60 members, whereas the five or six conference interpreters who exist in Norway belong to AIIC.
The NO and the NFF cooperate with other Norwegian writersô unions and are affiliated to Kopinor and Norwaco, which are ócollecting societiesô for copying and cable television rights respectively. They are also affiliated to the Nordic Writersô Council and the European Writersô Congress, the only international organization with all kinds of writers and translators as members. All Norwegian translatorsô and interpretersô unions are also members of the F£D£RATION INTERNATIONALE DES TRADUCTEURS (FIT). NO is also represented in the Artistsô Council of Norway, the Council for Books, Reading and Writing, the Norwegian Language Council, and the European union of literary translatorsð the Conseil Europ®en des Associations de Traducteurs Litt®raires (CEATL).
The main prize for literary translation is the annual Bastian prize, a bronze sculpture and NKR 30,000 (approximately Ã3,000) for the best óadultô translation and the same sculpture and amount for the best translation for children and adolescents. From 1968 to 1994 there was

a prize from the Council for Culture for a distinguished translator. The Ministry of Culture has an annual prize which falls into various categories, and the conservative Riksm¬lsforbundet has a very prestigious prize for translation into good *Riksm¬l* ð a definition which has recently been extended so as to include dialect and avant-garde language.

Research and publications

So far, there is not much to be found in this category. The first scholarly introduction to the area was Sylfest Lomheimôs *Omsetjingsteori* (Translation Theory, 1989), and in 1991 the anthology *Det umuliges kunst* (The Art of the Impossible), edited by Per Qvale, appeared. *Godt ord igjen* (edited by Morten Krogstad) was a Festschrift on the occasion of the fortieth anniversary of the Norsk Over-setterforening (1988). The earliest introduction to the problems of translation is to be found in *Gyldendals Aktuelle Magasin* (volume 2, 1978). Mention should be made also of the exceptionally good English-Norwegian dictionary *Cappelens Store Engelsk-Norsk Ordbok*, by the grand old man of Norwegian translators, Herbert Svenkerud: this could serve as a model for bilingual dictionaries all over the world.

Further reading

Jakobsen 1988; Lomheim 1989; Munch-Petersen 1976; Hjßrnager Pedersen 1988; Hjßrnager Pedersen and Shine 1979; Qvale 1991.

VIGGO HJÏ RNAGER PEDERSEN AND PER QVALE

Biographies

BIEHL, Charlotta Dorothea (1731ï 88). Danish writer and translator; the first woman in Denmark to make a living as a writer. As her father did not believe in education for women, Biehl was largely self-taught, but she managed to acquire a number of European languages. She translated and adapted French, German and Italian plays for the stage, but she is best remembered for her celebrated translation of Cervantesô *Don Quixote* (1776ï 7).

BOISEN, Mogens (1910ï 87). Danish translator of more than 800 books, mainly from English, German and French. Boisen was an army officer; he wrote books on military matters and was made lieutenant-colonel in 1951. By then, however, he had already started translating. Among his best-known translations are Melvilleôs *Moby Dick* (1955), Thomas Mannôs *Dr Faustus* (1957), and especially Joyceôs *Ulysses*, which he first brought out in 1949 but kept revising till he published a third edition in 1980.

GRUNDTVIG, Nicolai Frederik Severin (1783ï 1872). Danish theologian, philosopher and poet, who also deserves credit for his very fine translations, chiefly of medieval poetry. Grundtvig wrote a great many hymns, some of which are free translations of medieval Latin or German Reformation poems, and he brought out a free but spirited verse translation of *Beowulf (Bjovulf*, 1820). He also translated Saxoôs *Gesta Danorum (Danmarks Riges Krßnnike*, 1818ï 24) into a colourful Danish, characterized by archaisms and many loan words from rural dialects.

LEMBCKE, Christian Ludvig Edvard (1815ï 97). Danish poet and translator. Lembcke held degrees in divinity and the arts and spent most of his life as schoolmaster at various state grammar schools. He translated several British poets, including Byron and Swinburne, but his reputation rests on his Shakespeare translations (1861ï 75). He initially began as a reviser of an earlier translation of part of the canon, but the major part of the translation is entirely his own work. He managed to combine mastery of the blank verse form with natural Danish, coloured by the diction of the great Romantic poets. His main weakness, from a modern point of view, was a tendency to tone down violent and bawdy elements in Shakespeare.

WILSTER, Christian Frederik (1797ï 1840). Danish translator of Homer and Euripides; lecturer at Sorß Academy and a minor Romantic poet. Wilster is best known

for his translations of the *Iliad* and *Odyssey* (1836ï 7), which are both soundð from a scholarly point of viewð and inspired as poetic creation. Previous translations of Homer were available in Danish when he started his work, but he felt that the main thing he could learn from his predecessors was ówhat not to doô. Instead of using existing translations as a model, he looked to the leading Danish Romantic poet Adam Oehlenschl^a ger for inspiration. He produced two hexameter translations; these were outstanding in terms of linguistic creativity as well as sensitivity to euphony and rhythm.

VIGGO HJÏ RNACER PEDERSEN

Dutch tradition

The Dutch-language area comprises the Netherlands and Flanders, roughly the northern half of the federal state of Belgium. Today, there are around 21 million speakers of Dutch: 15 million in the Netherlands and six million in Flanders.

In the medieval period the area was politically divided, with some parts owing allegiance to France and others to the (German) Holy Roman Empire. In the fifteenth and sixteenth centuries the various duchies and counties of the Low Countries were gradually united under the Burgundian and then the Habsburg dynasties. The Eighty Yearsô War (1568ï 1648), which began as a rebellion against the Spanish Habsburg king Philip II, resulted in a north-south division, as the northern, Calvinist-dominated Dutch Republic gained independence and the Southern Netherlands remained Catholic under Spanish and subsequently Austrian rule. After the French Revolution of 1789 both countries came under French control. Following Napoleonôs defeat in 1815 they formed the short-lived United Kingdom of the Netherlands, from which Belgium broke away in 1830. Originally dominated by a French-speaking bourgeoisie, Belgium is now a linguistically divided and politically decentralized state in which Dutch-speakers and French-speakers have exclusive rights in their own regions (Flanders and Wallonia, respectively); the capital Brussels is officially bilingual (Dutchð French) and the small German-speaking minority in the east enjoys constitutional protection. In the Netherlands, the northern province of Friesland is bilingual (Dutch-Frisian) as well, Frisian being spoken alongside Dutch by approximately a quarter of a million people, even though only a small proportion of these also use Frisian as a written language.

The history of translation into Dutch has yet to be written. Individual aspects have been investigated and documented in one way or another, but no general surveys or synthetic expositions are currently available.

The medieval period

Next to nothing is known about vernacular culture in the Low Countries during the early medieval period, since the written language was Latin. The very fragmentary evidence that has been preserved, however, leaves little doubt that the Dutch written tradition begins with translations. Among the very first words recorded in Old Dutch are isolated terms occurring as interlinear glosses in Latin manuscripts from the eighth and ninth centuries. The oldest discursive texts in an eastern form of Old Dutch known as Old Low Franconian are the tenth-century Carolingian (or Wachten-donck) psalms, interlinear versions of the Latin Vulgate; they probably came into being in the border region between the modern Netherlands and Germany but have been preserved only in fragmentary form in sixteenth-century copies and glosses.

A continuous tradition of written Dutch can be dated back to the late eleventh century, when the so-called *probatio pennae,* a single short sentence in Old Dutch together with its literal translation into Latin (or, less likely, vice versa), was written down by a West Flemish monk trying out a new quill in a monastery in England. The manuscript was discovered in Oxford in 1931, and our monk may well have crossed the Channel in or shortly after 1066 as part of the Flemish contingent accompanying William the Conqueror, who was married to the daughter of the Count of Flanders. The most substantial text in Old

Dutch is the Egmond (or Leiden) *Willeram*. It dates from around 1100 and is a Dutch version of an Old High German commentary on the Song of Songs by the Benedictine monk Wil-liram of Ebersberg in Bavaria. Although the two languages were still close to each other at this stage, the Dutch scribe writing in the monastery of Egmond in Holland systematically adapted his source text to fit his own pronunciation and vocabulary.

It is customary to refer to the language from the twelfth century onwards as Middle Dutch. Among the earliest literary products in Middle Dutch are the works of Henric van Veldeke, who wrote in the latter half of the twelfth century in an eastern dialect close to German. His rhyming *Life of Saint Servatius* of *c.*1160ï 70 was based on a Latin *vita* from a hundred years earlier. His *Aeneid,* also in rhyming couplets, was altogether more innovative, as it went back to French secular sources: based on the Anglo-Norman *Roman dô Eneas* from around 1150, it introduced the courtly epic into both Dutch and German literature, for although van Veldeke probably began his *Aeneid* in Dutch he eventually finished it in Thuringia in a language that could readily be understood both by Dutch and by High German-speaking audiences. Van Veldekeôs love lyrics, finally, harked back to the French troubadour tradition and helped introduce the courtly *Minnesang* into German literature.

On the whole, medieval Dutch literature and learning, and thus the written tradition generally, relied heavily on foreign-language sources, particularly Latin and French. In the twelfth and thirteenth centuries the economic and cultural centre of gravity in the Low Countries lay in Flanders, with flourishing towns like Bruges and Ghent. By the fourteenth century, the Duchy of Brabant, with towns like Brussels, Leuven and Antwerp, had begun to replace Flanders as the main cultural focus. Although the Counts of Flanders enjoyed a large degree of autonomy, they owed political loyalty to the French kings. The southern parts of the country (now in northern France) were French-speaking, and French was used frequently at court. The twelfth-century French poet Chr®tien de Troyes wrote his *Conte du Graal* for the Flemish Count Philip of Alsace.

It is not surprising, then, that much secular and fictional writing in Middle Dutch is based on French models. Among the pre-courtly *chansons de geste,* i.e. the Carolingian or Frankish romances centred around the figure of Charlemagne, the Middle Dutch version (early thirteenth century) of the French *Renaud de Montauban* gives a good idea of the way the ómatter of Franceô was adapted. Although in a few places the French is followed almost word for word, the Dutch text cannot be traced back to one identifiable French manuscript but echoes different French versions. Many episodes have been very substantially altered, and they do not always occur in the same order. The most probable explanation for such divergencies is that they reflect an oral tradition, and that the written version was composed on the basis of memorized episodesð as is also suggested by the large store of formulaic phrases and the way in which some episodes are apparently shaped as self-contained entities.

The courtly Arthurian romances also reached the Low Countries via France. The techniques of radical *remaniement* (reshaping) and *entrelacement* (interweaving), and the complex textual relations between originals and adaptations which result from this, can be illustrated with reference to the massive *Lancelot* compilationð some 90,000 verses in allð put together around 1320 in Brabant. It contains ten Arthurian romances, the central three of which are translations from a French cycle. The others, inserted in different places (two romances between parts one and two, the remaining five between parts two and three), are rewritings of existing Middle Dutch versions of French sources, but here too the compiler freely added and omitted episodes, and provided linking passages in an attempt to hold the entire cycle together.

The impact of these works reached far. It is thought, for example, that the main Arthurian romance in Middle Dutch which is not a translation or adaptation, the *Walewein* begun by Penninc and completed by Pieter Vostaert, possibly around 1260, may have been written as an answer to the slightly earlier *Lantsloot vander Haghedochte,* a verse rendering of the French *Lancelot en prose.* The most important Middle Dutch animal epic, *Reynard the Fox,*

can certainly be read as a satire on the courtly values of the Carolingian and Arthurian cycles.
But there are other reactions, which directly involve other cultural traditions and relations. The extremely prolific Jacob van Maerlant, the author of some 230,000 lines of verse who lived in the latter half of the thirteenth century, began his career with a number of courtly romances mostly based on French sources. Gradually however he turned away from fiction towards historical, didactic and encyclopedic works, covering virtually every field of knowledge from geography to medicine, and including both biblical and secular history. In so doing, he replaced French source texts with Latin ones, the world of entertainment with the world of erudition. The switch from French to Latin as a source language is symptomatic. Latin, the high-status language of education, learning and the Church, marked a cultural divide. The translations of didactic and spiritual works from Latin into the vernacular clearly show the unequal relation between the two worlds. Scholastic theology, for example, remained the preserve of Latin, and only the more popularizing works on the subject, intended for a lay audience, were translated into Dutch. Texts containing practical meditation exercises and devotional treatises, on the other hand, were translated much more frequently. In some instances works of this kind were rendered both into prose and into verse: the verse translations tended to adopt modes of presentation reminiscent of the secular romances and of oral traditions, while the prose versions appear to have been intended for private reading or for reading aloud in the small semi-religious communities typical of the medieval Low Countries.
As urbanization and literacy increased towards the end of the Middle Ages, the divide between Latin and vernacular culture narrowed. In some circles, such as the culturally influential semi-religious communities of the *Devotio Moderna* (also known as the óBrethren of the Common Lifeô) in the Northern Netherlands in the late fourteenth and fifteenth centuries, moralizing and didactic works were written in both Latin and Dutch, or translated very soon after their first appearance. In his *De libris teutonicalibus* (On books in Dutch) Gerard Zerbold of Zutphen (died 1398) argued that it was immaterial whether books were read in Latin or the vernacular, as long as they were edifying and within the readerôs intellectual grasp. At the same time, the emergence of an increasingly powerful merchant class in the towns created a demand for bilingual and even multilingual phrase-books, of which the fourteenth-century Dutch-French *Livre des mestiers* (Book of trades) is the first attested specimen.

The Renaissance

In the course of the fifteenth century several parts of the Low Countries came under the control of the Burgundian dukes. They set out to create a more centralized administration which used French as its dominant language. Although the Burgundians showed little interest in literary patronage, the so-called Chambers of Rhetoric, kinds of literary guilds for well-to-do burghers which were introduced in the Low Countries in the fifteenth century, were modelled on French examples both in their organization and in the type of work they produced. Their output contained a significant number of translations from the French, and the high proportion of French loanwords in their vocabulary is indicative of the weight of French at this time.
The invention of printing around the middle of the fifteenth century was to have a profound impact on cultural life, but it did not immediately lead to translations. The very first printing presses in the Low Countries were set up in small northern towns; they published mostly Latin books but it soon became clear that the local markets were too limited, both financially and intellectually, to support such expensive enterprises. In the sixteenth century, Antwerpð by now the main economic and population centre and a cultural metropolis - became the most important publishing centre in the Low Countries. Here books could be printed for international markets in a range of languages and often in multilingual form. It was here also that from around the middle of the sixteenth century the European Renaissance would be translated into Dutch. The modern Dutch verb *vertalen* is first attested in its current meaning (to translate) in this period.

The role of translation around the beginning of the century may be gauged from the activity of a publisher like Thomas van der Noot, who was based mainly in Brussels rather than in Antwerp, and who was the first Low Countries printer to request and obtain, in 1512, copyright permission to protect his products. Between 1505 and 1523 van der Noot brought out some 35 texts in approximately 40 printings. His early production ranged from saintsô lives in Dutch to literature in French and a Latin work on logic. The later printings make it clear that van der Noot, having identified his audience, carefully selected, translated and adapted his source texts to suit the wealthy, cultured, Dutch-speaking patrician circles of Brabant. Around half the books he printed were translations done by himself from Latin, French and German. In those cases where practical knowledge or moral instruction were the main reason for publication, he often removed, as irrelevant, any trace of the foreign-language origin of the texts. High-prestige works, on the other hand, whether of a professional or of a literary nature, would be brought out in luxurious, expensive editions and would fully acknowledge their status as translations by parading their famous authorsô names.

Later in the sixteenth century much of the translation activity associated with the break-through of the Renaissance in vernacular culture was intended for the same type of audience. Whereas the Humanist intellectual ®lite used Latin as its medium and various popularizing and chapbook versions in Dutch appealed to a more traditional public, the translations from the Classics which began to appear in Antwerp around the middle of the century were aimed at a prosperous and culturally progressive urban ®lite. The first major translator of the classics into Dutch was the Antwerp Rhetorician Cornelis VAN GHISTELE (*c.*1510ï 73), who in the 1550s and 1560s produced commercially successful renderings of works by Ovid, Virgil, Terence and Horace, as well as of ERASMUS andð via a Latin versionð Sophocles. In his prefaces van Ghistele chided the Humanists for writing only in Latin and, at the other end of the scale, voiced his contempt for ówortheless ômedieval romances and other entertainment literature. He justified his own work by pointing not only to the intrinsic merit of his originals but also to translations being published in other modern languages. Typical of the early Renaissance translator was his acute awareness of the imperfection of the mother tongue compared with the purity, flexibility and abundance of the classical languages.

Whereas van Ghistele stuck mostly to authors who were on the Latin school curriculum, the other major translator of the period, Dirk Volkertszoon Coornhert (1522ï 90), who worked in the northern Netherlands, was more interested in works containing practical or moral instruction. Apart from Homer, whom he translated through a Latin version, and Boccaccio, via the French, Coornhert translated BOETHIUS, CICERO (see LATIN TRADITION) and Seneca. In contrast to van Ghistele, Coornhert showed a strong purist streak in his use of Dutch. In this, he went beyond translation: he actively encouraged those circles which in the 1580s produced the first Dutch grammar and the first Dutch treatment of dialectic and classical rhetoric; and he himself was the first to write a book on ethics in Dutch, devising the necessary terminology as he went along. Coornhertôs activity in this respect was symptomatic of the growing emancipation of Dutch as a vehicle for both arts and sciences. The latter half of the sixteenth century witnessed not only a huge increase in translations of all manner of practical and scientific works, but also the first works directly written in Dutch on subjects ranging from mathematics and logic to botany and music. Not surprisingly, the period also saw the first large-scale bilingual and multilingual dictionaries.

Another phenomenon of increasing importance was the translation of the Bible, mostly by Protestants, since the Protestant ethic expected believers to have direct access to the word of God. In the early phases of the Reformation a Dutch version derived from LUTHERôS German Bible (see GERMAN TRADITION) was commonly used. From the 1560s onwards the so-called óTwo Acesô Bible was widely read. This was a hybrid product, in which the Old Testament was based on Luther and the New Testament had been translated on very different principles from the original Greek. A

standard version did not come about until the seventeenth century, when the Dutch States General commissioned an entirely new translation which was to be carried out along lines similar to the English Authorized Version, i.e. prepared by a collective, and as close to the source texts as the recipient language would permit. The Dutch óStates Bibleô appeared in 1637. It was hugely influential as a linguistic and cultural point of reference, and remained the standard Dutch Bible until the twentieth century.

By the time the óStates Bibleô appeared, the Eighty Yearsô War had run most of its course, the Dutch Republic had gained independence, and the political, economic and cultural centre of the Low Countries had shifted decisively from the southern to the northern Netherlands, and to Holland in particular. Amsterdam had replaced Antwerp as the new publishing capital. A supra-regional Dutch standard language was gradually taking shape, a process to which the óStates Bibleô contributed significantly. The prosperity of the new state, and the power of a self-conscious and highly literate merchant class in it, meant that the demand for translations could only increase. In the first decades of the seventeenth century Dutch culture continued the deliberate learning process associated with the vernacular Renaissance of the sixteenth century, but soon imitation turned into emulation. The mercantile base of the Dutch economy and the creation of a seaborne commercial empire fostered an active interest in practical knowledge and in things foreign. Moreover, in the politically and ideologically tolerant climate of the Dutch Republic, the sciences and modern philosophy flourished, and since by no means all the burghers of Holland read Latin or French, translations were called for. The production of the seventeenth-century óarch-translatorô Jan Hendriksz GLAZEMAKER (1619/20ï 82) can illustrate this wide-ranging intellectual hunger. Glazemaker, who frequented the intellectual ®lite despite his modest social background, worked mostly from Latin and French, occasionally also from German and Italian. In all his translations, which ran to over 60 titles, he wrote a consciously purist Dutch. His professionalism is everywhere apparent, and he frequently criticized older translations for inaccuracies, priding himself on consulting existing versions in other languages as well. At the start of his career, in 1643, he translated a Latin text (John Barclayôs *Argenis*) via the French; he returned to it in 1680, now rendering it directly from Latin. Originals in Greek, Portuguese or English, however, he translated via Latin or French intermediate versions. Glazemakerôs early work ranged widely, and encompassed mostly history, didactic works and travel books. In 1658 he brought out the QurÕ¯n in Dutch, working from the French version by the orientalist Andr®du Ryer (1647). While translations like these probably satisfied the general intellectual curiosity of his outward-looking audience, the intense philosophical debates of the latter half of the seventeenth century were relayed to Dutch readers without sufficient knowledge of foreign languages in a long series of translations of virtually the complete works of Montaigne, Descartes and Spinoza. Many of Descartesô Latin works had been translated into French, and his French works into Latin; Glazemaker used both versions whenever possible, consulting mathematicians, musicologists and other specialists as the need arose. He was undoubtedly the first professional translator in Dutch.

The main literary translator of the period was arguably Joost VAN DEN VONDEL (1587ï 1679), generally regarded also as the greatest poet and playwright of his age. His work as a translator illustrates some of the literary preoccupations of the time and the close interaction between translation and original writing. With his modest background and limited schooling, Vondel went to great lengths to learn first Latin and then Greek, as his ideas about literature matured. Early on, in the 1620s, when he was writing Dutch tragedies in the Senecan vein, he translated two of Senecaôs plays. Following the translation in 1635 of the Neo-Latin play *Sophompaneas* by his compatriot Hugo Grotius, Vondel wrote two further plays concerning the biblical Joseph, and the three were often performed together in the Amsterdam theatre. When his Humanist friends helped him discover Greek tragedy, he translated Sophoclesô *Electra* and began consciously to develop an Aristotelian type of tragedy in Dutch. Apart

from a number of translations including Horaceôs poems and Ovidôs *Heroides* done purely as private exercises he also rendered all of Virgil into Dutch, first in prose (1646) and then in verse (1660), before going on to write his own Christian epic *John the Baptist* (1662). His play *Jeptha* (1659), an emulation of George Buchananôs sixteenth-century Neo-Latin play *Jephthes*, was conceived as an Aristotelian model tragedy, and Vondel was still translating Sophocles and Euripides in the 1670s, when he had reached 80.
By then, however, time had passed him by. The popular box-office successes on the Amsterdam stage were non-classical plays, among which translations of Spanish comedies and tragicomedies scored highly. Around 1670 however they too had to make way for the new cultural fashion. As France became the dominant power in Europe, French Classicism was introduced into the Netherlands via a large number of translations. Many of them were deliberately made to replace existing versions which did not follow the rules of French-Classicist poetics. Translation can rarely have played a more openly polemical and formative role than at this time. The triumph of French Classicism in the Amsterdam theatre was complete: in subsequent decades the number of translations consistently exceeded that of original works.

The modern period

The cultural dominance of France continued for the better part of the eighteenth century. At the same time, this very dominance brought about a certain patriotic reflex, while other forms of expression counteracted the French monopoly in particular domains. As a result, a more differentiated picture emerges. Dutch culture henceforth translated from a different range of source languages, and genre distinctions became more important in the selection.
With the further expansion of education and literacy the local market for Dutch books continued to grow, at a time when the Republic became more than ever an international, multilingual publishing centre. The Amsterdam publisher Isaac Tirion (1705ï 65) would be the first to publish exclusively books in Dutch. The phenomenon is related to the gradual decline of Latin as the obvious cultured medium, and its replacement with both French and Dutch. Whereas in the first half of the seventeenth century the proportion of Dutch as against Latin books printed in Holland was approximately 7 to 1, in the latter half of the century it had already changed to a proportion of 2 to 1. The trend continued in the first half of the eighteenth century, when the ratio of Dutch versus Latin books became 2 to 1. In the next 50 years Dutch books outnumbered works in Latin by 6 to 1. French, on the other hand, clearly strengthened its position. Following the revocation of the Edict of Nantes in 1685 French Huguenots fled to the Dutch Republic in such numbers that in Amsterdam alone an estimated 20 bookshops out of a total of some 250 sold almost exclusively French books.
Nevertheless the demand for Dutch translations continued to increase, particularly among the bourgeoisie with their interest in digestible versions of the new ideas in the sciences and philosophy, and in the new forms of literary prose. Until around the middle of the eighteenth century French was the main language from which Dutch translations were made, even though this was probably more true in a domain like the arts than in, say, religion. But, for the first time, English and German came into the picture. In the field of popular prose, for example, translated works consistently accounted for up to two thirds of the total production throughout the seventeenth and eighteenth centuries, with French, English and German as the main source languages. In the last quarter of the eighteenth century, however, the proportion of French translations decreased very noticeably, from around 50 per cent in 1600ï 1770 to around 20 per cent in the early nineteenth century. Translations from English remained insignificant until around 1700, then established a constant presence for most of the century and declined only towards the end of the periodð when French revolutionary armies had overrun the Netherlands. Translations from the German hardly played a part at all until around 1770, but by the end of the century German had become far and away the most important source language. The pattern would remain the same for a good while: of all the novels printed in Holland in

the 1820s and 1830s over 60 per cent were translations, and of these around 60 per cent were based on German originals. In the early nineteenth-century Dutch theatre too, well over half the plays were translations. Among the most popular authors for the stage were prolific writers like A.W. Iffland and August von Kotzebue. Between 1790 and 1830 around 30 of Ifflandôs and no fewer than 120 of Kotzebueôs plays were translated into Dutch.

In the early eighteenth century English models and translations from English proved influential in launching spectatorial writings in the Netherlands. Addison and Steeleôs English *Spectator* was rendered into Dutch in its entirety in 1720ï 7. Justus van Effen (1684ï 1735), who had already tried his hand at a French-language ôSpectatorô and translated Defoeôs *Robinson Crusoe* and Swiftôs *A Tale of a Tub* into French, started a very successful *Dutch Spectator* in 1731. It would run to 360 issues until 1735, and was followed by a host of similar periodicals in which every subject under the sun was discussed. In all, the eighteenth century saw some 70 spectatorial series, both translated and original, in Holland alone. The other new prose genre, and one with a longer future, was the novel. Here English and German models, Laurence Sterneôs *Sentimental Journey* and Goetheôs *Werther* among them, combined to give rise to a Dutch wave of sentimental novels at the end of the eighteenth century. The epistolary genre, in which English examples predominated, lent itself particularly well to a portrayal of bourgeois values and virtues. The book now generally regarded as the first modern novel in Dutch, *Sara Burgerhart* (1782) by Betje Wolff and Aagje Deken, can hardly be imagined without Richardsonôs epistolary works as predecessors. Betje Wolff herself, who produced some 180 titles, published 23 translations from English, French and German.

The title page of *Sara Burgerhart* bore the proud inscription: ôNot Translatedô. Considering the large numbers of translations coming onto the market at the time, the note of defiance in the inscription was unmistakable. There were other reactions as well. One critic complained towards the end of the century about the ôall-engulfing ocean of translationsô, and in 1835 another writer remarked that Dutch translators were ôas numerous as locusts in Egypt, as indefatigable and probably as harmfulô. Clearly, the cultural status of the translators had suffered, and they had come to be regarded generally as mere hacks. As early as 1787 J.Lublink de Jonge had published the first independent treatise in Dutch in defence of translation, and the debate for and against would continue in subsequent decades.

In broad outline, the pattern of translation established in the early nineteenth century continued into the twentieth. Translations from the classical languages retained high prestige but were numerically slight. English, French and German remained the most important source languages, even though their relative importance changed considerably. In the absence of reliable bibliographical surveys and of studies of sufficient scope and depth covering the vast area of Dutch-language book publishing and translation in the nineteenth and twentieth centuries, only one or two random aspects can be indicated here. As German came to be seen as a major language for the sciences in the nineteenth century, it consolidated its international position in other respects as well. Most of the Dutch translations of Scandinavian writers in the latter half of the nineteenth century, for example, were based on German versions. But in the literary field the historical novel was largely borne by translations from English, and the realist and naturalist novel by French works. In the latter part of the twentieth century the ascendancy of English has been particularly noticeable in virtually every domain, from the sciences and the arts to the audiovisual media. While over the years the Netherlands have been among the top ten nations in the world in terms of book publishing, some 40 per cent of the total number of Dutch books brought out are translations, and around 20 per cent of these are translated from English. In the field of literary prose, well over half the total number of titles are translations, and of these around two thirds are from English.

In Flanders, where in the eighteenth and nineteenth centuries the upper echelons of the bourgeoisie had adopted French as their language of culture, much popular reading matter in Dutch was translated from the French. When Belgium gained independence in 1830, the language of the administration was that of its

leading classes, i.e. French. Over the next 100 years or so, the gradual emancipation of the Dutch-speaking population of Flanders meant that translation acquired an altogether new dimension. Following the Equality Law of 1898, which recognized Dutch alongside French as the countryôs official language, a massive effort of legal and administrative translation was set in motion, and continues to this day. All national laws are immediately translated into the other language, and the national Parliament has its simultaneous interpretation service. Whereas Dutch-speaking Flanders and French-speaking Wallonia are now monolingual territories, in the bilingual area of the capital Brussels all official documents appear in both languages.
The sheer volume of professional translating in the Netherlands and Flanders also led to translatorsô organizations being established. In Holland an association was first set up as early as 1931. The present Dutch Society of Translators was founded in 1956; Dutch literary translators have their own section in the Society of Authors. The óBelgian Chamber for Translators, Interpreters and Philologistsô, with Flemish and Francophone subdivisions, came into being in 1955. The Dutch and the Belgian associations each have their own publications, and both are affiliated to the F£D£RATION INTERNATIONALE DES TRADUCTEURS (FIT). In the Netherlands the prestigious Martinus Nijhoff Prize for literary translation was established in 1953, and several Dutch companies have developed and marketed machine translation systems. Since the 1950s and 1960s a number of higher education institutes for the training of translators have been set up in both countries. The last two decades also witnessed a remarkable flourishing of the new discipline of translation studies in the Low Countries.

Further reading

De Rynck and Welkenhuysen 1992; Hermans 1991b, 1991c; Korpel 1993a; van Hoof 1991.

THEO HERMANS

Biographies

ERASMUS of Rotterdam, Desiderius (1467ï 1536), the great cosmopolitan Humanist, did not begin to learn Greek until he was around 30. Among his most successful early translations from Greek into Latin were the satirical dialogues of Lucian of Samosate, begun in a playful contest with Thomas More, first published in 1506 and a popular school-book text in its revised and enlarged 1514 edition. His translations of Euripides (*Hecuba* and *Iphigenia in Aulis*) also appeared in 1506, and he tackled a number of shorter translations as well (Libanius, Isocrates, eight of Plutarchôs *Moralia* essays). Erasmusô supreme achievement, however, was the monumental and controversial work on the New Testament. In the summer of 1504 he had discovered a manuscript copy of Lorenzo Vallaôs philological critique (written around 1450) of the Latin version of the New Testament in JEROMEôS Vulgate (see LATIN TRADITION). Erasmus saw it into print less than a year later, and continued Vallaôs pioneering work. He collated and critically compared early Greek manuscript versions of the New Testament so as to establish a reliable source text, and set out to produce his own copiously annotated translation, intended as a correctionð not a replacementð of Jeromeôs text. The book which appeared in 1516 contained the first Greek New Testament ever published (though not the first ever printed) together with Erasmusô Latin translation as well as annotations, critical commentary, an apologia for the Greek and Latin texts and a methodological introduction. A man in a hurry, Erasmus started revising and expanding the book as soon as the ink was dry; the definitive fifth edition of the *Novum Testamentum*, which ran to 3,000 pages, appeared in 1535.
GLAZEMAKER, Jan Hendriksz (1619/ 20ï 82) may be regarded as the first professional translator into Dutch. He translated nearly 70 books, mostly from French and Latin. They include fiction and non-fiction, classics (Livy, Seneca, Homer, Plutarchð the latter two via Latin versions) as well as moderns (ERASMUS, Montaigne, Puget de la Serre, etc.). His translation of the Koran was based on a French version. Glazemaker made a major contribution to the intellectual debates of his day through his translations of the highly controversial philosophical works of Spinoza

and Descartes. In translating Descartes (from 1556 onwards) he took great pains to work from all available versions in Latin and French, and to devise purist Dutch terms for philosophical concepts.

LEFEVERE, Andr® (1945ï 1996). Translator and translation scholar. Having read Germanic languages in his native Ghent (Belgium) and literary translation at Essex (Britain), he made translation theory and history his main research field while teaching at the universities of Hong Kong, Antwerp and finally Austin, Texas. His *Translating Literature* (1977) opened up the history of translation theory for the Anglophone world. From the mid-1970s onwards, he was associated with the descriptive and target-oriented approach to the study of translation (Gideon Toury, Jos® Lambert et al.), for which he became an effective advocate. In the 1980s, he elaborated his own theoretical framework for studying especially literary translation, seeing translation as one form of órewritingô among others, stressing cultural rather than linguistic aspects, and discussing translation history in terms of poetics, ideology, patronage and óuniverse of discourseô. He applied these concepts to various historical cases (Lefevere 1992a) and to translation teaching (1992c).

VAN DEN VONDEL, Joost (1587ï 1679), the major poet and playwright of the Dutch Golden Age, was also a prolific translator. His early renderings were done from French and Italian. In the 1620s he produced the first integral translations into Dutch of two plays by Seneca, and went on to translate, by way of exercise, all of Horace (into prose) and Ovidôs *Heroides.* This prepared him for his double translation of the complete Virgil: first in prose (1646), then in verse (1660). As he exchanged the Senecan model for an Aristotelian conception of tragedy in his own dramatic writing, he translated Sophoclesô *Electra* in 1639 and another four plays by Sophocles and Euripides in the 1660sð the first substantial body of ancient Greek drama to be rendered into Dutch.

VAN GHISTELE, Cornelis (*c.* 1510ï 73) wrote in Antwerp as a member of the local óChamber of Rhetoricô at a time when the city was a cosmopolitan centre of culture and commerce. The first Renaissance translator into Dutch, he rendered Ovidôs *Heroides* (1553), Virgilôs *Aeneid* (1554, 1556), the comedies of Terence (1555) and Horaceôs Satires (1569) into the then prevalent verse forms for an intellectually progressive urban ®lite. His version of Sophoclesô *Antigone* (1555), based on a Latin crib, was the first translation of a Greek tragedy into Dutch; less accommodating than his other translations, it proved to be van Ghisteleôs only commercial failure.

VAN MAERLANT, Jacob (*c.*1230ï *c.*91), the ófather of all Dutch-language poetsô, was born near Bruges and worked both in Flanders and for the Counts of Holland. One of the most prodigious vernacular writers of medieval Europe (he produced some 230,000 verses), most of his oeuvre is based on foreign-language sources. Much of his early work followed French Arthurian romances, but as he turned away from fiction to books that would be óinstructive and trueô, he began to work from Latin, covering all fields of medieval learning except law. The fact that he rendered his sources consistently into verse suggests an audience used to recitation rather than reading.

THEO HERMANS

F

Finnish tradition

Finland has shaped its own identity in the space between major cultures. Successive phases of cultural and linguistic influence have created a society in which multi- or bilingualism and translation have played a significant role.

From the thirteenth century onwards, the dominant cultural influence in Finland came from Sweden; for five centuries Finland was part of the Swedish realm and shared in Swedenôs cultural and military history. This period ended in the early nineteenth century, when Sweden lost military dominance in the north to Russia: Finland was ceded to Russia in 1809, to become an autonomous Grand Duchy within the Tsarist Empire. The Finnish nationalist movement gathered strength towards the end of the century, and independence was declared in 1917. The early decades after independence saw an increase in German influence, and this continued up to the end of World War Two. The dominant cultural influence since then has been Anglo-American.

Today, Finland is primarily Scandinavian in terms of its cultural outlook. Its Swedish heritage is manifested in the presence of a Swedish-speaking minority and in the fact that Swedish is one of the two official national languages, alongside Finnish. Official documents, notices, product descriptions and the like all appear in both languages, and translation between them is thus widespread. The long-standing cultural links between Finland and Sweden have meant that this translation activity has been relatively unproblematic: the languages are now semantically close, despite the genetic difference. Attitudes to Swedish have remained ambivalent: the Swedish-speaking ®lite served in the nineteenth century as a channel for European influences, which fed into the rise of Finnish nationalism; on the other hand, the long centuries of Swedish rule had previously obstructed the emergence of Finnish as a national language.

Finlandôs historically precarious position between East and West is matched by the relative isolation of the Finnish language. Finnish is a Finno-Ugrian language, not part of the Indo-European family; it is thus unrelated to the Germanic languages to the west and the Slavonic ones to the east. A strongly agglutinating language, it is closely related to Estonian, and distantly to Hungarian. Finnish is the native language of about 93 per cent of the countryôs current population of five million. There are about 300,000 Swedish-speaking Finns.

The Swedish period (to 1809)

Finnish and Swedish speakers have lived alongside one another in Finland since the early Middle Ages. During the Swedish period, Finnish-Swedish bilingualism was normal among the upper classes and administrative corps. Official documents were issued in Latin, later in Swedish: this meant that the Finnish-speaking rural population had to rely on clerks or other educated people to translate or interpret for them when necessary. After the Reformation, the status of Finnish was raised, particularly following the first translations of the Bible.

Christianity had come to Finland around the end of the first millennium, but it was not until the fifteenth century that the Bible began to be translated into the vernacular. The first translator of any note was a fifteenth-century monk named Jº ns Budde, who translated parts of the Bible into Swedish.

Translation into Finnish began to acquire

historical importance with the work of Mikael AGRICOLA (*c.*1510ï 57), a Lutheran reformer and founder of literary Finnish. His translation of the New Testament appeared in 1548, followed by about a quarter of the Old Testament in 1551ï 2. A former student of Luther, Agricola translated with a clear sense of religious mission, in the belief that the Divine Word should be made accessible to all people. In his preface to the New Testament, he writes that the Word should be ópublic, comprehensible to all men, and concealed from no-oneô (translated). In addition, he states that his aim is to follow the original as closely as possible. Alongside the original source texts, Agricola also made use of existing translations into Greek, Latin, German and Swedish: this is evident in his Finnish, which introduced new loanwords and manifested some grammatical features which were borrowed from various languages, including the prenominal, article-like use of certain function words; Finnish had, and still has, no articles.

At the time Agricola was writing there was no written standard Finnish. There was a long tradition of homiletic Finnish which he could draw on, but he was in fact creating the written standard language as he translated. He based this standard on the dialect of south-west Finland, spoken around the city of Turku (¡ bo in Swedish), which was the cultural centre of Swedenôs Finnish province. The Swedish authorities encouraged the idea that the south-west dialect, rather than the eastern dialects spoken closer to Russia, represented the most authentic Finnish. Agricola was also conscious of the need to establish a general standard language.

A Finnish translation of the whole Bible did not appear until 1642. The translators were instructed to stay close to the original texts and to adhere to the Lutheran interpretation, to write a Finnish that was as good and natural as possible and could be understood in all parts of the country, and to maintain a stylistic unity between the various parts of the translation. The translatorsô committee, under Eskil Petraeus, built on the earlier work of Agricola and others but worked directly from the original languages. All the costs of translating and printing were covered by the stateð an indication of the importance attached to the work. This translation of the Bible remained the standard version in Finland until the 1930s. It played an enormous role in standardizing Finnish spelling and syntax, and the influence of its style can be seen in the work of many writers and poets, and even occasionally in the press (see J$^{a\,a}$skel^{a}inen 1989).

Translation into Finnish thus started with biblical translation. Legal translation, which developed later, proved much more problematic: the laws of the Finnish provinces were in Old Swedish, which was itself an unfamiliar language to many of the translators; there was no tradition of oral or written legal Finnish to build on, and many of the legal concepts had no Finnish equivalents. It took two more centuries for standard legal Finnish to take shape (Aaltonen 1986, Sandbacka 1986, Majamaa 1991).

The oldest Finnish translation of a legal text dates back to 1580; the manuscript is in the handwriting of Martti Olavinpoika, chaplain at the Swedish court, but the actual translation may have been done by Jaakko Pietarinpoika (Jacobus Petri Finno). The translation is heavily marked by Swedish interference. The first printed version of the Finnish law appeared in 1759, translated by Samuel Fors® (Forseen), an official translator in the Stock-holm administration, but the Finnish he used was already archaic. Throughout Finnish history, legal texts have been significantly influenced by translations and by concepts borrowed from other languages, first Swedish and later Russian.

Translations of other types of administrative text during this periodð statutes, royal decrees, etc.ð were at first produced rather sporadically. Translations of edicts were read aloud from the pulpit (illiteracy was high and printed material scarce). In order to cope with the increasing load of administrative and legal translation and to maintain some degree of unified style, the first official post of Finnish translator (from Swedish) was established by the government in Stockholm in 1735. The translator was instructed to translate closely and accurately; the translations contained many loan words and structures copied from Swedish, and some from Latin or French. In general, the official translators in the eighteenth century tended to adhere slavishly to

source-text forms and were less interested in achieving naturalness in the target language.
The official Finnish translatorôs post was re-established after the official break with Sweden in 1809, and the number of official translators soon grew. One influential translator was the historian and linguist Reinhold von Becker, who sought to liberate legal Finnish from Swedish influence.
Literary translation was virtually non-existent during the Swedish period. Finnish literature itself did not begin to flourish until the nineteenth century. Literature was long considered to have a corrupting influence, and there was little demand yet for literary translations: the literate educated classes had access to literary works in Swedish and German, and to a lesser extent in French and English.
Education for literacy was undertaken by the Lutheran Church from the seventeenth century onwards. The campaign naturally produced a need for things to read, from an ABC primer to a translation of Lutherôs *Small Catechism:* in order to motivate the peasants to learn, in 1686 the authorities stipulated that permission to many would not be granted until the young people could demonstrate a basic level of literacy. The combined influence of the Church and the administration thus ensured that early translation work had a definite pragmatic and didactic purpose, which tended to overrule considerations of target language naturalness or aesthetic value.
At the same time, part of the very motive for translation was to boost the status of the Finnish language.
Towards the end of the Swedish period, the position of Finlandð and therefore also Finnishð declined within the Swedish state, and in Finland itself bilingualism became less common, with the upper and middle classes retreating mainly to Swedish. Translation was thus a way of counteracting this trend.
During the Swedish period as a whole, translators often had a rather apologetic and defensive attitude to their target texts. The translatorôs work was not highly regarded, criticism was severe, and the translatorôs name was often not mentioned in the published work. At the beginning of the period, translation had nevertheless been seen in positive terms, as a way of enriching the Finnish language and educating the people; by the end of it, translation had become merely a means of defending the language and slowing down its decline.

The Russian period (1809ï 1917)

Finns had long been involved in Swedenôs wars with Russia. The final defeat of Sweden in 1809 meant that Finland became part of the Russian Empire, but throughout the following century Finland acquired a large degree of legislative and cultural autonomy.
In the mid-nineteenth century, Elias L¥ NNROT (1802ï 84, compiler of the Finnish national epic *Kalevala*) set about revising and updating the Finnish legal language and retranslating some of the main legal texts. He modernized the language and attempted to make it sound more natural, translated a juridical manual and added to it a list of about 1,000 new legal terms, and acted as language reviser for Gustaf Cannelinôs new translation of the law of Finland. Finnish became an official language of Finland, alongside Swedish, in 1863, but Swedish remained the primary language of the law until well into the twentieth century. During this period, Russian was also used, for instance on street signs and in some official documents, but it never attained the status of an official national language.
The most important feature of this period is the emergence of literary translation, supported by a flourishing national literature, first in Swedish (many of the leading figures of the nationalist movement were Swedish-speaking) and then in Finnish (see Kovala 1985). One of the towering figures at the beginning of the Finnish nationalist movement was the philosopher and cultural activist Johan Vilhelm Snellman (1806ï 81). In the late 1840s, he proposed that a new journal be founded to publish Finnish translations of literary classics from other cultures, for artistic, patriotic and educational reasons. The idea was supported by Elias L° nnrot and also by the Finnish Literature Society (founded in 1831), which was aware of the need to introduce literary models into Finnish in order to stimulate the countryôs own literary culture. After some delay (partly for political reasons and partly because of the prevailing anti-literature

attitudes among the religious revivalist movements) the plan came to fruition in 1869; the last decades of the century saw a significant boom in literary translation.

In 1871, an annual competition was set up by Snellman, who was now chairman of the Literature Society. The Society even drew up a list of writers and works to be translated, containing not only literary (e.g. Shakespeare, Dickens, Moli¯re, Chateaubriand) but also historical and philosophical writings (Macaulay, Fox, Rousseau). A further list was compiled in 1887. The Literature Society thus played an important role as a commissioner of translations, either directly or indirectly, by suggesting cultural/literary gaps that needed to be filled and in many cases publishing the resulting translations. Some literary translations into Finnish were also published in the United States, where there was a lively community of Finnish emigrants.

In 1908, on the initiative of the Literature Society and other cultural circles, the Finnish Senate set up a fund to support Finnish translation (and original works) in literature and science. The stated aim was again to stimulate Finnish culture by incorporating the classic works of other cultures, which would then serve as catalysts for Finnish literature, science and scholarship. Adaptation to suit the tastes and needs of the Finnish readership was encouraged, except with literary texts (Lehto 1986).

During the first part of the Russian period translators were often civil servants or military personnel, whose work put them in touch with other languages. In the latter half, translators were more likely to be writers themselves: poets, university teachers and professors (for example Juhani Aho, Ilmari Kianto, J.W. Calamnius, Kaarlo Forsman). They translated partly for the general reader but partly also for the influential cultural circles in Finland, for students who would be the next ®ite and for artists who would be inspired by the translations to produce their own works of artð in Finnish. The motivation was thus both educational and aesthetic. Literary translation meant the creation of a culture, and the translators were well aware of this. Translating had a high status: there were many translators, and the Finnish readership valued their work.

Between about 1860 and 1917, a fairly representative selection of European literature became available in Finnish (some had already been available in Swedish). The peak of this translating activity came in the last three decades of the century. From Germany came Heine, Goethe, Schiller and other classics; especially popular were translations of stories of village life, which had quite an influence on the development of this popular genre in Finland. A Finnish version of Shakespeareôs *Macbeth* had appeared in 1834, and of Bunyanôs edifying *Pilgrimôs Progress* even earlier (1809); Scott and Dickens, and of course more Shakespeare (see Paavo CAJANDER), came later. Translations from French started with the works of Dumas p¯re. The first Finnish translations from Russian date from the 1860s; Turgenev and Tolstoy were particularly popular. Scandinavian classics were translated during the same period; particularly influential were the translations of C.M.Bellmanôs Swedish songs, which (together with those of Schillerôs lyrics) contributed to the weakening of the traditional strophe structure in Finnish lyric poetry and the rise of freer metres and rhythms towards the end of the century. Translations of the Greek and Latin classics got underway in the 1880s; translators were often schoolteachers translating specifically for school use, and there was some criticism of translations that were regarded as ótoo sensualô. Italian literature arrived later, starting with the 1910s; the writer Joel Lehtonen was among those who translated from Italian.

The translation of literature for children and young people also starts in the mid-nineteenth century (Ollikainen 1985). Before this, most of the few books available for children had been religious and didactic; about half of these were translations, mostly from German, either directly or via Swedish. In 1847, three influential translations appeared: a collection of Estonian folk tales and two novels. Of the latter, one was the poet Antti Rªtyôs translation of the uplifting story of the sufferings of Genoveva, by the German theologian Christoph von Schmid; this became extremely popular in Finland and went into several reprints. The other was postmaster Otto Tandefeltôs abridged adaptation, based on Geygerôs

German adaptation, of Defoeôs *Robinson Crusoe.* There followed translations from Andersen, the Grimm brothers, and the Finland Swede Zachris Topelius, the father figure of Finnish childrenôs literature.
During the latter half of the nineteenth century, about half of all translations of childrenôs literature were of German originals (directly or indirectly), and a quarter of English source texts. The exciting but overtly moralizing works of Franz Hoffmann were popular, as were Johanna Spyriôs Heidi books. The 1860s and 1870s saw an English invasion of childrenôs literature, perhaps partly influenced by the need felt by Baptist and Methodist missionaries for appropriate Sunday School material.

After independence (1917 onwards)

Finland gained its independence in 1917, following the Russian Revolution. Independence sparked off a new wave of literary translation; a foundation was set up to provide grants for both writing and translating works of literature. Literary translation now extended to more distant cultures. Cervantesô *Don Quixote* was translated in 1927ï 8 (see J.A. HOLLO), but Latin American literature did not arrive on the scene until the 1960s; the poet Pentti Saaritsa has been one of the main translators of this literature, especially the works of Neruda.
Chinese literature and philosophy were first translated in the 1920s, with a second peak of interest in the 1950s; most translations were done via German or English, but Pentti Nieminen, for example, continues to work from Chinese originals directly. Translations of Japanese poetry (by Tuomas Anhava, and later Kai Nieminen) and Japanese drama started to flourish in the 1960s. Translations from African cultures are even more recent.
Throughout the history of literary translation in Finland, two traditions have held sway. In one, applying to translations from classical antiquity and to legal and biblical translation, the tendency has been to translate rather literally in the first instance, with an eye to the educational purpose of the texts in question; later versions of the same texts would then be produced, giving priority to a more natural Finnish. Imaginative fiction, on the other hand, was often rendered first in the form of ADAPTATION (Macbeth first appears as a Finn, in a Finnish setting); later translations tended to show more respect to the source text. For instance, Modernist techniques such as stream of consciousness proved difficult to translate at first: in the 1940s translators were still unhappy with an indirect free style, and tended to prefer a more ónaturalô direct or indirect speech. Later translations (such as those by the poet Pentti SAARIKOSKI of, for example, Joyce and Salinger) were able to exploit and stretch Finnish more freely to accommodate the patterns of the source text.
Other influential literary translators of the twentieth century include the poets Otto MANNINEN, Eino Leino, and Yrjº Jylhª; literary scholar and poet V.A.Koskenniemi; writers Tyyni Tuulio, Eila Pennanen and Aale Tynni; also Esa Adrian, Anslem Hollo, Arto Hªilª, Marja Itkonen-Kaila, Juhani Jaskari, Eino and Jalo Kalima, Kristiina Kivivuori, Juhani Konkka, Markku Mannila, Aarno Peromies, Annikki Suni, Oili Suominen, Inkeri Tuomikoski, Thomas Warburton (into Swedish) and Emil Zilliacus (Greek into Swedish).
Translations nowadays account for just over 20 per cent of all titles published in Finland. A good 50 per cent of literary titles are translations; about half of these are from English, followed by Swedish and German. As far as childrenôs literature is concerned, translations account for as much as 75 per cent of all titles published (Kuivasmªki 1985).
Since independence, most official translation has been between Finnish and Swedish. Especially since the 1960s, the number of translatorsô posts has grown dramatically, as has the range of languages translated into. The main European languages currently head the list.

Translator training

Translator training, as a kind of master-apprentice arrangement, began with the 1908 Finnish Literature Fund already mentioned (Lehto 1986). The Fundôs committee, which consisted of professors and other experts, took pains to select and train competent translators. Sample versions had to be submitted, and

these were then checked and criticized in detail. Versions might be sent back for further revision several times, and the feedback process might continue for years. Even established poets and translators, such as Otto Manninen and Eino Leino, continued to submit samples of their work to other experts for comments and advice.

A similar apprenticeship system has operated in some university language departments in recent decades: Eila Pennanen, for instance, trained many literary translators in her Helsinki seminars during the 1970s.

Institutional training of translators and interpreters started in the late 1960s, when four language institutes were set up (in Turku, Tampere, Savonlinna and Kouvola). They were independent, non-academic institutes running three-year diploma courses. In 1981, these institutes were upgraded and incorporated into the university system as departments or schools of translation studies (at the universities of Turku, Tampere, Joensuu and Helsinki, respectively). This change brought academic status and a longer period of study (five to seven years) leading to the MA degree and further to licentiate and doctoral degrees. It also provided a strong impetus for professional academic research in translation studies. A shorter BA degree was introduced in 1994.

The languages offered as majors are currently as follows. In Turku: English, French, German (Spanish is planned); in Tampere: English, German, Russian; in Savonlinna: English, Russian, German; in Kouvola: English, Russian, Swedish. Student intake reflects the popularity of English; there is a current shortage of translators and interpreters specializing in French, and to some extent also in Russian.

University language departments also include translation courses, and some run additional options on aspects of translation theory or practice. The Department of Romance Languages at the University of Helsinki started a specialization in French translation in 1994, in response to the need for EU translators. The Department of Finnish at the University of Vaasa has a strong interest in translation studies, particularly with respect to terminology and language for special purposes.

There is an increasing supply of in-service courses, run by the various departments of translation studies, adult and further education centres, the professional association, the national terminology centre and private enterprise. Most of these courses are Finnishð Swedish or Finnish-English. There are plans to set up a national Graduate School of Translation Studies. A national centre for coordinating conference interpreter training has been set up at the Turku School, which hosted an international conference on interpretation in August 1994.

A Licensed Translator Examination is run by a national board; success in this examination grants the status of a certified translator, deemed competent to translate official documents and certificates.

Organization of the profession

The profession of translating and interpreting has grown enormously in Finland since World War Two. This has led to improvements in standards and in the legal rights of translators and interpreters.

Nordic cooperation has led to a joint agreement (in force since 1987) on citizensô rights to have access to an interpreter in certain contexts, at public expense. All Nordic countries seek to ensure that Nordic citizens can use their own native language in their dealings with the authorities. With the growth in immigration levels, COMMUNITY INTERPRETING is now a feature of everyday life, but much of it is still done on an amateur basis.

The Finnish Association of Translators and Interpreters (SKTL) was founded in 1955 and has been a member of the FÉDÉRATION INTER-NATIONALE DES TRADUCTEURS (FIT) since 1957. It is also a member of the Conseil Europ®en des Associations de Traducteurs Litt®raires. It maintains close links with other Nordic associations and is in the process of establishing more links with the Baltic states. The SKTL has five divisions: literary translation, non-fiction (document) translation, audio-visual media translation, interpreting, and research and teaching. Current membership is around 1,400; by far the largest division is the non-fiction one, which includes scientific, business and technical translators. Membership is based on application and recommendation.

The SKTL publishes the journal *K^{a} ^{a}nt^{a} j^{a} -¥ vers^{a} ttaren* ten times a year (the bilingual title consists of the Finnish and Swedish words for ćtranslator/the translatorđ). This is mostly in Finnish, but occasionally carries articles in other languages. It was awarded the FIT Journal Prize for 1988ï 90. A membership register (indicating languages and fields of speciality) is published regularly, as well as a directory of Finnish interpreters.

The SKTL awards two annual prizes: the AGRICOLA Prize for an outstanding translation of prose or drama, and the J.A.HOLLO Prize for one of a non-fiction work. Translators are also eligible for grants by various state, library and private foundations.

The legal rights of translators are exceptionally well regulated in Finland. Translators (and their descendants, now for 50 years) have been protected by Finnish copyright law since 1829. Current copyright legislation has been developed in cooperation with other Nordic countries. As a member of the Joint Organization for the Administration and Control of Copyrights in Finland, the SKTL receives reprographic compensation from the State and distributes these funds to its members in the form of grants of various kinds. It negotiates agreements with publishers, and has secured translatorsô royalties from the Finnish Broad-casting Company, to cover all broadcast copyright translations.

Finland also has a professional association for translation agencies and a trade union association for translators. Many translators work freelance, and many part-time only. In spite of an ample supply of professionals, translations continue to be commissioned also from non-professionals on an ad hoc basis. Because there are not enough native speakers of specific target languagesđ other than Swedishđ working from Finnish, Finns often need to translate into a foreign language (see DIRECTION OF TRANSLATION).

Professional translators in Finland have phone and computer access to a national terminology service with a database which specializes in technology but also covers other areas in commerce, administration and legislation.

Research and publications

Before the schools of translation studies were founded, research on translation was sporadic, mostly undertaken as an offshoot activity of departments of literature or philology, and dealing almost exclusively with literary translation. Over the past fifteen years, however, more diverse areas of research have started to flourish in the schools of translation. Areas of specialization include interpreting and cognitive processing (Turku), general theory, terminology and childrenôs literature (Tampere), THINK-ALOUD PROTOCOLS studies and assessment (Savonlinna), continuing training and assessment (Kouvola).

The schools of translation studies run their own publication series. The Faculty of Humanities at the University of Vaasa publishes a series based on its annual seminars on language for special purposes and theory of translation. The Literature Department of the University of Jyv^{a} skyl^{a} has published a series on literary translation. The Tampere School of Translation Studies publishes a bibliography of translation studies, with a separate volume for research in Finnish.

Recent research monographs and collections include Aaltonen 1996, Leppihalme 1994, Oittinen 1993, Puurtinen 1995 and Tirkkonen-Condit and Laffling 1993, among many others.

Finnish research in computational linguistics and machine translation has made dramatic progress in recent years. Three major projects may be mentioned here. At the Department of General Linguistics at Helsinki University, the Research Unit for Multilingual Language Technology aims to develop programs for term identification and retrieval, disambiguation and the accurate surface parsing of extensive corpora (in particular, the Bank of English corpus of 200 million words); project partners are the COBUILD group at the University of Birmingham. A second project at Helsinki and Kouvola has been working with IBM on automatic Finnish-English translation, and on developing standardized machine translation aids for the European Union. A third project, Kielikone, is a private-sector enterprise which is developing an automatic translation system from Finnish to English; this system has been

licensed by Nokia Telecommunications and the project has also produced a number of hand-held electronic dictionaries (Brace 1994).

Further reading

Aaltonen 1986; Lehto 1986; Kovala 1985; Majamaa 1991; Ollikainen and Pulakka 1987; Sandbacka 1987; Sorvali 1985.

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Biographies

AGRICOLA, Mikael (*c.*1510ï 57). Lutheran reformer, humanist and founder of literary Finnish, which he virtually created as he translated. He was sent to Wittenberg in 1536 to study under LUTHER (see GERMAN TRADITION) and Melanchthon; there he began his Finnish translation of the New Testament, with the aim of expressing the biblical message in the everyday language of ordinary Finns. He later returned to teaching and ecclesiastical posts in Turku and was appointed bishop of Turku in 1554. Agricolaôs translation of the New Testament was published in 1548; he worked from the Greek but also with the help of translations in German and Swedish. He also translated part of the Old Testament.

CAJANDER, Paavo Emil (1846ï 1913). Poet, university lecturer and translator from Swedish (Runeberg) and English. Inspired by the opening of the Finnish National Theatre in Helsinki in the 1870s, Cajander spent his life translating all Shakespeareôs plays (except *Pericles*) into Finnish. His translations have had great influence on Finnish theatre and literature; they are still the only ones available for many of Shakespeareôs plays.

HOLLO, Juho August (1885ï 1967). Professor of education, University of Helsinki, and a polyglot. Hollo studied for five years in Vienna and Leipzig while supporting himself by translating. He later translated an enormous amount (over 200 titles), both literary and non-fiction, alongside his main academic occupation and after retiring. He translated from many languages, European and non-European, including Arabic and Serbo-Croatian. He started with William Jamesôs speeches then went on to educational classics (Pestalozzi, Montessori), philosophy (Bergson, Snellman, Russell, Descartes, Plato, Nietzsche) and literature; he also popularized works for the general public. Hollo had such a reputation with publishers that he could himself suggest works that needed to be translated (for example Dostoyevsky, Goethe, Tagore, France). He had considerable cultural influence as a translator.

L¥ NNROT, Elias (1802ï 84). Leading figure of the Finnish nationalist movement, medical doctor, folklorist, writer, compiler of the Finnish national epic *Kalevala* and professor of Finnish literature and language (Helsinki). Lº nnrot was among those who brought the spirit of the Enlightenment to Finland. Among a multitude of other activities, he acquired proficiency in a number of languages but translated mostly between Swedish and Finnish. His range was astonishing: parts of Homer, poetry, hymns, history, as well as scientific, legal and medical texts. Through his translations and lists of technical terms he helped to create a basic Finnish vocabulary in botany, medicine and law. He was a prolific writer and published many articles (some in the journal he edited) on translation, dealing with matters as varied as the effects of shortening words in translations of hymns, the problems of translating poetry, and ways of creating new Finnish terms in different fields. After retiring from his professorship he edited a Finnishð Swedish dictionary and chaired the committee working on the Finnish hymn book.

MANNINEN, Otto (1872ï 1950). Lecturer in Finnish, University of Helsinki, and poet. He translated a wide range of poetry and drama (over 100,000 lines) including Runeberg and Topelius from Swedish, Heine and Goethe from German, Moli¯re from French, Pet¹ fi from Hungarian and Homer, Sophocles and Euripides from Greek. He was also language reviser for the Bible translation committee

(1921ï 37). His translations of Heine helped to introduce freer metres into Finnish poetry. In his translations from Moli¯re he created his own equivalent of the alexandrine, known as óManninenôs alexandrineô, which resembled blank verse but retained rhyme and varied the caesura and syllable number. His translations have become Finnish classics in their own right.

SAARIKOSKI, Pentti (1937ï 83). Writer, poet, translator. Saarikoski became a legend in his time as a cultural radical and a leading figure of Finnish modernism. Alongside his own writing, he produced many translations of Greek classics (notably Homerôs *Odyssey*) and modern prose (for example Salinger, Joyce, Bellow, Miller). His translation of Salingerôs *Catcher in the Rye* into Helsinki slang was a sensational success. Some of his translations reflect the norm-breaking ideas of Ezra POUND (see AMERICAN TRADITION), who was a major influence on Saarikoskiôs work.

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French tradition

Prior to the late Middle Ages, translation in France cannot be seen in isolation from the LATIN TRADITION of Western Europe. Though translation into vernacular languages began in the eleventh century in Europe, the first translations into Old French did not appear until the thirteenth century. Before then, translation was carried out into Latin and was usually undertaken in monasteries. During the eleventh and twelfth centuries, translationð both into Latin and into the vernacularð of Arabic philosophical and scientific writings and of Ancient Greek works and their related commentaries was undertaken by the Toledo School (see SPANISH TRADITION). This school is generally seen as providing a turning point in the history of translation in the West, which had begun with translation into classical Latin. Vulgar Latin, the language from which the romance languages and subsequently French evolved, was to become the target language of translation. The first documents written in Old French are literal translations of Latin liturgical texts which date back to the ninth century (van Hoof 1991).

The foundation of the first universities in France in the thirteenth century gave translation into French a real impetus. A century later, the use of Old French (as opposed to Latin) began to prevail in administrative documents, but Latin maintained its supremacy as the language of scholarship until the Renaissance signalled the decline of the great Latin tradition. However, this was a slow process and the use of Latin in scientific translations lasted well into the eighteenth century (Kelly 1979).

Guillaume de Lorisôs *Roman de la Rose* (*c.*1235) includes translations of Latin texts, and Virgilôs *Aeneid* was also translated into Old French in the thirteenth century. Latin translations of Arabic medical treatises were themselves put into Old French, as were a number of chronicles of French history which had been written in Latin, for example *Historica Francorum* by Gr®goire de Tours which dates from the sixth century, and the thirteenth century work *Historia Regum Francorum.*

Under the reign of King Charles V (1337ï 80), translation of classical works was actively encouraged. Latin versions of Aristotleôs works were retranslated into French by Nicolas ORESME (1330ï 82), one of the main translators at the court of Charles V.Oresme, who is said to have introduced hundreds of new terms into French, produced several scientific translations; he also made interesting comments in the pref aces to his translations on such issues as the task of the translator, the need for accuracy and the introduction of new terms into the target language (Larwill 1934). However, this period of linguistic and intellectual activity was to be followed by decades of unrest which were not conducive to translation. The few translations which were produced during this period include those of Boccaccioôs *Decameron* (1485), Titus Liviusô *Decades* (1486), Ciceroôs *De Officis* (1493), together with a small number of scientific works in Latin and Italian. To these can be added some translations from other European vernacular languages.

The sixteenth century: the development of French and translation of the classics

The sixteenth century witnessed a considerable increase in the number of translations, due to the stimulating influence of the Renaissance and the introduction of printing technology. Renewed interest in the classics led the Humanists to return to original sources and bypass medieval scholasticism, whilst the secularization of knowledge which was triggered by the Renaissance promoted translation into the vernacular for an expanding readership who did not have direct access to classical sources.

Specific terms were coined during this period to describe the process of translation: *traduire* (to translate) was introduced by Robert Esperre (1503ï 59) on the basis of the Italian *traducere*, and the humanist £tienne DOLET (1509ï 46) was responsible for introducing *traduction* (translation) and *traducteur* (translator). Dolet is a highly symbolic figure in Western translation history, having been accused of ómistranslatingô one of Platoôs works and been burnt at the stake. He is credited with the first formulation of translation theory in *La mani¯re de bien traduire dâune langue en lâautre* (How to translate well from one language into another), which was published in 1540. Dolet cites five rules for translation: understanding the meaning of the original text, mastering both source and target languages, avoiding word-for-word renderings, using the speech of ordinary people, and employing an appropriate tone. The fourth principle, using the speech of ordinary people, can be seen as a response to the tendency of sixteenth-century scholars and Latinists to introduce neologisms and Latin structures into the vernacular.

Initially, only a few translators were able to work directly into French from Greek texts. They included Thomas S®billet, Jean Lalemant, Antoine H®roet and De la Bo®tie. Translation into Latin often constituted an intermediary stage before a French version could be produced, as in the case of Jean Laxary (or Lascaris) (1445ï 1534) and Claude de Seyssel (d. 1520), who worked as a team. Among their various joint efforts, Laxary translated Xenophonôs Greek text *Anabasis* (fourth century BC) into Latin, and De Seyssel then translated Laxaryôs Latin version into French.

During this period, the use of Latin, the language of the Church, was firmly established in science and theology, and Latin was consequently the target language for many translations, especially those from other Romance languages, Greek, Syriac and Hebrew. However, Plutarchôs writings and Homerôs *Iliad* were among the few sixteenth-century translations which were made into vernacular French. Several translations of Ciceroôs works were also undertaken into French: by Antoine Macault (in 1534 and again in 1549), Pierre Saliot (1537), Jehan Colin (1537) and £tienne DOLET (*c.*1542).

There were also numerous translations from Italian during this period. Both Marot (in 1544) and Peletier (in 1547) translated Petrarchôs *Sonnets.* Translations from languages other than classical and Romance languages were restricted to English and Germanic works, perhaps the most important being Fran- ois Baudoinôs translation of Francis Baconôs *Essays.*

Translation was partly perceived as a means of disseminating knowledge to a wider audience, and in this respect translators assumed two associated tasks. They had to make classical writings more accessible to a wider readership and, in order to facilitate this task, they had to take part in developing the nascent French language.

One of the best known French translators of the period, Jacques AMYOT (1513ï 93), introduced several Greek works to French readers, including Plutarchôs *Lives* and Longusô *Daphnis and Chloe,* the latter from the third century BC. Although his translations were to be criticized by subsequent translators for being too literal, the texts were written with the French reader in mind: Amyot provided glosses and definitions which did not exist in the source text. His translation of Longusô work, which was revised in the nineteenth century by Paul-Louis Courier, is said to be better known than Longusô original work. In parallel with attempts at achieving clarity of expression, the use of amplification as a rhetorical device is also evident in translations dating from this time, as can be seen in Michel de Toursô verse

translation of Virgilôs *Pastoral Poems* (1516), which is longer than its source text.

The historical and cultural context in which translation was practised and viewed in the sixteenth century is crucial to an understanding of its development. In 1539, a royal ordinance had decreed French to be the official language of the state, and the literary circle known as the *Pl®iade* advocated the imposition of French and, through cultivating its use, its establishment as a language of equal status to Latin. In 1549, the poet and Latinist Joachim du Bellay (1522ï 60) wrote *D®fense et illustration de la langue fran-aise,* a pamphlet which has been described as óan anthology of all arguments against translationô (Mounin 1994:13; translated). Translation, in other words, was seen as an obstacle to creativity in the vernacular. By contrast, the study and imitation in French of classical texts was regarded as a literary genre, and as poetry was the dominant literary form many verse translations were produced in that vein. Du Bellay, himself a translator of Virgil, distinguished between poetical and non-literary texts and considered the former untranslatable. The translated text was seen as unable to provide óthe grace and elegance of the originalô, the introduction into French of an alien language form being an unsurmountable obstacle. Du Bellayôs criticism of translation was not without consequences, as writers during this period tended to distance themselves from translation. The translations performed by the *Pl®iade* can be described as a combination of literalism and innovation, with considerable coinage of neologisms derived from Latin and Greek.

A synthesis of sixteenth-century thought on translation can be found in Michel de Montaigneôs *Essays* (1580ï 88). Montaigne talks about a hierarchical relationship between languages, with the vernacular being seen as the weaker idiom. He also draws a distinction between aesthetic and informative texts and sees the latter as being less problematic for the translator. The concept of a hierarchy of languages, with classical languages at the top and vernacular languages at the bottom, dominated sixteenth-century thought, and óvulgarô vernacular languages were consequently regarded as unsuitable mediums for the dissemination of culture.

Translation activity prior to 1600 centred on classical literary texts. However, the translation of scientific texts increased considerably during this period, this aspect of translation not being affected by the literary debates epitomized by the *Pl®iade.* It is also worth noting that many classical works were translated in the fields of architecture, agriculture, natural history and medicine, to name but a few. As well as works by Pliny, Galen and Hippocrates, translations were made of Latin versions of Arabic works and of contemporary scientific texts. Overall, translation functioned as a means of spreading knowledge among the masses and of enriching the French language.

The seventeenth and eighteenth centuries: les Belles Infid¯les

The early part of the seventeenth century was the great age of French Classicism, but translations were increasingly expected to conform to the literary canons of the day. The free dynamic translations known as *Les Belles Infid¯les* aimed to provide target texts which are pleasant to read, and this continued to be a dominant feature of translation into French well into the eighteenth century. Classical authors were reproduced in a form which was dictated by current French literary fashion and morality. One of the main figures to adopt this approach was Nicolas Perrot DôABLANCOURT (1606ï 64), who adapted classical texts to current canons and genres (through omissions and óimprovementsô) to such an extent that some of his translations are considered travesties of their originals. DôAblancourt translated many Greek and Latin authors, including Cicero, Tacitus and Thucydides. Other translators who adopted this approach of óimprovingô the source text by doctoring it to suit current sensibilities include Louis Giry (1596ï 1668), Benserade (1613ï 91), Pierre Perrin (1620ï 75), Paul Pellison (1624ï 93) and Jean Segrain (1624ï 1701). In 1681, Monsieur de la Valterie published a prose translation of Homeric verse; in a commentary accompanying the translation, he justified his ADAPTATION of ancient customs in terms of propriety and, paradoxically, faithfulness to the author ówho did not intend to offend the readerô (quoted in Mounin 1955/1994:62). Several essays on the

principles of translation were written in justification of this approach, including *Discours sur la traduction* by Gaspard Bachet de M®ziriac (1581ï 1638). De M®ziriac criticized the unfaithfulness of AMYOT, who added or deleted material in his translations. In *De la traduction, ou r¯gles pour bien apprendre a traduire*, Gaspard de Tende (1618ï 97) formulated the first genuine treatise on translation from Latin into French (Ballard 1992:186). Reservations regarding the images used in the Homeric texts are expressed by subsequent translators such as Anne Marie DACIER (who was nevertheless a champion of faithful translation) in the introduction to her translation of the *Iliad* (1711), and also by Antoine de la Motte Houdar (1672ï 1731). Despite the fact that translators of the late seventeenth century paid more attention to the question of faithfulness to the source, their main priority continued to be providing texts which may appeal to the French reader.

However, as pointed out by Ballard (1992:150), the *Belles Infid¯les* approach was not universally accepted. In parallel with the literary trend of the *Belles Infid¯les*, more literal approaches were put forward by Lemaistre de Sacy (1613ï 84), who translated a Latin version of the Bible into French, and Pierre-Daniel Huet (1630ï 1721), who, in *De Interpretatione* (1661), urged the translator to show humility towards the source text. Members of the Abbey of Port-Royal, near Paris, strived for fidelity in their many translations and retranslations of religious texts, including Andr®Du Ryerôs translation of the QURõ N in 1647.

As well as ancient texts on architecture in Latin, contemporary works on medicine and pharmacology and texts in Flemish and Portuguese were translated. A growing number of Spanish, Italian and English works in both the literary and non-literary domains were also translated during the seventeenth century. They included Cervantesô *Don Quixote*, Marinoôs *Adonis* and Robert Greenôs *Pandisto.* Translations of Machiavelliôs *Discourse*, Francis Baconôs *Moral Essays*, and John Lockeôs treatises, *Civil Government* and *Essay on Human Understanding*, contributed to a rich philosophical and political debate during this period.

The elegant eighteenth-century translations of the classics were the distorted looking-glass through which many viewed the classics in the age of Enlightenment. Translation lost popularity, both as a literary genre in itself and as an instructional tool, and to an increasing extent it was supplanted by an interest in contemporary foreign works in the fields of science and literature.

The eighteenth century saw a gradual loss of interest in classical languages and a growing interest in German and English cultures. The philosopher and encyclopedist Diderot (1713ï 84) was especially keen on English literature and produced an imitation of Samuel Richardsonôs *Pamela.* Voltaire (1694ï 1778) was instrumental in developing a passionate interest in English thought and literature in France. The dramatist Jean-Fran-ois Ducis (1733ï 1816) adapted Shakespearian tragedies for the French stage, providing an alternative ending to *Othello.* This interest culminated in the widespread translation of English Gothic novels during the Gothic revival at the end of the century.

Translations of texts that were almost contemporary (from the seventeenth century) included Daniel Defoeôs *Robinson Crusoe*, Jonathan Swiftôs *Gulliverôs Travels*, Henry Fieldingôs *Tom Jones*, John Miltonôs *Paradise Lost* and some of Alexander Popeôs *Essays.* Pierre le Tourneur (1737ï 88) translated the complete works of William Shakespeare. At the same time, French versions of works by Walpole, Clara Reeve and William Godwin were also hugely popular. Going beyond Europe for his sources, Antoine Galland (1646ï 1715) translated the *Arabian Nights,* combining fidelity to the dynamics of the source text with the observance of current literary conventions.

Throughout the eighteenth century translations from English outnumbered those from any other language. Howãver, there were some translations of German and Italian works, for example Antoine de Rivarol translated Danteôs *Divine Comedy* in 1783.

Theoretical discussions of translation continued during the eighteenth century. Jean le Rond dôAlembert (1717ï 83), who collaborated with Diderot on the compilation of *LôEncyclop®die*, commented extensively on

translation difficulties, seeing imitation rather than transcription as a suitable basis for the act of translation. ADAPTATION was not seen as betrayal but rather as a means of adjusting the foreign work to suit contemporary tastes. Charles Batteux (1713ï 80) stressed the need for grammatical restructuring in translation. Translation was also closely associated with the didactic function of literature during this period. On the whole, however, this was a period of transition during which translation theory was getting ready to leave the age of classicism behind and prepare the ground for the Romantic insistence on literalism.

The Romantic era

The Romantics brought literalism back into fashion in the nineteenth century, under the influence of German philosophy (see GERMAN TRADITION). They sought to ótransfer the creative power of great writers of other languages into their ownô (Kelly 1979:3), and empiricism gave way to a more philosophical approach. Among nineteenth-century translators, Jacques Dellile (1738ï 1813), Paul-Louis Courier (1772ï 1825), Leconte de Lisle (1818ï 94), Charles Nodier (1780ï 1844), Alfred de Vigny (1797ï 1863), Alexandre Dumas (1802ï 70) and Fran- ois Victor Hugo (1828ï 73) were particularly well known.

In the first half of the nineteenth century, the choice of translation strategy depended on whether the source text was a classical or a recent work. For example, Littr®translated the first part of The *Iliad* in medieval verse in 1847: he deliberately used a form of language which pre-dated the codification of French in the seventeenth century.

In *De lôEsprit des traductions* (published in 1820), the writer, critic and translator Madame de Sta±l (1766ï 1817) stressed the literary function of translation and its usefulness in the renewal of the target culture.

The preface to Leconte de Lisleôs translation of the *Iliad* announced that the era of the *Belles Infid¯les* was over, whilst Chateaubriand described his translation of Miltonôs *Paradise Lost* as ótracedô *(calqu®)*, using resources of the target language that were closest to those of the source language. The ópleasingô form of the French text was now regarded as secondary to the close reproduction of the style of the source text; the Romantic age was looking for foreignness. Translation was once more regarded as an acceptable literary activity, and many classical works were retranslated in a spirit of historical restitution, which represented a clear split with the tradition of the *Belles Infid¯les.* Amongst the many works which were retranslated were Virgilôs *Eclogues*, his *Pastoral Poems* and the *Aeneid*, Homerôs *Epics*, and Aristotleôs *Metaphysics*, *Politics* and *Logic.*

A considerable number of English poets and writers were translated during this period, with numerous translations of Shakespearian texts being made. Miltonôs *Paradise Lost* was translated by Dellile and Chateaubriand (1768ï 1848). Translations of Byron, Coleridge, Scott and Dickens found an eager market, as did those of American literature. Charles Baudelaire (1821ï 67) was a fervent translator of the works of Edgar Allan Poe.

There was also a growing interest in science, with the philosopher Paul-£mile Littr®(1801ï 81) retranslating Hippocrates between 1839 and 1861, and many translations of contemporary works taking place in the fields of medicine, natural science and geography, among others. The internationalization of science and the constantly expanding potential readership fuelled an ever growing demand for the translation of contemporary works.

The nineteenth century was also characterized by a practice of producing parallel translations in verse and prose. Given the difficulty and additional constraints under which verse translation has to be produced, prose translation became widespread and soon developed into a literary genre.

Translation in the twentieth century

The Romantic search for innovation through the use of translation was pursued well into the twentieth century, and intense translation activity by numerous author-translators characterized the first decades.

The number of author-translators who produced French versions of foreign works or retranslated the classics during this period is considerable. Among them, Andr®Gide (1869ï 1951) translated Shakespeare, Val®ry

LARBAUD (1881ï 1957) translated Samuel Butler and, more recently, Marguerite Yourcenar (1903ï 86), whose first translation in 1947 was of Virginia Woolfôs *The Waves,* devoted much of her time to translation. Translation was further promoted through the establishment of literary journals such as the *Nouvelle Revue Fran-aise, La Revue europ®enne* and *Europe.* In the aftermath of World War Two, the increase in the level of international communication was to give a major impetus to the interpreting profession, hitherto very much in the background. Huge scientific and technological developments have also led to an enormous increase in the volume of specialized translation. The language planning policies of francophone countries in general (see CANADIAN TRADITION) have meant that stronger emphasis came to be placed on translation into French and on translation-related terminological work. A great deal of work has been done on coining neologisms in order to cope with new processes and techniques. And in an attempt to curb the influx of English/American foreign terms, much attention has also been paid to the question of standardization (see TERMINOLOGY, STANDARDIZATION).

Translations of contemporary works now appear almost simultaneously with the originals, with translation from English leading the way. Most English and American best-sellers are translated into French; UNESCO statistics for the years 1981ï 3 indicate that approximately 3,500 translations were published in France during that period. More recent estimates suggest that translations represent just over 6 per cent of the 36,000 titles published in France every year, and for some publishing houses as much as 30 per cent of their output consists of translations. Problems of literary translation are frequently raised in the media and several awards have been created to acknowledge outstanding translations into French, perhaps the best known of these being the prix Pierre-Fran-ois CAILL£, which was created in 1980.

Research and training

Theoretical issues have been addressed by linguists, philosophers and translators. In 1946, Val®ry LARBAUD published his *Sous lôinvocation de Saint J®r¹me,* a compelling tribute to historical figures in the field of translation and a collection of heartfelt essays on its practice. In 1955, Georges MOUNIN published *Les Belles Infid¯les,* a discussion of historical arguments against translation. He followed this in 1963 with *Les probl¯mes th®oriques de la traduction,* which represented a turning point in the theoretical study of translation. Other well-known contemporary French theorists include Jean-Ren®Ladmiral, Henri Meschonnic and Antoine BERMAN. Both Meschonnic and Berman follow the Romantic tradition in arguing against the naturalization and appropriation of the source text by the target culture. Renewed interest in the history of translation theory and practice is illustrated in works by Michel Ballard (1992) and Lieven Dôhulst (1990). Numerous publications on specialized translation have explored the didactics and practice of both translation and interpreting. As far as interpreting is concerned, the best-known researchers include Danica Seleskovitch and Marianne Lederer of ESIT (£cole Sup®rieure dôInterpr¯tes et de Traducteurs; see INTERPRETIVE APPROACH) and Daniel Gile (see Gile 1995a and 1995b).

France is currently an important centre for research and training in translation and interpreting. ESIT, which is a part of the University of the Sorbonne Nouvelle in Paris, enjoys a worldwide reputation, being one of the few institutions which offer doctoral programmes in translation and interpreting. ISIT (Institut Sup®rieur dôInterpr®tation et de Traduction) is another well-known training centre, also based in Paris. In addition, several universities offer courses which include a component of translation and interpreting.

A collection of books on translation studies is published by PUL (Presses Universitaires de Lille) under the editorship of Michel Ballard, and another by Didier £rudition, under the aegis of Danica Seleskovitch *(collection traductologie),* both reflecting a growing interest in the subject of translation in France. Journals dedicated to translation include *Traduire* and *Palimpsestes.*

Organization of the profession

The SFT or Soci®®fran-aise des traducteurs (Association of French Translators) was

founded in 1947 and publishes its own journal *Traduire*. Until the early 1970s, when the ATL (Association des traducteurs littéraires de France—French Association of Literary Translators) was founded, the SFT represented all categories of translators, including literary translators. The aims of the SFT include protecting the rights of translators and setting appropriate rates of remuneration. Moves are currently afoot to restrict the practice of court interpreting to qualified interpreters.

It is in the post-war period that translation in France has become a profession, as opposed to an ancillary activity. Even so, much of the translation work on the freelance market is still undertaken by part-time translators who are not necessarily qualified and who tend to accept lower fees, thus forcing translation rates down, to the chagrin of the ‘professionals’. Since 1957, translators’ rights have been covered by legislation, which puts them on an equal par with writers as regards copyright and social insurance. The Ministry of Culture has attempted since the 1980s to improve the situation and status of translators by means of legislation, whilst the CNL (Centre national des Lettres) provides grants to help with the translation of certain foreign works. A small number of bursaries are also awarded to translators to acknowledge outstanding translation work or to facilitate the translation of works which are unlikely to attract a wide readership.

Further reading

Ballard 1992; Cary 1963; Dâhulst 1990; Horguelin 1981; Kelly 1979; Larbaud 1946; Lefevre 1992b; Mounin 1994; George Steiner 1975; van Hoof 1991.

MYRIAM SALAMA-CARR

Biographies

AMYOT, Jacques (1513–93). French Humanist and translator. Whilst Professor of Greek and Latin at Bourges, Amyot translated *Théagène et Chariclée* (1547), the third-century Greek work of Heliodoros, for which he was rewarded by King Francis I with the abbey of Bellozane. His translation of *Lives* (1559–65) was followed by further royal tutelage, and subsequently by the bishopric of Auxerre. He translated seven books of Diodorus (1554), Longus’ *Daphnis and Chloe* (1559) and Plutarch’s *Opera Moralia* (1572). His lively and idiomatic version of Plutarch’s *Vies des hommes illustres* was to provide Shakespeare with material for his Roman plays, and Sir Thomas North also based his English translation on it. Amyot took great pains to find and interpret the best authorities. The simplicity and purity of his language won the praise of Michel de Montaigne and Amyot achieved immense popularity, exercising great influence over successive generations of French writers.

BERMAN, Antoine (1947–91). French theorist and translator of Latin American literature and German philosophy. Berman is well known for his philosophical stance on translation, which led him to reject an ethnocentrist approach to translation as represented by transformation and ADAPTATION. His best-known theoretical work is *L’épreuve de l’étranger*, for which an English translation is available (Berman 1992). His work in general has been highly influential and has inspired current theorists such as Lawrence Venuti (see STRATEGIES OF TRANSLATION). One of the strengths of Berman’s work is that he links his philosophical thought to specific case studies of translation.

CAILLÉ, Pierre-François (1907–79). Whilst working as an insurance clerk in Paris, Caillé studied part-time and obtained a doctorate in political economy. His command of English later allowed him to establish himself as a professional translator, and in 1939 his translation of Margaret Mitchell’s *Gone With the Wind* won first prize in the Société des gens de lettres. An injury sustained during his childhood meant that he was not conscripted during World War Two, and he spent the years from 1940 to 1945 translating Anglo-American classics and pursuing research on sixteenth-century English theatre. In the years following the War he worked tirelessly to promote international understanding. He founded the Bibliothèque internationale, and

with a number of friends founded the Soci®®fran-aise des traducteurs in 1947, the organization which represents French translators and of which he was president from 1950 to 1973. He was also one of the founders of FIT, the F®d®ration internationale des traducteurs, in 1953 and was responsible for establishing its journal *Babel* in 1954. With his extensive work for UNESCO and his passionate promotion of communication across international and political boundaries, Caill®was a strong advocate for the professions of translating and writing worldwide.

DôABLANCOURT, Nicolas Perrot (1606ï 64). Strongly influenced by Latin culture, dôAblancourt was a leading representative of the *Belles Infid¯les:* he advocated an approach in which top priority was given to elegance of expression in the target language. He saw translation as a process of ADAPTATION and considered it feasible and acceptable to introduce óimprovementsô in the target text. DôAblancourt translated mainly historical, rhetorical and moral texts, including *Octavius* (1637), the *Oratios* by Cicero and the works of Tacitus and Xenophon. He not only ócensoredô these works in the course of translating them but also ócorrectedô any factual errors he encountered and generally aimed to óimproveô on the source text whenever he deemed it necessary.

DACIER, Anne Marie (1647ï 1720). French translator of Aristotle, Plato, Plutarch and Horace, among many others. She won great acclaim for her translations, which was uncommon for a woman of her day. In the preface to her translation of the *Iliad*, she explained that she was not translating for those who can read the original and distinguished between óservileô (word-for-word) translation and ónobleô (or sense-for-sense) translation.

DOLET, £tienne (1509ï 46). A French printer and publisher who became well known for his translations of the classics. Born in Orl®ans, he studied in Paris and later in Padua, Italy. There he developed an interest in rhetoric and in the works of Cicero in particular, gradually becoming involved with the kind of philosophical thinking to which the church was opposed. In 1530 he became secretary to the Bishop of Limoges, who was French ambassador to the Republic of Venice. On Doletôs return to Paris, Francis I awarded him the privilege for 10 years of printing any works of Latin, Greek, Italian or French origin which were the product of his own pen or were undertaken under his supervision. His publications included both ancient and modern texts, ranging from the New Testament in Latin to Rabelais in French.

Dolet is credited with the first formulation of translation theory in *La mani¯re de bien traduire dâune langue en lâautre* (How to translate well from one language into another), which he published in 1540. This synthesis of translation problems rejected word-for-word translation, describing the stages of the translation process and also the obligations that translators had towards their work. He is a highly symbolic figure in France because he lost his life due to an alleged addition to a Platonic text which cast doubt on the existence of eternal life. Dolet was burnt at the stake with his books in 1546.

LARBAUD, Val®ry (1881ï 1957). French poet, novelist and critic who was well known during the first half of the twentieth century. His *í uvres completes* (Complete works) consists of 10 volumes. Larbaud had an extensive knowledge of foreign literature and translated widely, his sources embracing works by Whitman, Faulkner, James Joyce, G.K. Chesterton and Samuel Butler, among many others. Larbaudôs series of essays on translation, *Sous lâinvocation de Saint J®r¹me,* published in 1946, celebrates and emphasizes the complexity of translation.

MOUNIN, Georges (1910ï 93). Modern French theorist and a prolific translator of Italian literature, including works by Jacopone da Todi, Dante, San Francesco, Guilamo, Niccol¸ Machiavelli, Verda, Montale and Salvatore Quasimodo. Mounin wrote extensively on translation, his wide experience

culminating in the publication of his seminal work *Probl¯mes th®oriques de la traduction* (1963), which laid a theoretical framework for the study of translation practice.

ORESME, Nicolas (1330ï 82). One of the principal translators at the court of Charles V. Oresme can be described as a pioneer of translation into the vernacular, with his introduction of Aristotelian texts into French after he had first translated them from the original into Latin. Oresme also wrote his own treatises, with versions both in Latin and in French, and commented in the prefaces to his translations on such issues as the task of the translator, the need for accuracy, and the introduction of new terms into the target language.

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German tradition

In the European context the term *deutsch* (German) is unusual in as far as it is not derived from an older name for a country or a tribe. Initially, it indicated a common vernacular; and even today linguistic and cultural connotations of the term *deutsch* are wider than present-day political and geographic realities suggest. In the eighth century, *theudisk* and the Latinate *theodiscus* referred to the dialects spoken by the Germanic tribes within Charlemagneôs realm: Alemannic, Franconian, Saxon, Thuringian and Bavarian. The regional variants of the vernacular provided the linguistic matrix for the gradual development of German as a literary language, and eventually of modern High German *(Hochdeutsch).* The political bordersð external as well as internalð of the German-speaking states hardly ever coincided with the linguistic borders: even today the same dialect is spoken on both sides of the Germanð Dutch border, in Luxembourg as in the Eifel, in French Lorraine as in the Southern Rhineland, in French Alsace as across the Rhine, in Northern Switzerland as in Southern Baden, in Austrian Tyrol, Salzburg and upper Austria as in Bavaria. While modern High German is the literary language used by Austrians, Germans and (German-) Swiss alike, German literature paradoxically reflects both their common cultural heritage as well as their cultural plurality.

The Old High German period (eighth to tenth centuries)

The process of transforming German dialects rooted in oral pre-Christian traditions into a written, literal language began in the eighth century. Although there were numerous autochthonous texts, the bulk of writings in Old High German were translations from Latin. From a descriptive point of view, we may distinguish four basic types of texts:

(a) interlinear versions which are virtually incomprehensible without the Latin source texts
(b) texts which resemble interlinear versions, such as the translation of the *Evangelical Harmony* by Tatian
(c) ófreeô or relatively ófreeô translations such as the Old High German *Isidor* and NOTKERôs works
(d) adaptations and paraphrases such as *Christus und die Samariterin* and Psalm 138 (translated at Freising).

When attempting to assess the achievements of medieval translators one has to bear in mind the historical contingencies and the typological and functional constraints under which they were working. Bridging the linguistic and cultural gap which separated medieval translators from antiquity required enormous creative efforts. It would, therefore, be a misguided anachronism if one were to judge these Old High German translations by present-day norms and standards.
Initially, the German vernacularð which had no literary traditionð mainly served didactic purposes: glossaries, word-for-word translations and interlinear versions such as the Old High German Benedictine Rule, were used in monasteries in the teaching of Latin. However, there were some notable exceptions from this source-text oriented didacticism. Located at different points of the typological spectrum and fulfilling quite distinct functions, texts such as the *Isidor* translation (*c.*800), Otfrid von Weissenburgôs translation of the *liber evangeliarum* (*c.*863ï 71) and, later, Williram von Ebersbergôs paraphrase of

the Song of Songs (*c.*1060) brilliantly met the communicative challenge posed by Latin, by Christian doctrine and classical culture. NOTKER von St Gallen (*c.*950ï 1022) was unique among translators in the Old High German period with regard to both the variety of texts he translated and his mode of translation. Apart from Christian theological literature, he turned his attention to philosophical and poetic texts, such as BOETHIUSô *Philosophiae Consolatio* (see LATIN TRADITION) and Virgilôs *Bucolica*, respectively. Drawing on the efforts, linguistic and philosophical, of previous generations of translators and German authors, he effectively transferred the most complex ideas and subtle notions from Latin into innovative, yet intelligible German. At the same time, he worked within the didactic tradition of the period, translating for his studentsô sake.

The Middle High German period (eleventh to fourteenth centuries)

It is hard to imagine the evolution of medieval German into a literary language without the assistance afforded by Latin. Existing side by side with Latin during the Middle High German period, the German language gradually opened up new and increasingly specialized areas of usage. The growing number and typological variety of translations produced during this period reflect an increasing need for communication on many levels, practical, speculative and entertaining: theological, philosophical, legal, educational and aesthetic. This need, in turn, led to further expansion and differentiation of German on the normative level, particularly of lexical inventories, but also of syntax. After 400 years of linguistic development, intensely influenced by Latin, the German language finally reached the stage when it could cope readily with the formal and intellectual challenge posed by Latin texts. For example, around 1210, Albrecht von Halberstadt not only translated Ovidôs *Metamorphoses* into German, he also transposed them into the contemporary idealized world of courtly gallantry. Middle High German translations of Thomas Aquinasô and Meister Eckhartôs writings effectively demonstrate that the German vernacular was now capable of expressing the subtleties of theological and philosophical discourses. By the fourteenth and fifteenth centuries, literary German had evolved into a comprehensive communicative system covering all areas of human activity and interest. In this process translations and related forms of interlingual and intercultural transfer of mainly Latin and French source texts, models and materials played an important part. As far as text production and reception are concerned, Latin-German bilinguality was the rule. Clerics as well as educated laymen wrote in Latin, or in German, or in both. Meister Eckhart and Heinrich Seuse, for instance, used Latin and German alternately, depending on their audiences; and Johann Geiler von Kaysersberg, the most popular fifteenth-century preacher, drafted most of his German sermons in Latin. As German gradually emancipated itself from Latin literary tradition, translations, parallel texts, compilations, ADAPTATlONS and paraphrases, especially of literature for special purposes, warranted the continuing contacts between the two cultures. Eventually, in the fifteenth century autochthonous German texts, covering specific areas of knowledge, were translated into other European languages, including Latin.

French influence on Middle High German began to be felt in the eleventh century; it increased during the twelfth and thirteenth centuries, continued through the fourteenth and weakened in the fifteenth century. This influence manifested itself in numerous loan words, the formation of words and phraseology, but scarcely in Middle High German syntax. While in the twelfth and thirteenth centuries, Middle High German courtly epics and lyrical poetry were inspired by French models, this literary current did not interrupt the Latin tradition. Rather, it ran alongside the mainstream of religious and profane literature in medieval Latin and Middle High German. Despite the apparent effects of French literature on Middle High German literature, direct borrowings appear to have been relatively rare. Frequently, the exact status of German texts *vis-¨-vis* presumed French sources is difficult to ascertain. For instance, scholars are uncertain whether the deviations of Hartmann von Aueôs *Erec* from Chr®tien de Troyesô *Erec et Enide* are due to Hartmann exercising

considerable poetic licence, or whether he drew on an unknown French source text, or even on an intermediate Dutch version. In their handling of French material German poets tended to exercise considerable freedom, adapting, abridging or expanding and embellishing their material, sometimes adding commentaries. For historical and systematic reasons, it would be misleading and inappropriate to judge the relationships between Middle High German texts and their known or presumed French sources by reductive, sourcetext oriented standards.

The early modern High German period

In the fifteenth and sixteenth centuries the process of German developing into a literary language gathered momentum. Distinguished by their confident handling of style, the fifteenth-century translations of French novels by Elisabeth von Nassau-Saarbr¿cken, Eleonore von ¥sterreich and Th¿ring von Ringoltingen bear witness to this development. Besides several written variants of German, a common literary language gradually established itself in the German language area. This phenomenon is closely associated with Martin LUTHER: his Bible translation and other writings helped to establish a literary form of German which was oriented towards, and modelled on, the vernacular rather than on Latin. Nevertheless, especially in the Humanist era, Latin continued as the dominant language in printing and writing, as well as in teaching. While poetry written in Latin aimed at a social and intellectual ®lite, German was the language of the people and of popular poetry. Eventually, in the seventeenth century, this tension between Latin and German, between óhighô and ólowô, was resolved in the poetry of Martin OPITZ. As far as the history of translation into German, and the history of German as a literary language are concerned, Opitzôs poetry marks the transition to the modern High German period.

In the early modern High German period, translation concepts and principles of translation were a central topic of discussion even before these explicit discourses reached their climax in Lutherôs *Sendbrief vom Dolmetschen* (1530). For instance, the translations of the so-called óViennese Schoolô of the fourteenth and early fifteenth centuries essentially fall into two classes, thus continuing the medieval tradition: on the one hand, what was called *aigne dewtsch*, a scholarly source-text-oriented German which submitted to Latin norms, and on the other hand translations into German in its current written forms, free from the constraints of Latin (this was called *gemaine Teutsch*). The characteristic forms and reader-oriented functions of these translations, based on Latin or French sources, were explained and justified in the prefaces.

A similar dichotomy may be observed in translations by early German Humanists. For instance, Niklas von Wyle (*c.*1410ï 78), who was convinced of the inherent primacy as well as the linguistic and stylistic superiority of his Latin sources, strove to translate them into German as literally as possible. Whether his texts would be intelligible to the common reader was of no concern to him. Not surprisingly, the more pragmatic, target-oriented translation method practised and propagated by the humanists Albrecht von Eyb (1420ï 75) and Heinrich Steinhoewel (1412ï 82) proved to be more popular. As Albrecht was particularly concerned with the intelligibility of his translations, he adapted the language and subject matter of Plautusôs comedies to fifteenth-century German popular culture and milieu, as well as to theatrical conventions. Steinhoewel followed similar translatorial principles. In his expansive translation of Aesop he introduced numerous proverbs, rhymed verses and allusions to topical events. This interpretative method of adaptive and recreative translation Steinhoewel justified with reference to Horaceôs topos, as formulated in *De arte poetica,* and to JEROMEôs principles (see LATIN TRADITION). Murnerôs German version of Virgilôs *Aeneid* (1515) is another example of this ónaturalizingô translation method: he makes no attempt at imitating Latin participle constructions; antiquity is transposed to sixteenth-century Germany, reflecting her customs, traditions and ideas. While Murner is quite aware of the qualitative difference between Latin verse and German doggerel, he is nevertheless proud to have been instrumental in the resurrection of Virgilôs epic from *Latin death* to *German life.*

Any account of the history and the theory of translation into German would be incomplete without Martin OPITZ (1597ï 1639) and Justus Georg Schottel (1612ï 76). Both occupy particularly important positions in the transitional period from early modern to modern High German. In *Deutsche Poeterey* (1624) Opitz argues that translation serves a dual purpose: translating from Greek and Latin poets is good exercise for the translator, and it is of benefit for German as a literary language by enhancing its latent potential. Both Opitz and Schottel went well beyond common fifteenth and sixteenth-century practices in their use of German and in their translation methods because they were convinced that German was a fully fledged literary language or, with practice, might become one, and that it was capable of poetic and oratorical style second to none.

Luther and Bible translation

The history of the German language since the Middle Ages is closely associated with translations of the BIBLE. Over a period of 1,200 years these translations have formed a comprehensive corpus of texts which is representative, to a considerable degree, of German translation culture and its development through the ages. Bible translations have not only influenced the formation of Christian-ecclesiastic terminology and the language of ethics; LUTHERôS translation, in particular, has had a formative and normative effect on modern High German. The enormous success of Lutherôs Bible translation may be attributed to his creative use of the German vernacular and to his principles of translation, but also to the mass circulation of his writings made possible by modern printing techniques, and to the historical dynamics -religious, social, political and economicð of the Reformation period. Luther chose to meet a daunting challenge: how to express the Word of God, as codified in the Bible, in the language of the common people who were unable to read Latin, Greek or Hebrew. As a rule, for Luther, expressing the biblical message in German meant translating ófreelyô (see FREE TRANSLATION), giving the óletters their freedomô, as it were. However, when essential theological ótruthsô were concerned, Luther would sacrifice this principle of intelligibility and revert, for doctrinal reasons, to word-for-word translation (see LITERAL TRANSLATION).

As far as Bible translation into German is concerned, the period stretching from the late eleventh to the sixteenth century was an era of experimentation and consolidation: it produced special copies for the laity and for the poor, illustrated as well as extravagantly illuminated copies in the vernacular, collections of biblical texts for liturgical purposes, etc. The Reformation marked a turning point in the history of German Bible translation, with Luther and other Protestant reformers reverting to source texts in Hebrew and Greek for their translations of the Old Testament and the New Testament, respectively. Even the Bible translations of the Catholic Counter-Reformation, by Hieronymus Emser (NT, 1527) and others, were modelled on Lutherôs text. Indeed, since the second quarter of the sixteenth century, Lutherôs influence has pervaded the entire German tradition of Bible translation, irrespective of regional or denominational affiliations.

The modern High German period

Originating in the German Enlightenment period, the different strands of translation theory current in the past two centuries may be traced back to Johann Christoph GOTTSCHED (1700ï 66) and his Leipzig circle, staunch defenders of Enlightnement values, and to their Swiss antagonists, Johann Jakob BODMER (1698ï 1783) and Johann Jakob BREITINGER (1701ï 76), respectively. Gottschedôs and Breitingerôs opposed views on translation, which clashed over Bodmerôs translation of Miltonôs *Paradise Lost* (1732), reflect their distinct stance on poetics, aesthetics and literary language. Both subscribed to the rationalist view according to which there is an essential resemblance between languages and they are, therefore, translatableð at least in principle. Both agreed that different languages are not mirror images of each other. There was a difference of opinion as to whether a translation should be permitted to emulate linguistic, stylistic, and formal features of the source text and thereby violate target side norms. Gottsched maintained that a good translation had to be in agreement with the principles of

enlightened, normative poetics. If the original or source text did not conform with these rules, the translator was duty-bound to improve, expand or abridge. The translation had to be a German text, through and through. Breitinger, in contrast, maintained that there were no superfluous words in literary works of art. Anticipating Herder and Humboldt, he argued that the mentalities of different nations are reflected in the peculiarities of their respective languages. Therefore, a translation must not violate the óthoughtsô *(Gedancken)* of the original or deviate from its source in any other way. On the theoretical level, Breitingerôs ideas were developed by Friedrich Gottlieb Klopstock (1724ï 1803) and Johann Gottfried Herder (1744ï 1803) who invested the óspiritô of the original with the ultimate authority. This concept was put to the practical test by Johann Heinrich Voss (1751ï 1826) in his translations of Homer (1793). The translations of Dante and Shakespeare by August Wilhelm SCHLEGEL (1767ï 1845), of Rabelais by Gottlieb Regis, of Ariosto by Johann Gries, and of Cervantes by Ludwig Tieck (1773ï 1853) not only belong to the same tradition; they realize part of the Romantic project which aimed at accumulating world literature in the German language.

In seventeenth- and eighteenth-century continental Europe, France played a leading role in politics, the sciences and the arts. French intellectuals, including translators, shared a belief in the inherent superiority of their language and culture. Because of this conviction French translators felt justified in adapting translated texts in such ways as to make them conform not only to the grammatical, lexical and semantic norms and conventions of the French language, but also to typological, generic and aesthetic models prevalent in French literature. Strict classicist norms ruled drama and (epic) poetry, whereas the more flexible conventions of *Les Belles Infid¯les* were applied to translated prose fiction. French cultural predominance was reflected, in turn, by the large number of German imitations of French literary models, and of translations from French into German. And although many different types of texts were also translated from Latin, Greek and other modern European languages, German translators frequently used intermediate French translations as source texts, even if a copy in the original language was available. French mediation was particularly effective in introducing German readers to British philosophy, fiction and drama. French translations of Locke, Pope, Addison, Defoe, Swift, Richardson and Fielding initially served as source texts for translations into German. Discussions by French translators and critics of British philosophy of the idiosyncrasies of English novels and especially of the apparent ónomaliesô of Shakespeareôs plays met with considerable interest in Germany. Thus, ironically, the French themselves were instrumental in undermining their seemingly unassailable position as legislators in matters of good sense, taste and style. Because as German writers grew familiar with British thought and literature, they began to resent what many of them came to perceive as distorting effects caused by French mediation. The gradual transition, in the course of the eighteenth century, from broad acceptability to virtual rejection of French models, including intermediate French texts, by German writers, both in theory and in practice, is a literary phenomenon with far-reaching cultural implications. Reflecting a significant change in the translational concepts and, more generally, in the underlying aesthetic, this transition is ultimately symptomatic of a paradigmatic change in the German history of thought: the emancipation from French intellectual and cultural hegemony, accompanied by the demise of rationalism, and the eventual propagation of an autonomous German national literature.

French mediation of English literature began early in the eighteenth century. It reached its peak, in the Protestant parts of Germany and in Switzerland, in the 1720s. At a time when in Z¿rich, Hamburg and somewhat later in Leipzig (in the 1740s) indirect translation was rejected in favour of direct translations of English novels and plays, French mediation continued elsewhere in Germany. As far as novels are concerned, it virtually ended with the óbirthô of the modern German novel, Wielandôs *Don Sylvio von Rosalva* (1764), and with Blankenburgôs essay on the novel (*Versuch ¿ber den Roman*, 1774).

As far as drama was concerned, France provided much of the material as well as the theatrical models; several German translations of English plays were based on intermediate French versions. SHAKESPEARE, however, being the dramatic antidote to the rules and conventions of classicist French drama, was either read in French translation (e.g. by Voltaire), in its original English (e.g. Popeôs edition), or he was translated directly from English into German. When, in 1741, Caspar Wilhelm von Borck published his translation of *Julius Caesar*, Johann Christoph GOTTSCHED immediately condemned both the translation as well as the barbaric English original. Both ran counter to his strategy of reforming the German theatre. Gottsched favoured plays, mainly of French origin, which came closest to realizing his ideal of order by observing the Aristotelian rules, and by exercising moderation both with regard to action and to the use of language. When Edward Youngôs *Conjectures on Original Composition* (1759) was translated directly from English into German soon after its publication, the concepts of óoriginal geniusô and of óoriginal compositionôð which were to revolutionize aesthetic theory and poetic practice in Germany during the second half of the eighteenth centuryð were enthusiastically applied to Shakespeare and his works. Accordingly, Wielandôs well-timed prose translation of 22 plays (1761ï 6) met with considerable public interest. Despite Gerstenbergôs severe criticism, this translation considerably influenced the dramatists of the revolutionary literary movement known as *Sturm und Drang*, notably Johann Wolfgang von Goethe, Jakob Michael Reinhold Lenz and Friedrich Schiller. Johann Joachim Eschenburgôs first translation of Shakespeareôs complete works (1775ï 7/1782) marks a further important stage in the German Shakespeare reception, a process at the end of which Shakespeare had acquired the status of a national German poet, and some of his worksð notably *Hamlet*ð occupied a place in the very centre of German literature.

Having started, in 1795, with the revision of a translation of *A Midsummer Nightôs Dream*, by 1810 August Wilhelm SCHLEGEL had published another 13 of Shakespeareôs plays. Years later, Ludwig Tieck and others completed the project. Schlegelôs principles of translation were based on the interpretation of works of art as organisms. Sharing Herderôs view, he considered every literary work of art as an entity comprising form and content. Unlike Herder and the *Sturm und Drang* poets, who argued that this entity was commensurate with ónatureô, unconsciously created by a genius, Schlegel considered this entity as an óorganic created formô *(organische Kunstform)*, which resulted from a conscious, intentional creative effort. Accordingly, each Shakespearean drama was a skilfully constructed organism, in which every detail (each scene, character etc.) was related to the whole by inherent necessity, and from which, in turn, it derived its meaning. Only by taking note of and translating every detail could justice be done to the original in its entirety, whereas any change distorted and destroyed the perfect organism. The language had to be light and pleasing, and the reader was to get the impression that s/he was reading an original German text, not a translation. In other words, Schlegel tried to combine the óobjectiveô and the ósubjectiveô aspects of translation: fidelity to the source text, on the one hand, and creative transformation and naturalization in accordance with target-side requirements, on the other.

The Romantic concept of translation, manifest in Schlegelôs theory and practice of Shakespeare translation, was systematically analysed by Friedrich SCHLEIERMACHER. In his treatise ¦ *ber die verschiedenen Methoden des ¦ bersetzens* (1813), Schleiermacher contrasted, with unprecedented sharpness of focus, the translatorial methods of óalienationô and ónaturalizationô (see STRATEGIES OF TRANSLATION). His reflections on the theories of language and of translation have occupied linguists and students of translation to the present day. Schleiermacher distinguished two major types of texts. In the first type, language serves as a vehicle mediating interlingual and intersubjective ófactsô. On principle, business-related texts are translatable because the vocabulary used is characterized by terminological constraints. In the second type, comprising poetic and philosophical texts, monolingual forms and the contents transported

by them coalesce on a higher plane. This causes grave problems for translators because, in the course of time, the language of such texts has come to be associated with specific culture-bound concepts, conventions, attitudes and feelings. Because the associative complexes differ from language to language, and from culture to culture, transfer can only be accomplished by employing the ôalienatingô method of translation: the translator takes his bearings from the unity of form and content of the source text, and from the source language. Schleier-macher advocated the use of a *proper* language for translation, which inevitably entailed language change. After all, only by deviating from established norms could the alien or foreign increment be visualized in the target language. Most important, though, Schleiermacher was convinced of the innovative, but also of the regenerative powers of translation.

Practically every modern translation theoryð at least in the German-language areað responds, in one way or another, to Schleier-macherôs hypotheses. There appear to have been no fundamentally new approaches. Translators and theorists, such as Ulrich von Wilamowitz-Moellendorff in the nineteenth and Emil Staiger in the twentieth century, advocated, with different emphases and for different reasons, the naturalizing method of translation. Walter Benjamin favoured the principle of alienation (see PURE LANGUAGE). Nevertheless, attempts have been made to transcend the antinomy of naturalizing and alienating translation, to find a synthesis or a compromise (e.g. Schadewaldt 1927).

In the course of the nineteenth century translation activities in the German-speaking countries intensified and expanded. This applies not only to *belles lettres* but also to the natural sciences, medicine, engineering, the law, economics and general matters. While the bulk of translations continued to be based on the Romance languages, especially on French, and increasingly on English sources, other languages and culturesð including non-European onesð began to make their presence felt. Some of the significant developments, changes and characteristic shifts are reflected in ANTHOLOGIES of literature in translation, especially in so-called anthologies of world literature, which have been published in large numbers since the middle of the nineteenth century. For instance, until the end of the eighteenth century, German reception of French literature had focused on political, scientific and generally learned or informative matter, on the drama and the novel. It was not until well into the nineteenth century that French poetry, Romantic and contemporary, was being made available to German-speaking readers, mainly through anthologies. Growing economic and cultural contacts between Germany and Britain raised the awareness among German readers of British affairs. Yet, authors such as William Wordsworth and Lord Byron were mainly received as individual personalities rather than as representatives of their country or of British literature. In contrast, for a long time the translational mediation of Scandinavian and Hungarian literatures was primarily governed by imagological stereo-types and preconceptions relating to those countries, rather than by nineteenth-century historical realities. At times, texts were selected, and sometimes specifically translated, in accordance with the anthologistsô personal tastes, or with their views and intentions concerning German literature and/or political affairs in a wider international context. In due course, Russian novels and Scandinavian drama took their place beside translations of French and English fictional prose and drama, respectively. While Scott, Dickens and Zola were translated promptly, Henry James was ignored for many decades. The British and American Modernist poets, too, had to bide their time.

During World Wars One and Two translation activities were influenced by numerous factors, unavailability of source texts and politically motivated censorship being the most obvious ones. In varying degrees this also applied to the occupied zones of Germany in the immediate postwar period, and it continued in the German Democratic Republic until 1988. Nevertheless, the *Index translationum* for 1986 shows that nearly as many books were translated and published in East Germany (794) as in Great Britain (904). By comparison, 1687 translated books appeared in France, and 8017 in the Federal Republic of Germany. In divided Germany, the opposed ideologies, political and economic systems, and military

alliances of the two German states had an effect on what texts were chosen for translation and, at times, even on the manner of translation. Systematic comparisons between translation activities in East and West Germany remain to be made.
From 1956 to 1986 the number of translated books published in the Federal Republic of Germany increased by 400 per cent. Bookshops in Germany abound with translations in practically all areas, aiming at children as well as adults. However, in those areas of scientific research where time is of the essence, scholars are expected to rely on their own linguistic competence rather than on translations, especially from English. Conversely, in recent decades German scholars, especially those working in the natural sciences, in medicine and in related fields have become accustomed to publishing their research results in English rather than waiting for them to be translated. In German cinemas and in television, where the proportion of foreign films, family series, childrenôs programmes and documentaries is very high, DUBBING is generally preferred to SUBTITLING.

Organization of the profession and translator training
There are two professional associations for translators in Germany: Bundesverband der Dolmetscher und ¦ bersetzer e.V. (BD¦) and Verband deutschsprachiger ¦ bersetzer literarischer und wissenschaftlicher Werke e.V. (VD¦); both are member societies of FIT.
Diploma courses for translators and/or interpreters are being offered by many German universities, polytechnics and vocational academies: in Berlin (Humboldt), Bonn (only for translators specializing in Oriental languages), D¿sseldorf (literary translators only), Flensburg, Heidelberg, Hildesheim, Kº ln, Leipzig, Mainz, M¿nchen and Saarbr¿cken, among other places. In addition, numerous other institutes, both public and private, offer training for translators and interpreters. Examinations administered outside the academic establishments are supervised by the regional Chambers of Commerce and/or by regional governments. As the curricula are not standardized, the quality of training and the proficiency of graduates vary considerably. In the absence of legal requirements, anyone may use the designation óinterpreterô or ótranslatorô.
The Europª isches ¦ bersetzer-Kollegium at Strª len is a refuge specifically for literary translators. Founded in 1978 by Elmar Tophoven, *inter alia* translator of Beckett into German, this centre offers translators, established or budding, ideal facilities for their work: a specialized library, up-to-date electronic equipment, contact with colleagues, and a peaceful working environment. The Deutsche Akademie f¿r Sprache und Dichtung and the Deutsche Literaturfonds award prizes to distinguished literary translators.

Research and publications
While for many years research on practical, functional, linguistic and pedagogical aspects of translation dominated, there has been increased interest in historical subjects in recent years, especially in the theory and practice of translation in the Middle Ages and in the Renaissance, and in eighteenth- and nineteenth-century theoretical discourses on translation. Gradually, more attention is being paid to the actual translations produced during the past three centuries, to the translators and the cultural contexts. Also, new research methods are being applied. As far as literature in translation is concerned, most research has traditionally tended to be source-text-oriented and, to some some extent, prescriptive. With the growing involvement of literary scholars, historical-descriptive approaches have recently come into their own.
Research in different translation-related areas is being carried out in many academic institutions, mainly by individualsð post-graduate students and established scholars alike. The Centre for the Study of Literary Translation (Sonderforschungsbereich f¿r die literarische ¦ bersetzung), jointly sponsored by the German Research Council (Deutsche Forschungsgemeinschaft) and Gº ttingen University is a special case. Since its beginnings in 1985, several dozen scholars specializing in different national philologies have cooperated in an interdisciplinary research programme. They have set themselves the task of exploring selected areas and aspects of literary translation into German since the beginning of the eighteenth century, with a

view to drafting an outline history of translation culture in the German-speaking countries during the past three centuries.

Both professional organizations, the BD¦ and VD¦ , publish their own journals: *Lebende Sprachen* (BD¦) is edited by Friedrich Krollmann and G¿nther Haensch and published by Langenscheidt. *Mitteilungsblatt f¿r Dolmetscher und ¦ bersetzer* is the official organ of the BD¦ in Bonn. *Der ¦ bersetzer* (VD¦) is edited by Helga Paetsch in Heidelberg.

Apart from the journals of professional organizations, there are a number of other journals, the best known of which is *TEXT-conTEXT. Translation Theorie, Didaktik, Praxis,* which is edited by Justa Holz-M ntt ri and Hans Vermeer and published by Julius Groos Verlag.

German scholars have been among the most active in the field of translation studies and have produced a very large and influential body of literature on the subject. Some of the best-known names include Katharina Reiss, Hans Vermeer, Wolfram Wilss, Albrecht Neubert and Christiane Nord, among many others. Apart from individual publications by such scholars, three series are worth mentioning. The *G ttinger Beitr ge zur Internationalen ¦ bersetzungsforschung* is published by Erich Schmidt Verlag in Berlin and edited by members of the G ttingen Centre for the Study of Literary Translation; the series started in 1985 and is devoted to international research in literary translation. Although not devoted to translation, the series *Forum Modernes Theater,* which is published by G¿nter Narr in T¿bingen, also includes several volumes on drama translation edited by members of the G ttingen Centre; these volumes are specifically devoted to the translation of European drama into German since the eighteenth century. The series *Transfer,* published by Gunter Narr, was launched in 1989 by members of D¿sseldorf University with the specific aim of keeping interested members of the public informed about the training of literary translators at D¿sseldorf, curricular matters and related research.

Further reading

Apel 1982; Benjamin 1923/1963; Breitinger 1740; Essmann 1992; Essmann and Schoening 1996; Gebhardt 1970; Haentzschel 1977; Honemann 1979; Huber 1968; Kittel, 1988, 1992, 1995; Kittel and Frank 1991; Nordmeyer 1958; Poltermann 1995; Schadewaldt 1927; Schoendorf 1967; Schroebler 1953; Schwarz 1945; Senger 1971; Sonderegger 1979; Springer 1947.

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Biographies

BODMER, Johann Jakob (1698ï 1783). A Swiss poet, literary critic and translator who in many of his writings fought against the Enlightenment ideals propagated by GOTTSCHED and his followers. Together with his friend BREITINGER, Bodmer advocated the primacy of the imagination (*Von dem Einfluss und Gebrauch der Einbildungskraft* 1747). His translation of Miltonôs *Paradise Lost* (1732) and his subsequent *Kritische Abhandlung vom Wunderbaren in der Poesie* (1740) bear witness to his lasting belief in the visionary nature of true art.

BREITINGER, Johann Jakob (1701ï 76). A Swiss scholar and teacher of Hebrew and Greek in Zurich. Together with Johann Jakob BODMER he strove to establish a new, antirationalist poetic. In his *Kritische Dichtkunst* (1740) he rejected many of the more presumptuous claims of the Enlightenment, thus preparing the way for English in preference to French literature and its ideals as advocated by GOTTSCHED in Leipzig. Unlike his German adversary, Breitinger maintained that there were no superfluous words in literary works of art. Anticipating Herder and Humboldt, he argued that the mentalities of different nations are reflected in the peculiarities of their respective languages. Therefore, a translation must not violate the áthoughtsô *(Gedancken)* of the original or deviate from its source in any other way.

GOTTSCHED, Johann Christoph (1700ï 66). Born in Eastern Prussia. As professor of poetry in Leipzig, playwright and translator he

advocated French rationalism and poetics (*Versuch einer kritischen Dichtkunst* 1729). One of the two major strands of translation theory current in the past two centuries may be traced back to Gottsched and his Leipzig circle, staunch defenders of Enlightenment values. His main antagonists were the Swiss Johann Jakob BODMER and Johann Jakob BREITINGER. Gottschedôs views on translation, forcefully expressed in connection with Bodmerôs translation of Miltonôs *Paradise Lost* (1732), reflect his general stance on poetics, aesthetics and literary language. Gottsched maintained that a good translation had to be in agreement with the principles of enlightened, normative poetics. If the original or source text did not conform with these rules, the translator was duty bound to improve, expand or abridge. The translation had to be a German text, through and through.

LUTHER, Martin (1483ï 1546). Religious reformer and founder of Protestantism. Luther was a minerôs son from Eisleben (central Germany). After studying at Erfurt University, he joined the Augustine order in 1505. In 1508 he moved to the newly founded university at Wittenberg, where he taught theology. Appalled by the spiritual and practical effects of the dispensation of indulgences he published 95 theses on the subject (1517). This led to a series of controversial disputations with Papal representatives, culminating in his excommunication (1520) and in his being put under the ban of the Empire (1521). Taken into protective custody by his patron, the elector of Saxony, Luther spent ten months at the Wartburg. During this sojourn he translated the New Testament. Until his death he was occupied with translating the Bible in its entirety. Apart from affecting the entire later German tradition of Bible translation, irrespective of regional or denominational affiliations, Lutherôs translation of the Bible has had a formative and normative effect on the development of modern High German. In the sixteenth century explicit discourses on translation concepts and principles of translation reached their climax in Lutherôs *Sendbrief vom Dolmetschen* (1530).

NOTKER III (Notker Labeo or Teutonicus; *c.*950ï 1022). A monk and teacher at the Benedictine monastery of St Gallen (Switzerland). Notker was unique among translators in the Old High German period with regard to both the variety of texts he translated into the vernacular and his mode of translation. Apart from biblical texts and Christian theological literature, he also turned his attention to philosophical and poetic texts, such as Boethiusô *Philosophiae Consolatio* and Virgilôs *Bucolica*, respectively. Drawing on the efforts, linguistic and philosophical, of previous generations of translators and German authors, he effectively transferred the most complex ideas and subtle notions from Latin into innovative, yet intelligible German. Working in the didactic tradition of the period, Notkerð according to his brilliant pupil, Ekkehard IVð expounded books in German for his studentsô sake.

OPITZ, Martin (1597ï 1639). Born and bred in Silesia, where he enjoyed a Humanist education. After studying at Heidelberg University (1619) and at Leiden, he spent the rest of his life serving different masters, Catholic as well as Protestant. He died of the plague. As a poet (poet laureate, 1627), translator and legislator of early German Baroque poetry, Opitz occupies an important position in the transitional period from early modern to modern High German. In his *Buch von der deutschen Poeterei* (1624) he argues that translation serves a dual purpose: translating from Greek and Latin poets is good exercise for the translator, and it is of benefit for German as a literary language by enhancing its latent potential.

SCHLEGEL, August Wilhelm (1767ï 1845). Son of a minister and brother of Friedrich Schlegel (1772ï 1829); born in Hanover. Having started his literary career in Gº ttingen, he was appointed professor at Jena (1798), and at Bonn (1819). In 1804 he became secretary to Mme de Sta±l, whom he accompanied on most of her travels through Europe until her death in 1817. As a literary editor, critic, lecturer and translator, Schlegel prepared the way for Romanticism in Germany

and elsewhere. However, the translation of Shakespeare into German is Schlegelôs most lasting literary achievement.
Schlegel considered every literary work of art as an entity comprising form and content. In his translations, he tried to combine the óobjectiveô and the ósubjectiveô aspects of translation: fidelity to the source text on the one hand, and creative transformation and naturalization in accordance with the requirements of the target language and readership on the other.
SCHLEIERMACHER, Friedrich (1768ï 1834). A theologian, religious reformer, preacher, and translator (of Plato). The Romantic concept of translation, manifest in A.W.Schlegelôs theory and practice of Shakespeare translation, was systematically analysed by Friedrich Schleiermacher. In his treatise ¦ *ber die verschiedenen Methoden des* ¦ *bersetzens* (1813), Schleiermacher contrasted the translatorial methods of óalienationô and ónaturalizationô. This distinction has proved highly influential in translation studies and features prominently in contemporary theoretical statements on translation (see STRATEGIES OF TRANSLATION).

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Greek tradition

Historically and culturally, the area in which Greek is spoken includes mainland Greece, the Aegean islands (including Crete and Cyprus) and, until 1922, the Ionian coast of Asia Minor. The colonizations of the sixth and seventh centuries BC extended this area to include regions around the Black Sea and areas in Southern France and Southern Italy (Magna Graeca), where Greek-speaking communities exist even today. Throughout the Hellenistic world, Greek was the lingua franca of the period and the language of culture and education. The Hellenized Eastern part of the Roman Empire adopted Greek as its official language and it remained so throughout the Byzantine period (AD 330ï 1453). During the following 400 years of Turkish Rule, it was the language (together with religion) that was the main factor in keeping the national character alive and distinct. Following the War of Independence in 1821, the territory belonging to Greece expanded to include the Ionian Islands (1864), Thessaly (1881), Macedonia, Crete and the islands (1913), Thrace (1923) and the Dodecanese (1947). Historical, social and political factors led to widespread emigration and a large Greek diaspora, with particularly large Greek-speaking communities in North America and Australia.
The decipherment in 1952 by Chadwick and Ventris of the Linear B script as an early form of Greek gives the Greek language a 3,500-year-old history. This constitutes an unbroken, living tradition in the sense that aspects of all the major stages in that tradition survive and coexist in the modern language. Thus the language of the Homeric epics (seventh and eighth century BC), the classical Greek of the fourth and fifth centuries BC, the Koine Greek of the New Testament, the Byzantine Greek of the fourth to fifteenth centuries AD and the popular language of folk literature throughout the 400 years of Turkish rule (1453ï 1821) are, to varying degrees, still accessible to Greeks today in a way that Anglo-Saxon or even Middle English is not accessible to speakers of modern English. With the birth of the modern nation and the growth of a national consciousness, the question of language became a national issue. What became known as the óLanguage Questionô in modern Greece was primarily a debate about the correct or desirable form of the written language. This debate developed into a contest between the popular spoken language *(demotic)* and its adherents *(demoticists)* on the one hand, and those who advocated a ópurifiedô form of the language *(katharevousa)* on the other. The latter is a language cleansed of foreign (mainly Turkish) words and constituted a compromise between demotic and ancient Attic Greek. This strange ódiglossiaô (the coexistence of two levels of language) became a national and political issue and cut across education, literature and, not least, the question of translation, often leading to violent

confrontations between the opponents of each group. It was not until 1976 that demotic was finally established as the official language of education and, consequently, of the State.

Overview of translation activity

Despite their many and extensive contacts with other peoples and cultures, the ancient Greeks apparently attached little importance to translation: there is no discussion of either the practice or the process of translation throughout ancient Greek literature. And yet, they undoubtedly used both interpreters and translators. For example, one of the earliest forms of interpreting in the Greek world must surely have been interpreting the word of Apollo for those who travelled from foreign countries to consult the Oracle at Delphi. Similarly, there is evidence that early Greek philosophers had access to Egyptian texts, presumably in Greek translation. According to Kakridis (1971:12ï 16), the ancient Greeks were rather like the English of some years ago: they did not learn foreign languages but expected others to learn theirs, nor did they want to allow foreign linguistic elements to influence the organic development of the Greek language and culture. This situation continued in the Hellenistic period, when the need for translation was again minimized by the fact that Greek was the lingua franca of the then civilized world. Similarly, in the first centuries AD, the two main incentives to early thinking on translation in other countriesð namely, the translation of ancient Greek texts and of the New Testamentð were not present in Greece, since the original texts were still accessible to Greek readers at that stage.

The first references to translation in the Greek context come from the early Byzantine period and concern the translation of legal texts (Troianos and Velissaropoulou-Karakosta 1993:220ï 34). The division of the Roman Empire by Diocletian (284ï 305) into East and West had a direct influence on Roman Law in the East. The Eastern Empire consisted mainly of Greek-speaking peoples, or people who, at least, understood Greek. This meant that the laws and imperial decrees, which were written in Latin, were inaccessible to the greater part of the population. From the beginning of the fifth century, there was a systematic attempt in the law schools of Beirut and Constantinople to render Latin legal terminology into Greek. Here, the professors of law, known as *antikinsores* (vice-censors), made a significant contribution. They acted as both translators and translation teachers. They would make the Latin text accessible to their Greek-speaking students in class by first of all providing detailed introductions *(indeces)* in Greek to the particular Latin section. This was not, however, a word-for-word translation but took the form of an analysis or explanation of the text considered necessary for complete comprehension of the topic by the students. Then, with the help of these *indeces,* the students would attempt the translation of the Latin text. If the text in question was particularly difficult, the *antikinsores* would provide the students with the Greek translation of individual terms. This was known as interpreting *kata poda* (lit. ócon footô) and was followed by other activities designed to ensure full comprehension of the text. The work of the *antikinsores* is known to us only from their studentsô notes: they themselves left no written texts on their methods. It was from these annotations by students in the margins or between the lines of texts that the first legal dictionaries came into being. The impact of the new legal terminology which was formulated in Greek could be felt beyond the Byzantine area, and the translation of these texts into Slavic languages had considerable influence throughout the region. Thus the texts interpreted by the *antikinsores* and annotated by their students enabled the spread of various concepts, both legal and political, far beyond the confines of the New Rome.

Evidence of sustained, serious interest in translation and/or interpreting, however, does not emerge until the beginning of the Greek Enlightenment period and the growth of a national consciousness in the years leading up to the War of Independence against the Turks in 1821. And even then, this interest remained strictly within the confines of larger national issues concerning the language and education of the Greek people in the context of the new Greek State.

Intralingual translation

Bible translation naturally became an issue in Greece much later than it did in the rest of

Europe. It was not until the nineteenth century that the need was recognized for a translation of the Koine Greek of the New Testament into the modern Greek vernacular. In addition to the usual theological and translation-related problems, the question of translating the Bible took on wider linguistic and national dimensions in the context of the establishment of the new Greek State following the War of Independence in 1821. Two diametrically opposed approaches to the subject are represented by Neophytos Vamvas (1776ï 1866), one of the translators of the Old and New Testaments, and Constantinos Economos (1780ï 1857). Economos believed that it was both impossible and pointless to translate the Bible into modern Greek. He insisted that the Greeks can understand the language of their forefathers and that their own language is common, vulgar and debases the lofty sense of the original; moreover, if the scriptures can be read by everyone, this will lead to heresy and false interpretation. Vamvas, on his part, maintained that if a translation is intended to teach, then its diction and style must be simple; and, given Economosô criticisms of modern Greek, he distinguished between simple language and vulgar language. These were matters in which questions of translatability, the modern Greek language and national identity all became embroiled. The dispute continued to escalate, culminating in the *Evangelika* (Gospel Riots) in 1901, following the translation of the Gospels into modern Greek by Alexandros PALLIS. Similar riots, known as the *Orestiaka*, were provoked by the performance of Aeschylusô tragedy in a modern demotic translation in 1903.

In Greece, translation practice and theory have focused to a large extent on intralingual translationð translation, that is, of ancient texts into the modern idiom. The great emphasis given to intralingual translation was in part meant to show the continuity of the Greek language rather than to produce a new Greek text and to show the capacity of the modern idiom to act as a vehicle for the lofty ideas of the past. Talking at the literary remembrance service for Alexandros Pallis in 1939, Manolis TRIANDAFYLLIDIS noted how in all nations the translation of the ancient classics of the particular literary tradition is seen as a unique source for rejuvenating the nationôs culture. He lamented that for a long time in Greece there was a lack of writers able to translate and that there was a tendency towards archaism and an insistence on a pure form of the language, which stifled every attempt to make the ancient texts available to people in their own modern tongue. This explains why so many major Greek writers and scholars have engaged in the translation of ancient texts into the modern idiom. Since 1526, when the first paraphrase of the *Iliad* was published, 450 translators have translated the poetic works of 425 poets (Economou and Angelinaras 1979). The number of translators has actually increased in the 1980s and 1990s to include some of the best scholars, writers, theatre directors and critics: Ioannis KAKRIDIS, Yorgos Yatromanolakis, Pavlos Matessis, Costas Tachtsis, Dimitris Maronitis and Yorgos Heimonas, among others.

PALLIS, who translated the Gospels, is mainly remembered for his translation of the *Iliad*, which was then both praised and condemned. He proceeded from the assumption that the Homeric poems were a popular creation, and boldly turned the epic into a contemporary demotic (folk) song, using the language and other features of the Greek traditional song. According to one historian of Greek literature (Politis 1973:173), áthis translation of the *Iliad* is perhaps the most significant achievement of the generation of the first demoticistsô. Nikos Kazantzakis and Ioannis Kakridis also produced a translation of the Homeric epics. Their effort to employ versification and rhythms easily recognizable by the layman from the rich tradition of Greek folk songs was an attempt to make the works available but also attractive. It is also note-worthy that after 14 years of work, they did not hesitate to state on its publication in 1962 that áit was only a temporary form of translationô.

Publishing trends

Translation was not, however, limited to the intralingual variety, as a brief look at some recent statistics will show. The variety of texts translated by Greek scholars, clergymen, teachers, doctors and others between the sixteenth and nineteenth centuries is quite

impressive, especially in view of the unconducive circumstances during the years of Turkish oppression. Zaviras (1972) records translations of an amazing number of foreign works written in Latin, Arabic, French, English, German, Russian, Italian, Slavonic and other languages. The list includes a great variety of religious texts and philosophical works, mainly by Aristotle and Plato, and also works by Cicero, Virgil, Plutarch, Cornelius Nepos, Shakespeare, Descartes and many others. The reiterated aim of the translators is to educate the subjugated Greeks, and later, following independence, to shape the identity of the liberated nation. In addition to making some of the wealth of their heritage available to their compatriots, Greek scholars translated works on astronomy, geography, history, mathematics, law, physics, arithmetic, geometry, biography, metaphysics, medicine, theology, philology, psychology, archaeology and other topics. They were eager to transmit the knowledge they had acquired for themselves in the European countries where they studied or worked or had made their homes.

Kassinis (forthcoming) provides statistics for published literary translations in book form over the last five centuries, and this is indicative of the history of translation in Greece. Only one publication is recorded in the sixteenth century, five in the seventeenth, 57 in the eighteenth, 3,000 in the nineteenth, 2,500 between 1901 and 1950 and 13,000 between 1950 and 1990. In terms of literary genre, the emphasis shifted from theatrical works to novels to poetry. So in the eighteenth century, there were 16 translations of theatrical works, 13 narratives, five in verse form, and 29 works of popular literature. The names that predominate in this period of Greek Enlightenment are Goldoni and, later, Moli¯re. These are followed in the nineteenth century by Voltaire, Alfieri and Racine. From 1845 onwards, it is the novel that predominates, gradually coming to account for 57 per cent of the total literature translated, with translations into Greek of Dumas, Sand and Merim®e. Of the 15 novelists translated in this period, 14 are French and only one (Walter Scott) English. Sixty-seven per cent of the total number of translations are from French, and this high percentage reflects the fact that many original works in English, German and Spanish were translated into Greek via French; it also reflects the French orientation of culture and education in the new Greek state.

In the period between 1901 and 1950, literary translations were again undertaken mostly from French (36 per cent), though it is notable that the percentage of translations from English triples (25.4 per cent). This period saw the translation of works by Hugo, Verne, Zola, Balzac, Flaubert, Maupassant, Stendhal, Shakespeare, Wilde, Shaw, Maugham, Joyce, OôNeill and Eliot, but it also saw many translations of Russian, Scandinavian, German and Italian writers, including Tolstoy, Dostoyevsky, Chekhov, Gogol, Turgenev, Hamsun, Ibsen, Strindberg, Hauptmann, Nietzsche, DôAnnunzio and Pirandello. English begins to play a predominant role on the translation scene after 1944, when Greece comes under Anglo-American influence and English is introduced into Greek schools after 200 years of French dominance. Between 1951 and 1990, English and American literature continues to predominate, though with a notable upsurge in translations of Latin American literature. Many of the most accomplished twentieth-century literary translators were major writers in their own right, for example Theotokis, Kazantzakis, Kosmas Politis, SEFERIS, Prevelakis and ELYTIS.

Recent statistics show that approximately 4,200 books were published in Greece in 1994. Of these, one third were translations from other languages. This percentage is similar for the immediately preceding years. Literature accounts for 50 per cent of the total books translated, followed by the natural sciences (15 per cent) and social sciences (10 per cent). The predominant source language is English (62 per cent), followed by French (17 per cent), other European languages (17 per cent) and Asian and Latin American languages (2.8 per cent).

Translation theory and translation methods

KAKRIDIS (1936) asserts that the history of translation theory in Greece begins with Nikolaos SOFIANOS, who lived and died in Venice in the first half of the sixteenth century.

Sofianos was the first scholar to translate and write about translation into modern Greek and the first to write a grammar of the common language of the Greeks, though this was not published until 1870. In his prologue-dedication to Dionysios, Bishop of Mylopotamos and Hersonesos, which prefaces his translation of Pseudo-Plutarchôs *On the Education of Children* (printed in Venice in 1544), Sofianos raised for the first time in the Greek context what Koutsivitis (1994:98) refers to as the óhow and whyô of translation. His prime concern was with translation as a means of education and, consequently, with the use of a language where the emphasis would be on the naturalness of the target idiom and on facilitating the readerôs understanding. However, it is Evgenios VULGARIS, in his *On the Discord in the Polish Churches. Historical and Critical Essay; Translated from French into the Popular Greek Language, with Historical and Critical Notes,* published in Leipzig in 1768, who actually dealt with some of the fundamental questions about translation and who did attempt to answer them. This work is the translation of an essay by Voltaire which had been published in the preceding year in Basle. It is a bilingual edition with a comprehensive introduction and notes relating to the translation problems Vulgaris encountered. Vulgaris emphasized that translation should be into the current idiom of the target readership, should be checked by a native speaker (an early recognition of the need for editing) and stressed the importance of using notes for clarification.

These and similar questions were examined more systematically by Dimitrios KATARTZIS in the prologue to his translation in 1784 of *La Science du Gouvernement* by Real de Curban. This is the first time in the Greek context that we can talk of a theory of translation. The first question Katartzis raised regarding translation method was whether he should confine himself to scholastic translation, taking refuge behind ostensible fidelity and scholarliness, thus forcing the unfortunate reader into mental contortions rather than providing him with intellectual enjoyment. One distinctive feature of Katartzisô writing on translation is that he took his examples from the successful translations of others, rather than from his own translations. He opted for preserving the sense of the original text and ensuring the naturalness of the target language as his two prime concerns. Only in this way, he suggested, does the translation fulfil its mission in that it can thus be compared to the original and also stand as an independent text. The second question he discussed was the form of Greek to be used as the target language (a question that every Greek writer and translator felt obliged to consider). Katartzisôs answer is to respect the living language of his age, enriching it with elements where necessary from older Greek and foreign languages. He then moved on to the problem of the lack of translation tools, dictionaries and reference books (a situation that has not changed very much today: the translator from and into modern Greek is still faced with a lack of good general and specialized bilingual dictionaries). He concluded with six rules concerning the rendering of literal and metaphorical expressions, changes in sentence structure, translation using corresponding TL phrases and expressions, the degree of freedom in the TL, the transformation of unconnected sentences into cohesive discourse and the periphrastic or conceptual transliteration of terms. This fundamental text on translation theory and practice ends with a statement on the linguistic and educational usefulness of translation. According to Koutsivitis (1994:113), ó1784 can rightly be seen as the year in which translatology was born in modern Greeceô (translated).

The language and literature of the new Greek state (after 1821) were very much influenced by translations from other languages. KORAIS, RIGAS, Solomos and Kalvos, four founding figures of modern Greek culture, gave much time and thought to the problems of translation and were influenced in their original works by their activities as translators. Adamandios KORAIS was concerned with both inter- and intralingual translation. He made some interesting points concerning fidelity to ideas rather than words and justified in this way the addition of words in his translations that are not in the original but necessary in his view to render what the author ómeansô, which raised for the first time in the Greek context questions relating to intentionality and the sub-text. Korais also stressed the value of

translation in terms of enriching the target language. Like Korais, RIGAS Pherraiosôs interest in translation reflected his concern with language and education. He introduced the idea of translation as a creative work, particularly beneficial to both translator and reader provided that it conveys faithfully the sense of the original and respects the peculiarities of the target language. Solomos (1798ï 1857), the Greek national poet, and Kalvos (1792ï 1869), his contemporary, had very similar approaches. Both saw the translation process as an exercise and preparation for original work through assimilating and refashioning in their own way various elements from their sources.

During the second half of the nineteenth century, various statements on translation methods specifically– rather than the role of translation in the wider context— began to appear frequently in prologues to translations and in articles in periodicals and newspapers. Influential in this general debate were the views of Emmanuel Roidis (1836ï 1904) who, in the prologue to his translation of Chateaubriandôs *Itin®raire,* noted the difficulties he encountered and explained his preferences for sense-for-sense as against word-for-word translation, though at the same time paying particular attention to the linguistic idiom of the target language and trying to steer a middle course between the popular and purist forms of Greek. Roidis followed closely the translation approaches which were popular during his time and stressed the tremendously positive but also negative effects of good and bad translations. One translation which profoundly influenced Greek literary writing at the time was the translation of Zolaôs *Nana* by Ioannis Kambouroglou (1851ï 1902), published in 1880. Particularly important and innovative for the time were the views he expressed in the prologue to this translation, where he attempted to transcend both the linguistic and translation dilemmas by arguing that his prime concern was to achieve an equivalent effect on the Greek reader and that his choice of linguistic idiom was dictated by this consideration alone. In a similar vein, Lorenzos Mavilis (1860ï 1912) believed that a translation should not be evaluated on the basis of a comparison with the original but in terms of its own conceptual coherence and formal appropriateness. Like most other writers on translation, he noted the influence of translated works on the nationôs literature and on the development of the national language. Costis Palamas (1859ï 1941) for his part distinguished between the translator as interpretor and the translator as creator and examined the varying fates of the original and its author in their encounter with the two different types of translator. He did not seem to believe that a compromise can be achieved between the two positions, i. e. of the translator as interpreter and the translator as (re)creator.

The methods and theoretical issues associated with the translation of poetry in particular have been at the centre of the discourse on translation in Greece and were taken up by some of the best-known nineteenth- and twentieth-century Greek poets. One of the few studies in this period devoted entirely to translation theory was that by S.D.Valvis, *On the Translation of Poets*, published in 1878. Valvis raised the question of the translatability of poetry, beginning with an examination of the views of those who consider it impossible. In order to answer them, he examined what is meant by ótranslationô and concluded with a realistic affirmation of its difficulty. In his view, any poetry translation should retain to some extent its foreign character and the ó*parfum ®trangerô* of its origin. The second main question that Valvis attempted to address was whether poetry should be translated into metrical verse or prose and, for aesthetic reasons, he expressed his preference for the former. Valvis also discussed various types of translation— free, word-for-word and sense-for-sense— and suggested that the model of *Les Belles Infid¯les* should be avoided since it serves the purposes of the translator rather than the original writer. He considered literal translation the best, albeit the most demanding, form of translation, and concluded by recommending sense-for-sense, which represents the middle ground between free and literal translation.

The Nobel poet, George SEFERIS, stressed that the main aim in his translations was that óthe [Greek] language be cleansed and enriched so as to become functional and able to ñbearò a text coming either from the

literature of the West or from the older literature of our landô(1980:241; translated). He consequently divided his own translation work into interlingual, which he called *antigraphi* (copy), and intralingual, which he called *metagraphi* (transcription). An *antigraphi* of the original, he maintained, is successful and functions only when it follows the best literary models available in the target language. With intralingual translation, things are not so simple. Although the Greek translator of ancient Greek texts is obviously at an advantage over the foreign translator since the source text is accessible with less mediation, its transcription into the modern language is nevertheless not always easy or satisfactory. Similarly, Seferis maintained that ancient texts were often translated into the modern (demotic) language to prove the resourcefulness of the latter, but without due attention being paid to enriching the modern idiom with elements from the ancient language.
Odysseus ELYTIS, Greeceôs second Nobel poet, was also an accomplished translator, having translated mainly French, but also Russian, Spanish and Italian poets, and, of course, ancient Greek poets. Like Seferis, he also translated the Apocalypse of St John. Elytis favoured free translation, with emphasis on the functionality of the target language. He did, however, make an important distinction between translating poems that one likes and, of these, only those that lend themselves to translation, and poems that one feels obliged to translate as being representative of a particular poet or as belonging to a whole that it would be wrong to split up. In the first instance, the translator is free to give up when faced with insurmountable problems. In the second instance, however, the translatorôs aim must simply be to achieve the best possible result. Like Seferis, Elytis introduces new terms to describe his translation practice: he referred to interlingual translation as a *defteri graphi* (second writing) and intralingual translation as a modern Greek *morphi* (form).

The present day

The 1980s and 1990s in Greece have seen the emergence of translation studies as an independent discipline. The questions that have concerned Greek translators and translation scholars (usually the same people) are, on the whole, similar to those that concern their colleagues in other countries. However, the issue of intralingual translation remains a distinctive and much debated topic (and practice) in the Greek context. Contributions to the theory and practice of both literary and non-literary translation have been informed in recent years mainly by linguistics, comparative linguistics and literary theory. A fair amount of work has been done in the areas of terminology and machine translation.

Research and publications

In 1978, a conference entitled *Prototypo ke Metaphrasi* (Original and Translation) was organized by the Department of Classical Philology at the University of Athens. This event is generally considered a landmark in the establishment of the academic discipline of translation studies in Greece, and the *Proceedings* (Soile 1980) remain a standard reference work on the theory of translation. This volume, together with the book by Kakridis (1936), were for years the only publications available on the theory of translation. Two publications have recently been added to this rather small list: Koutsivitis (1994) and Batsalia and Sella-Mazi (1994).
There are no journals devoted exclusively to the translation profession in Greece. The Hellenic Society of Translators of Literature publishes an annual volume, *Greek Letters,* which contains translations of Greek literature, and special issues of Greek literary periodicals *(Diavazo* and *I Lexi)* have occasionally been devoted to literary translation. In September 1995, the first issue of *Metafrassi ó95* appeared; this is a journal on literary translation (mainly French-Greek) published by former students of the Centre de Traduction Littª®raire at the French Institute in Athens.
Current research programmes include a bibliography of translations into Greek of foreign literature in the nineteenth and twentieth centuries. Research began several years ago as part of the Operational Programme of Research and Technology funded by the European Union. The aim is to publish the bibliography in five volumes and in electronic form, and to create an electronic corpus of

translation samples for research and teaching purposes. A similar research programme is being carried out by the Modern Greek Research Centre and deals with foreign books in Greece, translations and translators of foreign works. This research covers translations published in book form, items published in periodicals and newspapers and translations in manuscripts, extant or indirectly referred to, and covers the period from the sixteenth century to 1863, though an extension to 1900 is already planned.
The growing interest in translation as a discipline and as a profession is reflected in the number of translation conferences which have taken place in Greece in recent years. Several conferences have been organized by the Greek Office of the Commission of the European Communities on Translation and the Greek Language in Europe, the Ionian University in Corfu, and the Hellenic Association of Translators and Interpreters in the Public Sector. Annual symposia are also held in Delphi; these are organized by the Ministry of Culture and address issues relating to the translation of Greek literature into various European languages. Talks and exhibitions on various aspects of translation are organized by the French Institute in Athens.
More recent developments include plans to establish a Centre for Literary Translation in Delphi. Translation seminars are being organized by the newly founded National Book Centre, and a new programme of funding has been approved by the Ministry of Culture for translations of Greek Literature into other languages.

Training
Professional training in translation and interpreting exists in Greece on the tertiary level in both the public and private sectors. The first attempt to develop a comprehensive training programme for translators and interpreters was the founding in 1977 of KEMEDI (Centre for Translation and Interpreting) which began operation in Corfu two years later. The need for such a centre had long been recognized, but its establishment was precipitated by Greeceôs imminent accession to the European Community and with Greek becoming one of the Communityôs official languages. This Centre operated a two-year course at post-graduate level and was subsequently incorporated into the Department of Foreign Languages, Translation and Interpreting at the Ionian University in Corfu, which is the only accredited translation school in Greece. Founded in 1984, the department began operation in 1986. It offers a four-year undergraduate programme, with plans for postgraduate courses already in place. Other universities (such as Athens and Thessaloniki) have translation courses as part of their foreign language departments. Similarly, the Pandeio University has from time to time offered a sixmonth course for training conference interpreters. This was funded by the Commission of the European Community in order to provide suitably-trained Greek interpreters for the EU.
Several foreign cultural institutes also offer translation courses. The French Institute in Athens offers various courses leading to its own diploma in professional translating and to a postgraduate diploma awarded by the Institute of Translation, Interpreting and International Relations at the University of Strasbourg. The French Institute also runs a separate literary translation course as part of its Centre for Literary Translation which, among other things, is active in the promotion of French and Greek literature in translation. Various other private institutes in Greece offer training programmes for translators and interpreters (often in association with translation departments at foreign universities) and several of these prepare students for the Institute of LinguistsôDipTrans examination.

The organization of the profession
The following professional associations exist in Athens and Thessaloniki: The Hellenic Society of Translators of Literature, The Panhellenic Association of Translators (founded 1963), The Panhellenic Association of Professional Translators (founded 1985) and The Hellenic Association of Translators and Interpreters in the Public Sector (founded 1985). Three of these are FIT members and the fourth is in the process of applying for membership.
The existence of a number of professional interpreting agencies and the appearance in recent years of several professional translation agencies both in Athens and in Thessaloniki

reflects a growing awareness in Greece of the need for professional translators and is helping to raise the profile of the profession, which nevertheless remains lacking in prestige and remuneration. Those engaged in the profession are beginning to realize the need for collaboration and cooperation and for a professional body that would be responsible for setting standards and promoting the profession. Moves are already being made in this direction.

Further reading

Batsalia and Sella 1994; Kakridis 1936; Koutsivitis 1994; Politis 1973; Vayenas 1989.

DAVID CONNOLLY AND ALIKI BACOPOULOU-HALLS

Biographies

ELYTIS, Odysseus (1911ï 96). Real name Odysseus Alepoudhellis; born in Crete of parents from Lesbos. Elytis published his first poems in 1935 and established himself as one of the leading figures of the so-called óThirtiesô Generationô, which also included SEFERIS. During the postwar years he lived in France for extended periods and associated with the leading poets and artists of his generation; he also travelled widely outside France and Greece. He published 16 collections of poetry and two large volumes of critical essays and translated works by Rimbaud, the comte de Lautr®amont, Jouve, Ungaretti, Lorca, Mayakovsky, Genet, andð from ancient Greekð Sappho, Crinagoras and the Revelations of St John. He was awarded the Nobel Prize for Literature in 1979.

KAKRIDIS, Ioannis (1901ï 92). Classical scholar and professor at the University of Thessaloniki and, later, Athens. He is known for his translations of the *Iliad* and *Odyssey* into modern Greek, in collaboration with Nikos Kazantzakis. Kakridis was censured by a disciplinary council of the University of Athens (during the German occupation) for a work he published in demotic Greek without accents and consequently lost his position at the University.

KATARTZIS, Dimitrios (*c.*1730ï 1807). Katartzis played a central role in the debate on the Greek language question. Most of his work remained unprinted, but one work was printed after being ótranslatedô into the learned language. He wrote in the popular language (as spoken in Constantinopolitan circles) and without any compromise with the learned tradition. He was one of the most remarkable personalities of the years preceding the Greek Revolution of 1821 and a representative of the spirit of the Enlightenment. For Katartzis, language was not an end in itself but a means for the propogation of knowledge, and this conviction was reflected in the language of his translations and writings. He made what was for that time a revolutionary proposal, namely that ancient Greek should be taught through the medium of modem Greek: by means of translation both from ancient Greek and from modern European languages. In this way, he suggested, learning would be made available to all people, including those for whom ancient Greek remains a barrier, just as Latin was inaccessible to ordinary people in Europe for many years.

KORAIS, Adamandios (1748ï 1833). The son of a mercantile family in Smyrna, he studied medicine in Montpellier, finally establishing himself as a scholar and intellectual in Paris, where he spent the rest of his life. Korais believed in education as the best means of equipping his fellow countrymen for their future independence from Turkish Rule, and was also one of the first Greek intellectuals to envisage the emancipation of the Greeks in the form of a nation-state, defined in terms of its language and traditions. His writings are voluminous, particularly regarding the reform of the Greek language. His contribution to the Language Question was to elaborate three principles: first, that the language of the ancients is the key to a storehouse of learning to which their descendants must gain access in order to claim the right of national self-determination; second, that the modem (written) language must be consistent with the grammar and intuitions of todayôs (spoken) language; and third, that the way to break this vicious circle is to take the modern (spoken) language

as the basis, and so far as practicable to ócorrectô it in order to minimize those elements which most distinguish it from its ancient predecessor (Beaton 1994:301).

PALLIS, Alexandros (1851ï 1935). Born in Piraeus and studied philology in Athens. Pallis went abroad while still young and devoted himself to a commercial career. He wrote poetry, but above all used his literary talent in translation. He translated Euripides, Shakespeare, Thucydides and even Kant to demonstrate the possibility of using demotic Greek for so difficult a text. His greatest achievements were the translations of the Gospels and the *Iliad.*

POLYLAS, Iakovos (1826ï 96). Born and died in Corfu but spent several years in Naples, where he had the opportunity to study German idealistic philosophy, particularly Hegel and Schiller by whom he was profoundly influenced. Following the death of Solomos, the Greek national poet, Polylas undertook the task of editing the poetôs work from his incomplete manuscripts. In addition to this, he translated Shakespeareôs *Tempest* (1855) and *Hamlet* (1889). He was also one of the first to translate Homerôs *Odyssey* (1875) and *Iliad* (1890) into modern Greek. His translations are a creative expression of his critical spiritð a result of his wish to make these classic works available to others. His original work is small, though he was one of very few writers of his generation in the Ionian Islands to write any prose fiction. In his well-known translations of Greek and foreign classical works and also in his own critical works he discussed various methods of translation, touching on wider translation issues but also on issues specific to the Greek language. In the introduction to his translation of the third Elegy of Albius Tibullus, under the title óPoetry Translationô, he stressed the high demands made on the translator and also the important educational role of translation. He then proceeded to analyse the linguistic, stylistic and metrical problems arising from the translation of Latin poetry into Greek.

RIGAS (1757ï 98). Commonly known in Greek as *Rigas Velestinlis* or *Pherraios,* from the ancient name of Velestino, Pherai, a town in Thessaly. He was the first to draw up a ópolitical constitutionô for a new order that might succeed the violent overthrow of the Ottoman empire. Apart from his political vision, Rigas played an important role in the development of a national Greek literature. His ócall to armsô in verse, *Battle Hymn,* was appended to his ópolitical constitutionô of 1797. His first work, *The School for Delicate Lovers,* published in Vienna in 1790, has in fact been shown to be a translation of three stories by Restif de la Bretonne, and although not the earliest translation of European fiction into Greek, it began a short-lived phase of interest in fiction dealing with contemporary urban life, which was taken up two years later with the anonymous original stories, *Results of Love,* and this collection, in its turn, played its part in establishing modern Greek fiction. Rigas was executed by the Turks in June 1798.

SEFERIS, George (1900ï 71). Real name George Seferiadis. He was born in Smyrna and moved to Athens with his family in 1914. Seferis studied Law in Paris and subsequently entered the Greek Diplomatic Corps, from which he retired in 1962, returning to Athens for the last years of his life. His first collection of poems, *Strophe* (Turning Point) appeared in 1931 and marks the beginning of an actual turning point in Greek literature. His poetry won many awards, culminating in the Nobel Prize for Literature in 1963. He was interested in translation and in 1928 published a translation of Val®ry, while his translations of Eliot *(The Waste Land* and *Murder in the Cathedral)* had a great influence on later Greek poetry. He was particularly interested in intralingual translation and a collection of his translations of ancient Greek texts under the title *Transcriptions* was posthumously published in 1980.

SOFIANOS, Nikolaos (first half of sixteenth century). Born in Corfu, he was a learned Humanist brought up on the classical ideal; at the same time, he showed an interest in the

modern Greek tongue and in the education of his subjugated people. Working in Venice, Sofianos wrote a grammar of the modern Greek language (which was not printed at the time) and translated the Pseudo-Plutarchan treatise on *The Education of Children,* published under the title *Pedagogue* in 1544. His translations reflect his concern with the education of the Greek nation. He believed that this education would be best accomplished if the Greeks could read and study the books left by their ancestors.

TRIANDAFYLLIDIS, Manolis (1883ï 1959). Professor of Linguistics at the University of Thessaloniki and a leading member of the so-called óEducation Societyô. Author of a State-commissioned grammar of demotic Greek published in 1941, which has provided an important reference point both for subsequent theoretical debate and for written usage, particularly in education. He was mainly interested in matters relating to translation history and criticism, comparative stylistcs and the teaching of foreign languages.

VILARAS, Yannis (1771ï 1823). A writer and translator whose main concern was with the Greek language. In 1814 he published, in Corfu, a book entitled *The Romaic Tongue* (óRomaicô being the term used to describe the popular Greek vernacular). The book was printed in revolutionary spelling, without, of course, accents or breathings. He explained his system in a brief óexplanatory noteô, and then, as examples of the óRomaic languageô in verse and prose, he published four original poems, together with translations from Anacreon, Plato and Thucydides. His main claim to fame as a translator was his translation of the pseudo-Homeric *Batrachomyomachia* in the 15-syllable verse of the traditional Greek folksong, together with an accompanying prologue explaining his views on translation.

VULGARIS, Evgenios (1716ï 1806). A native of Corfu. In his youth, he was a progressive and an admirer of Voltaire. His works on the French philosopher and the great fame he acquired with his own progressive teaching in the Orient aroused the interest of Catherine II of Russia, and after 1770, he established himself at her Court. At her request, he accepted ordination as a priest and consecration as bishop, taking over the newly established Ukrainian archdiocese of Kherson. One of his most important works, *On the Discord in the Polish Churches. Historical and Critical Essay; Translated from French into the Popular Greek Language, with Historical and Critical Notes,* was published in Leipzig in 1768.

DAVID CONNOLLY

H

Hebrew tradition

Hebrew is a member of the north-western branch of the Semitic family of languages. It started as one of many Canaanite dialects, but its beginnings as a language in its own right can be identified with the adoption of that dialect by the Israelites who settled in the Land of Israel in *c.*1000 BC and who continued to use it during their periods of national independence (*c.*1000 BC-587 BC and 517 BC-AD 70). Outside those periods of national independence, spoken Hebrew was replaced, first by Aramaic and Greek, thenð when the Jews were forced to leave their landð by the various languages amongst whose speakers they settled. At the same time, wherever Jewish identity was not lost, Hebrew continued to be used as the language of religious rites and retained the prestige that goes with its status as the óHoly Tongueô, this being a mixture of Hebrew and Aramaic. It also continued to be used in a limited range of written functions. All later uses of the language were thus closely related to Jewish life and culture. Contact with other languages resulted in constant changes to its original form, including some of its most fundamental traits, especially as more and more of the languages in question were nonSemitic.

Like the use of the language itself, translation into Hebrew is characterized by inherent discontinuity: its history is marked by a series of new beginnings, each one charting a set of new routes, to be followed for a limited period of time before being abandoned for yet another set. And since the centres of Jewish culture shifted continually, a new beginning normally coincided with a territorial shift. It is fair to say, however, that this description applies first and foremost to Western traditions; our knowledge of translational behaviour in other parts of the Jewish Diaspora is still too scanty to support a reliable account of non-Western traditions.

Translation during antiquity

The Hebrew Bible includes clear references to translation, including liaison interpreting (e.g. Genesis 42:23). Also, several passages reveal traces of actual translation (e.g. Ezra 1:7ï 8 in Hebrew vs. Ezra 5:14 or 6:5 in Aramaic). On the evidence of, among other things, the interference of other, often easily identifiable languages and textual traditions, it seems reasonable to suggest that quite a number of passages in the Old Testament may have been translated from other sources. However, there is very little one can say about these passages as translations due to the absence of any concrete texts which might have been taken as their immediate sources. There can be no doubt that some translation into Hebrew took place during the early phases of the post-biblical period. However, the actual texts that have come down to us are mainly confined to biblical verses quoted in Mishnaic texts and translated, as part of their interpretative treatment, into the new brand of Hebrew which was in use at the time (Bendavid 1967 and 1971). Later on, in the Land of Israel as well as in neighbouring countries where the Jews had settled (most notably Egypt), translation started to be carried out *from* Hebrew, mainly into Aramaic and Greekð first orally, then in writing. The main objective of this translational effort was to render the Scriptures accessible to the less learned so as to enable them to follow the services (See TORAH TRANSLATION). Mishnaic literature also contains many important observations on the nature of translation and the proper ways in which it should be performed, as well as on the

(in principle inferior) status of translating, translators and translated texts in the Jewish culture of the time. In the post-Mishnaic history of Jewish culture, where Hebrew was retained as a privileged language but other languages were used for most communicative purposes, there were two periods/territories where translation into the Holy Tongue enjoyed a special status, both quantitatively and qualitatively; these were south-western Europe of the Middle Ages and certain parts of Central and Eastern Europe during the Enlightenment and Revival periods. In both cases, not only did translations account for a large percentage of all texts produced, but certain cultural and textual óslotsô were filled mainly, sometimes exclusively, by translations. In some instances, as in the case of the medieval *maqÜmÜt* and modern fables, translating served as a means of experimenting with, and later introducing in original composition, text types which were hitherto unknown in Hebrew.

The Middle Ages

Following a long interval, translation into Hebrew resumed in medieval Europe and was in full swing by the end of the twelfth century. Most of the texts translated were now óworks of wisdomô, i.e. scientific texts. Many of the scholarly works first selected for translation were treatises in Arabic on Jewish law *(Halakha)* and ethics *(Musar)* written by Jews in Muslim Spain or North Africa. No need for translation had arisen when the Jewish readers lived in areas where Arabic was a shared literary language. However, by the twelfth century, Jewish families had already moved to Christian territories, most notably in southern France and northern Italy, and their descendants were unable to read Arabic. Interest in the achievements of Jewish scholarship remained strong, and a pressing need to have the texts translated therefore emerged. Hebrew, which was in use as a privileged literary language, became the target language partly because Jews living in different places no longer shared any other means of communication. A recurrent pattern, even though not an exclusive one, was thus to have a treatise translated at the request of an interested patron, who merely required the prospective translator to be reasonably fluent in Arabic. There is no explicit mention of remuneration, but it stands to reason that at least some translators received some payment, either from the individual ócommissionersô or from the local congregation, in which the commissioners often occupied key positions. Among the most influential translations of Jewish óworks of wisdomô completed during this period are Baḥya ibn Paqudaôs Ḥovot *haLevavot* (Duties of the Heart), Maimonidesô *Moreh Nevukhim* (Guide of the Perplexed), and Judah Halevióos *Sefer ha-Kuzari.*

Interest in scholarship soon spread to nonJewish books and themes, leading to numerous translations into Hebrew of works of philosophy, logic, grammar, astronomy, medicine, physics, and various other medieval sciences. Here, Arabic was often a mediating language only, especially in the case of Greek and Latin, including many of Aristotleôs works. Other source languages were later added to the list. The most comprehensive presentation of Hebrew translations in the Middle Ages and the Renaissance period, as well as the role of Jews as cultural mediators between East and West, is still Steinschneider (1893); most of the texts mentioned throughout this 1077-page volume are still buried in manuscripts.

Although the translation of medieval óworks of beautyô has had much less impact on the Jewish tradition, it was no doubt a lot more common than we have come to think, due to a long tradition of devoting scholarly attention to óseriousô texts only. True, óliteraryô translation was considered inherently inferior, at best on the threshold of legitimacy, and Jews indulged in it with some reluctanceð whether for personal diversion or in an attempt to fill empty slots in the literary sector of their culture. However, it seems reasonable to assume that many of the texts that did exist at the time simply failed to reach us. Not having been submitted to copying and recopying, like many of the scientific texts, very few of them existed in more than one copy to begin with, and even these copies were soon lost. The number of literary translations which were subsequently considered fit to be printed was even smaller. Finally, when Hebrew medieval texts became an object of scholarly interest within modern

Judaic studies, it was again first and foremost ôscientificô writings which were taken into consideration and (re) printed.

A significant exception to this rule was *Maḥbarot Itiêel*, the Hebrew translation by Judah Al-Ḥarizi of Al-Ḥariri's *MaqŪmŪt* in Arabic. Al-Ḥarizi undertook the translation as a preparatory exercise for writing his own collection of *maqŪmŪt*, entitled *Taḥkemoni*. Probably as a result of the canonization of the *maqŪmŪt* in Arabic literature, as well as Al-Ḥariri's own prestige, *Taḥkemoni* came to be held in high esteem in Jewish culture. Other literary translations which enjoyed considerable prestige and distribution include Abraham ibn Hasdaiôs *Ben ha-Melekh ve-ha-Nazir (=Barlaam and Josaphat), Kalila and Dimna, Mishle Sendebar* (a version of *The Seven Sages)* and the *Alexander Romance.* The marginalization of medieval literary translations in scholarly work, especially those which did not originate in the East, has lately begun to show signs of weakening, as witness the recent printing of a 1279 Hebrew translation of *King Artus* (Leviant 1969) and the reprinting of a 1541 translation of *Amadis de Gaula* (Malachi 1981).

Many medieval translations were preceded by lengthy introductions, which were over-whelmingly apologetic in tone. This may be explained in terms of the problematic image of translation in traditional Jewish culture, where there was long-standing resistance to translating the Hebrew Scriptures. Medieval Hebrew translators often felt obliged to ask the readerôs forgiveness for indulging in the act of translating, especially if the translation was initiated by the translator himself. Many felt obliged to apologize for tackling the particular text they undertook to translate: in the case of ôworks of wisdomô, mainly because of their limited familiarity with the subject-matter; in the case of ôworks of beautyô, the apology reflected wide-spread apprehension regarding ôidle talkô. Finally, apologies were sometimes offered for the kind of language used in the translation, whether out of choice or out of necessity. These translators may or may not have had genuine reasons for apologizing to their readership, but their over-indulgence in apologetics should be seen first and foremost as a convention of medieval Hebrew translation.

The introductions also offer important insights into prevailing views of the nature of translation and the proper ways of handling it under the conditions of the time. Huge gaps existed between theoretical observations and normative pronouncements on the one hand and actual translational behaviour on the other, and the translators themselves were not totally blind to such discrepancies. In practice, many of the problems stemmed from the recurring need to translate from a rich language, which was well suited to the purpose it served, into a language with a rather small repertoire, an inevitable outcome of its having been so long confined to a limited range of uses, and ones that hardly concurred with the nature of the source texts. When the original at hand was written in Arabic, additional problems arose from the family resemblance between the source and target languages, which often led the translators astray.

Generally speaking, medieval translators had two different strategies to choose from, depending to a large extent on the prestige of the text submitted to translation. Translators of ôimportantô worksð mostly scientific texts -usually chose to stay as close as possible to the Arabic wording, replacing small, relatively low-rank segments one at a time, and the resulting text consequently reflected the structure of the original. In an attempt to reduce the gap between the two lexical repertoires, new words were also coined, either through direct borrowing (with a measure of adjustment to the target language) or by way of loan-translation. The Hebrew texts thus abounded in interference at all levels, both deliberate, or at least controlled, and accidental. By contrast, when it came to literary and other less-privileged texts, the translatorsð sometimes the very same personsð stuck much closer to domestic models, especially those offered by the quasi-biblical language used in Hebrew medieval poetry. The two strategies can be seen most clearly in texts which are both scholarly and literary in nature, for example *Sefer ha-Kuzari.* These were sometimes translated as if they were pure science and sometimes as if they were basically literature.

In retrospect, the strategy adopted by translators of scientific texts proved truly innovative. Originally a clear case of translationese, the

resulting structures and vocabulary were gradually assimilated into the language at large. What came to be known as Tibbonid Hebrewô, after the most influential family of medieval translators (see THE TIBBONIDS), crystallized as a variety in its own right: not just a legitimate variety, but one which was considered most appropriate for particular uses. By contrast, the way literary texts were translated had very little impact on Hebrew culture and next to none on the language.

Translation into Hebrew continued in Renaissance Europe too, now mainly in Italy, which became a new centre of multilingual Jewish culture. Interesting as each instance of translation made between the sixteenth and the eighteenth century may be, whether in terms of choice of genre, author, text, or even translation strategy (including variation in the language of translation and the varying modes and extent of óJudaizingô the texts), translation was hardly noticed as a distinct cultural activity during that period. For instance, the inventory of private Jewish libraries in Italy at the close of the Renaissance (Baruchson 1993) shows that owners were keen to collect Hebrew texts but that very few of these were translations. Moreover, unlike the Middle Ages, Hebrew translation during this interim period seems to have lacked any distinct profile. It certainly lagged behind almost anything Jews did in Hebrew, which in itself was no longer up to European standards anyway. Much of this was bound to change with the next beginning, which was intimately connected with the *Haskala*, the Hebrew Enlightenment movement aimed at bringing Jewish culture closer to the achievements of Central European cultures. The new beginning coincided with yet another territorial shift: the cultural centre moved first to Germany then further to the east. Finally, it also marked the end of interruptions in the evolution of the Hebrew tradition: from now on there would be an almost direct line of development in translation activity leading right up to the present.

The Enlightenment period

Even the uninitiated forerunners of the *Haskala* in the middle of the eighteenth century could see that there was virtually no chance of catching up with the civilized world without a major investment in translation. Translating was not only an obvious way of producing texts quickly and in quantity, which is one way of demonstrating the existence of the new culture, but it was also a convenient means of experimenting with anything that was thought worthy of treatment by virtue of its association with an existing culture of high prestige. However, right from the start a distressing tension revealed itself between these recognized needs and the inability of Hebrew to express everything that had been, let alone could have been, formulated in other cultures. It was ideology which was mobilized to alleviate the tension. The solution came from an ingenious reversal of medieval practices, which were still very much in force. Apologetics, which were based on exaggerating the deficiencies of translation, were replaced by a conscious effort to highlight the power and versatility of the language, even if this involved using false arguments. As early as 1755ï 6, a claim was made in the first preperiodical of the *Haskala* to the effect that whereas ówords of wisdomô were indeed untranslatable, Hebrew could hardly be rivalled when it came to the translation of ówords of beautyô, which were soon to become the centre of attention. By constantly asserting the ability of Hebrew to do precisely that which held so many difficulties in store, a favourable climate was created right from the start, and this made it possible to pursue a highly ambitious programme and to achieve many of its goals. This ideological solution was supplemented by another congruent move of far-reaching consequences: linguistic acceptability was posited as a major requirement, to an extreme marginalization of any real wish to reconstruct the features of the source text. The priority thus assigned to complying with the norms of ópureô Hebrew was to protect the emerging new culture from being submerged under the weight of a huge volume of imported texts.

The model within which a translator, like any writer, was obliged to manoeuvre was in fact much narrower than the sum total of Hebrew resources, because only the language documented in the Old Testament was made available for actual use. The decision to restrict

the language used to the most classical form of Hebrew was ideologically motivated again: it was part of the overall struggle against anything that smacked of the Jewish Orthodoxy of the time. Paradoxically enough, this extreme archaization, which was to govern acceptability during the early *Haskala* period, had an important innovative effect on Hebrew, as the kind of language now made compulsory had for a long time been out of use. The Bible was now regarded both as a source of matrices, to be filled with new linguistic material, and as a reservoir of actualized forms, to be used as fixed expressions. Long and complex linguistic items came to be regarded as most appropriate *per se.* They were, in a sense, target-language segments in search of source-language items to replace. Long word-chains were often formed by concatenating a series of phrases taken out of their original contexts, and this preferred mode of usage obviously narrowed down the translatorsô options even further, which might explain the high level of uniformity in the texts produced throughout this period. Very often, texts were not identified as translations; at any rate, it was common practice to assign a translated text first and foremost to its translator. The range of activities, strategies and texts associated with translation was thus both broad and highly diffuse, especially as many compositions which did not draw directly on individual foreign texts were still based on imported models.

Given that Hebrew Enlightenment made its d®but in Germany, it was naturally the local culture which was called upon to act as a supplier of texts and models, especially since mastery of German was another ideal of the *Haskala* itself. However, rather than turning to the model-culture in its contemporary state, the new cultural paradigm usually played it safe by using earlier forms of German as a reference point, selecting items and models which had once attained some canonization. Many of the texts and authors selected for translation had indeed occupied a position near the epicentre of the living German system, but most of them had since been relegated to a more peripheral position or were considered significant from a historical perspective only. For a period of time, inclusion in a German anthology, the kind of source which rarely reflects current tastes, seems to have been an important criterion for selecting a text for translation, especially since many *Haskala* persons initially came into contact with the German texts through such collections. This time lag explains why no poem of Schiller and Goethe, for example, was translated until the first quarter of the nineteenth century. Both poets later became extremely popular in Hebrew circles and remained so for at least a century, often obstructing the translation of contemporary writers and texts and hence perpetuating time lag and stagnation. During the first decades of the *Haskala*, translation was largely restricted to short texts or fragments of longer ones, not only because short texts are inherently easier to handle, but also because they are particularly suitable for periodicals and readers, which is where all first translations and many of the subsequent ones were in fact published. This is partly why it took a long time for novels and dramatic texts, and even novellas and short(er) stories, to be selected for translation.

Quite a number of the texts which were translated from German were themselves translations from other languages. Thus, the emerging new Hebrew culture did come into contact with other cultures as well, if only through the mediation of German. The mediating culture naturally adapted the foreign texts and models to its own needs. A culture which gives priority to linguistic acceptability in terms of its own norms and pays little attention to the features of the source text is unlikely to question the adequacy of a mediating text and, indeed, for a very long time proponents of the Hebrew *Haskala* hardly stopped to ponder this point. The overall tolerance for indirect translationð again, quite a while after the German model-culture had come to regard it as no longer appropriateð was reflected in a proliferation of second-hand translations, starting with the very first modern translation into Hebrew, a fragment of Edward Youngôs *The Complaint, or Night Thoughts on Life, Death and Immortality,* undertaken in all likelihood by Moses Mendelssohn (Gilon 1979). Thus, even someone like Mendelssohn, who could have just as easily translated from the English original, adopted the approach favoured by the

proponents of the emerging new literature when operating on its behalf, which was quite different from his own behaviour when he operated as a representative of the German culture (Toury 1988). During the first decades, most indirect translations were of English and French origin, so that many ideas of the French Revolution, for instance, only reached the Hebrew reader in a mediated and mitigated form. Those few translations of non-German texts which were not mediated via German were seldom accepted as an integral part of the new paradigm, partly, at least, because they looked like relics of an earlier historical phase rather than forerunners of a new era.

An interesting example of many of the points made so far is offered by Shakespeareôs fate in Hebrew (Almagor 1975): by the beginning of the nineteenth century, the Hebrew cultural milieu had come to regard the Bard, with whom it was acquainted mainly via German, as a major figure of world literature. However, this appreciation in reality amounted to nothing more than paying lip-service to Shakespeareôs importance in an attempt to emulate ómodernô cultures, and for a long time Shakespeareôs position *vis-¨-vis* Hebrew literature itself remained marginal. It was not until 1816 that the first known excerpt of a Shakespearean text was published. Before 1874, when the first play *(Othello)* was translated in its entirety, and from the original, only monologues and other short passages from his tragedies were translated, and every single one is likely to have been mediated. These fragments were normally presented and accepted as instances of poetry. At the same time, no sonnetð the Shakespearean short poem *par excellence*ð was translated until 1916, most probably because Hebrew had had an uninterrupted sonnet tradition of its own and did not need to experiment in this area (Toury 1995: Chapter 6). Most nineteenth-century translations of Shakespeare were made by minor, if not totally obscure figures, and none of them won any fame through these translations. In fact, the translations were mostly published in marginal periodicals, so that the great majority of the few fragments that did appear in print went virtually unnoticed.

No single translation undertaken during the Enlightenment period stands out as instrumental in the evolution of Hebrew culture. However, translation as a mode of generating texts, as well as the cumulative weight of translated productsð texts and models alike, had an enormous impact on its course. The most outstanding domain in this respect is no doubt childrenôs literature, the like of which Hebrew had never had and which was modelled almost exclusively on the German example (Shavit 1986, 1992). In spite of the relative brevity of close contact between the two cultures, traces of German influence can still be seen in some areas of Hebrew culture and language to this day.

The Revival period

During the nineteenth century, the cultural centre gradually moved further east, first within the German cultural domain itself and then out of it and into the Slavic region. Subsequent generations witnessed frequent changes of attitude and behaviour, but no need was now felt for a brand new beginning. Evolution was now proceeding more evenly and translational norms came closer and closer to those which operated in other Western cultures.

The gradual shift eastwards inevitably brought Hebrew writers into contact with ever new cultures. These contacts had two complementary effects: with the new systems in the background, new gaps were being identified and, at the same time, various options for filling them also presented themselves. Nor were the gaps now confined to the realm of text-type, theme and composition as they had been before. Rather, they manifested themselves on the language plane as well. In view of the new tasks it had to perform, the current form of Hebrew could no longer be regarded as adequate, not even by way of ideologically motivated wishful thinking. It soon became clear that many institutionalized modes of behaviour, including those imported from German a few decades back, could not fulfil the new purposes and had to be replaced. Starting in the 1820s, Russian had gradually become the closest available system, and it was this culture which would now present Hebrew with most of its new challenges and provide most of the options for meeting them. Russian also became the main source of texts

for translation, both original and mediated. Indirect translation was still common, and at least one important literary complex, Scandinavian writing of the end of the century, was imported into Hebrew almost exclusively in a mediated form (Rokem 1982).

The behaviour of Hebrew in relation to Russian during this period, which has come to be known in Hebrew historiography as the Revival period, involved much more than a simple recognition of the latterôs availability. One could say that Hebrew behaved as if the Russian system were part of it, and a dominant part at that. Especially since the 1860s, when the dependency patterns had already been established (Even-Zohar 1990), the new paradigm which took shape gradually replaced the previous one based on German and was to dominate Hebrew culture for many generations, even after the centre had moved out of Russia again. On the face of it, Hebrew purism was still strongly advocated, though no longer on the basis of the Bible alone. However, the underlying model which was applied to both original writing and translation, regardless of source language, was in fact highly Russified. This contributed much to the process of enriching and diversifying the available repertoire. Among other things, it made it possible for the first time to create a kind of simulated spoken language in prose fiction; this became necessary in view of the new kinds of literature which were now being translated, and despite the fact that Hebrew itself had hardly started to be used as a spoken language again. Extending the range of options available to the writer and translator, often one and the same person, made it possible to narrow down the concept of translation and increase the relative weight of dependence on the source text. The borderline between originals and non-originals thus became much clearer, and translations no longer pretended to be original writings, as they did during the German period; if anything, it was now original texts which were largely based on translational models. Interference in the translation of individual texts as well as in the composition of non-translated ones thus played an important role in the very revival of the language.

All these trends were further reinforced by the close contact which now developed between Hebrew and Yiddish, another language used by Jews but regarded throughout the Enlightenment as corrupt German, to be abandoned in favour of Hebrew and pure German. Yiddish, especially in its Eastern variety, was now rapidly becoming a literary language in its own right and was also increasingly being modelled on the Russian example. For along period, Hebrew and Yiddish behaved as if they were two complementary components of the same culture, a canonized and a non-canonized system, respectively. Later on, Yiddish texts began to be translated into Hebrew, often by the authors themselves, not in order to increase their readership (the potential reader of Hebrew in Eastern Europe could normally read Yiddish anyway), but in a deliberate attempt to enhance their cultural prestige. This process also helped to fill many lacunae which were still felt in the Hebrew system and further reinforced its overall Russification, first and foremost in the literary domain.

Israel

Towards the end of the nineteenth century, with the rise of Zionism and the first waves of Jewish immigration to Palestine, the centre of Hebrew culture started to move back to the ancient homeland. The immigrants had been brought up in the Russified tradition, and the writers and translators among them carried on their activities in the new environment. Consequently, many of the old habits were perpetuated, especially as most of the readership was still in Europe. In the difficult years of World War One, literary translation in particular became an important means of supporting the Jewish intelligentsia, and many elaborate projects were put forward by various institutions for that purpose. Most of these projects were never realized in full, but their activities nevertheless led to a boom in translation production (Shavit and Shavit 1977).

At the beginning of the twentieth century, a secondary cultural centre was established in the United States by a similar group of immigrants from Eastern Europe. The main importance of this short-lived centre is that it subsequently provided a small number of writers and translators who were well-versed in English and its literature. Many of them

later moved to Palestine, by which time the local scene was ready to absorb them as the language of the British mandate over Palestine (1917ï 48) had become current in the country. English soon became the main source language in translation, but English texts were still translated in the old fashion, as if they were written in Russian. In the 1930s and 1940s, a struggle for domination ensued between the old Russified models and some new options associated with Anglo-American practices; it was finally settled in favour of the latter.

To be sure, the supremacy of the Palestinian centre was not established until the destruction of Jewish culture (in both Hebrew and Yiddish) had taken place in the Soviet Union and some six million Jews had been murdered by the Nazis. These events resulted in Hebrew culture becoming practically mono-territorial again. By this stage, Hebrew had developed a number of spoken varieties on its way to self-sufficiency. But written Hebrew continued to resist these varieties for quite a while. Translation took even longer to accept the new varieties of Hebrew, and it is only recently that the rich gamut of linguistic options which exist in practice began to be used in Hebrew translations (Ben-Shahar 1994). The emergence of translational norms which involve drawing on all varieties of Hebrew has increasingly made it possible to approximate to the verbal formulation of the source text, and there is even a substantial subculture now which prefers foreignizing to domesticating translations (see STRATEGIES OF TRANSLATION).

With the end of the century drawing in, translation seems to be undergoing a process of cultural marginalization: while most Hebrew texts are still products of translation, there are clear signs that original compositions are beginning to be preferred by the reading public.

Translator training and the organization of the profession

It is still the norm for an Israeli translator not to have had any specific training for the job, and many still practice translation as a sideline. This is particularly true of literary translators, most of whom are not even writers any more. A plea for more professionalism has often been made, but without much effect.

The first university to offer a fully fledged programme in translation and interpreting was Bar-Ilan University in Ramat-Gan. For decades, other institutes of higher learning went on offering at most a handful of courses in translation theory and/or workshops in practical translation within a variety of departments, and it is only recently that a couple of new programmes have been launched.

Until 1980, Israeli translators had no professional organization to represent them. In fact, translators were largely against the idea of being ónrganizedô, and quite a number of attempts to establish an independent association therefore failed. For a long time, the interests of translators were partly taken care of by the Hebrew Writers Association, even though translators would not normally have been accepted as members. The new Israeli Translators Association, established in 1980, has been affiliated to FIT since 1987.

Various awards are offered to encourage translation into Hebrew. The most prestigious is the Tschernihovski Prize, established in 1942. This prize, named after one of the most prolific literary translators into Hebrew, Shaul TSCHERNIHOVSKI, is awarded for two categories: literary and scientific translation. Israel also has an institute which promotes the translation of Hebrew literature into other languages.

Translation studies in Israel

Until the 1950s, there was very little work done in translation studies in Israel, except for some research on old translations of the Scriptures and on medieval translation practices. Unlike their counterparts in most Western cultures, translators and critics did not produce much writing on translation either, and very few of the articles that did get published had any real impact. Not a single book on modern translation was published until 1977, except for a concise monograph on the intriguing figure of Yitshak (Eduard) SALKINSOHN (Cohen 1942).

Pioneering theoretical research was undertaken in the 1950s by the linguist Chaim Rabin, but since translation failed to acquire any academic status, very few scholars followed suit. The turning point occurred in the 1970s, when a series of high quality doctoral

dissertations were completed: Itamar Even-Zohar (1971), Menachem Dagut (1971; 1978), and Gideon Toury (1976; 1977). Touryôs approach has inspired a number of doctoral dissertations and MA theses, mostly descriptive studies on aspects of literary translation into Hebrew. Interesting work in translation theory was also done by Yishai Tobin, Shoshana Blum-Kulka and Elda Weizman, mostly in English. Unlike the situation in many other countries, very little scholarly work has come out of the programmes for training translators and interpreters.

In 1973, Tel Aviv University established a Chair of Translation Theory where research and publications continue to be coordinated; these include TRANSST (the International Newsletter of Translation Studies, since 1987) and *Target* (since 1989). Both are co-edited by Gideon Toury (Tel Aviv) and Jos®Lambert (Leuven, Belgium).

Further reading

Halkin 1971; Shavit and Shavit 1977; Toury 1977, 1995.

GIDEON TOURY

Biographies

SALKINSOHN, Yitshak (Eduard) (1820ï 83). Salkinsohn was born in Russia and, after spending some time in Germany, moved to London, where he converted to Christianity. He then became a pastor in Scotland and finally served as a missionary in central Europe, mainly Vienna. He translated Miltonôs *Paradise Lost* (1871) and Shakespeareôs *Othello* (1874) and *Romeo and Juliet* (1878). His continental background, combined with his mastery of English, made him an ideal mediator between English literature and the Hebrew literary centre of the time. However, his missionary activities prevented his translations from being fully accepted. His unfinished translation of the New Testament was published posthumously.

SHLONSKY, Avraham (1900ï 73). Born in the Ukraine and emigrated to Palestine in 1921. A poet in his own right, Shlonsky was also one of the most prolific translators ever into Hebrew. He translated mainly from Russian (including many indirect translations), Yiddish and French. A key figure in the Hebrew Modernist movement, he also introduced significant changes in translational norms which were picked up by a growing number of translators. His translations include Gogolôs *Revizor (The Inspector Generalô*, 1935) and *Marriage* (1945), Sholokhovôs *Virgin Soil Upturned* (1935ï 6) and *And Quietly Flows the Don* (1953ï 9), Pushkinôs *Yevgeny Onegin* (1937ff.), Shakespeareôs *Hamlet* (1946) and *King Lear* (1955), and De Costerôs *Tyl Ulenspiegl* (1949).

The TIBBONIDS. A family which produced several generations of highly influential medieval translators into Hebrew. From the first generation, **Judah ibn Tibbon** (*c.*1120ï 90) has come to be regarded in Jewish historiography as the ófather of all translatorsô. Among his major translations are Baḥya ibn Paqudaôs *Duties of the Heart*, Judah Haleviôs *Sefer ha-Kuzari* and Sacadiaôs *Beliefs and Opinions.* His will to his son **Shmuel ibn Tibbon** (*c.*1160ï 1230) constitutes an important theoretical document on translation. The most important translation by Shmuel himself is Maimonidesô *Guide of the Perplexed.* The introduction to this translation is not only unusually comprehensive, it is also one of the most important treatises on translation in the Middle Ages. Other well-known members of the family include Moses **ibn Tibbon** (1240ï 83) and **Jacob ben Machir ibn Tibbon** (*c.*1236-*c.*1312).

TSCHERNIHOVSKI, Shaul (1875ï 1943). A physician and Hebrew poet, Tschernihovski was born on the border between the Crimea and Ukraine and emigrated to Palestine in 1931. His mastery of a large number of languages served as a basis for a highly varied and rich translation output. This included, for example, Homerôs *Iliad* and *Odyssey* (1930ff.), Longfellowôs *Song of Hiawatha* (1913) and *Evangeline* (1923), Anacreonôs poems (1920), Sophoclesô *Oedipus the King*

(1929) and the Russian epic *The Song of Igorôs Campaign* (1939).

GIDEON TOURY

Hungarian tradition

The migration of the Hungarian tribes began in the Volga-Kama region around the sixth century AD and continued until they conquered the basin of the Carpathian Mountains, where they settled in AD 896. The origin of some of the words which became assimilated into the language gives an indication of the peoples they met and partly absorbed during their travels. For example, *sajt* (cheese) is Volga-Turkish in origin, *asszony* (woman) was borrowed from the Iranians in the North-Caucasus, and *bar§t* (monk) is originally Russian.
The Hungarians call their language *Magyar*. It is the most important language of the Ugric branch of the Finno-Ugric family of languages and is spoken by the peoples of Hungary as well as by some minorities in neighbouring countries, mainly Romania, the former Czechoslovakia and the former Yugoslavia.

The Middle Ages

St Stephen I, or Szt Istv§n I as he is known in Hungary, was the first king of the Magyars (997ï 1038). In order to save his country from having to depend on the Western powers (German and Roman) or Eastern powers (the Byzantine Empire), he took the Church as his ally and was crowned on Christmas Day, in the year 1000, with a crown sent by Pope Sylvester II. Stephenôs promotion of the Catholic faith in his country led to his canonization in 1083. Latin, the lingua franca of the Christian Community, or *Respublica Christiana*, became the official language of the Hungarian Kingdom. Decrees and orders, documents, inscriptions, chronicles and notices were all written in Latin and no translation was undertaken into Hungarian or other minority languages. The oldest texts known in Hungarian are nevertheless literary translations. The *Funeral Oration* (*c.*1195), which was found with its Latin original, is a free translation in rhythmic prose by an unknown clergyman. A translation of the Latin poem by Geoffroi de Breteuil (*c.*1280), found around 1300, was allegedly undertaken in Italy by an unknown Hungarian Dominican monk. In fact, the majority of Hungarian literary texts from the eleventh to the sixteenth century consist of translations from Latin, for example the *Legend of St Francis of Assisi* (*c.*1370).
Various fragments were also found of documents of endowments, gift-deeds, and certificates; these were translated from Latin and Greek by unknown translators. The biography of Alexander the Great, written in the third century by an author known as Pseudo-Callisthenes (because he was influenced by Callisthenes, *c.*370ï 327 BC), was translated from Greek. Some folk-ballads show French influence. The translation of the *Golden Legend* by Jacobus de Voragine (*c.*1298) was widely read in Hungary in the late Middle Ages.

Bible translation

The Bible was read in Hungarian during church services as early as the beginning of the twelfth century. Fragments of the Hussite Bible (so called after Jan Hus, the Bohemian religious reformer and martyr) were translated after 1430 by two priests who had studied in Prague, where Jan Hus worked as a university teacher and popular preacher. Two complete translations of the Latin Vulgate, the fourth-century version of the Old and New Testament produced by St JEROME (see LATIN TRADITION), also appeared: the first was translated in 1590 by G§sp§r K§roli (*c.*1530ï 91), a Protestant, and the second in 1626 by Gyº rgy K§ldi (*c.*1530ï 1634), a Catholic. Both have been revised and republished many times. Today, translations based on the Hebrew and Greek originals are available. A translation of the Hebrew version of the Pentateuch and the Haftaroth was issued in 1939 and reprinted in 1984.
Some religious texts translated from Latin into Hungarian for the benefit of nuns were found in the fifteenth and sixteenth centuries. Among these, the *£rdy Codex* (1527) stands out as the richest collection of contemporaneous Hungarian legends.

The sixteenth and seventeenth centuries

The Kingdom of Hungary remained a great power, with its own rich and receptive culture, until the end of the fifteenth century. Having conquered Constantinople in 1453, the Ottomans invaded the Balkan peninsula and finally, in 1526, they defeated the Hungarians and Bohemians at the Battle of Moh§cs. Hungary was split into three areas: the major, central part came under Turkish rule, the western and northern parts were ruled by the Habsburgs, and the eastern part by the princes of Transylvania. The Magyar language became the only remaining bond connecting the Magyars in the three areas. Literature, original and translated, flourished and was further stimulated by the Catholic-Protestant dispute. Non-literary translations, mostly of religious texts, also began to appear, but we have no records of any particularly outstanding nonliterary translators. This flurry of translation was not the result of national planning but of individual ambitions and interests in literary, religious and philosophical issues.

Some of the major works translated during this period include Aesopôs *Fables,* translated by G§bor Pesti in 1536 and by G§sp§r Heltai in 1566; Sophoclesô *Electra*, adapted by P®ter Bornemisza in 1558; Castellettiôs *Amarilli,* adapted by B§lint Balassi from Italian in 1588; and George Buchananôs *Jephte,* also adapted by Balassi from a Latin version in 1589. An outstanding version of Martin LUTHERôS (see GERMAN TRADITION) famous *Hymn,* translated into Hungarian by an unknown Protestant poet, also appeared in the sixteenth century. The *Psalms* were rendered into verse translations by Istv§n Sz®kely (1548) and Albert Szenci Moln§r (1607), the latter from the French texts by Cl®ment Marot and the Swiss Theodore de B¯ze. On the Catholic side, Cardinal P®ter PĆZMĆNY was one of the leading reformers of Hungarian style.

The Enlightenment

Maria Theresa (1717ï 80) reigned as Empress of Hungary (or rather óKing of Hungaryô, as she was crowned according to the constitution) and Archduchess of Austria (1740ï 80) and established a regiment of Royal Guards which consisted of young Hungarian noblemen. This was an important period of Euro-American history: the age of the North-American Declaration of Independence, the age which anticipated the Declaration of Human and Civil Rights in France and which witnessed the replacement of authoritarian belief s by rational scientific enquiry in various fields of knowledge.

Several members of Maria Theresaôs Royal Guard were poets, with a good command of foreign languages and a keen enthusiasm for the ideals of the Enlightenment. They tried to promote these ideals in Hungary by translating Western literature. Translation therefore acquired a new vocation for the Hungarians, and the different ideas and styles of the translated works helped to enrich their own native literature.

In the history of Hungarian literature, the year 1772 is considered the beginning of the New Age. This is the year which saw the publication of Gyº rgy Bessenyeiôs *Tragedy of Agis,* adapted from an unknown French drama according to the principles of Alexander Popeôs *Essay on Man,* which Bessenyei had read in French. This work, plus the version of Jean-Fran-ois Marmontelôs *Stories* which appeared by S§ndor B§r· czi (1775), and various other works (some of which were also written or translated by members of the Royal Guard) formed the core of what became known as the French School. J· zsef P®czeli (1750ï 92), a Calvinist priest, also translated a variety of authors and works from French, including Voltaire (for example *Zaire* in 1784 and *Henriade* in 1786) and Edward Youngôs *Night Thoughts* (1787).

Another school, founded by the Jesuit David Bar· ti Szab· , concerned itself with translating Latin classics into Hungarian. Szab· translated Virgilôs *Aeneid* (1810ï 13) and fragments of John Miltonôs *Paradise Lost* from a Latin version. With Szab· ôs and with Benedek Vir§gôs translations began the glorious era of Horaceôs poetry in Hungary, and it was these translations which inspired the famous ode writer Daniel Berzsenyi (1776ï 1836). An uninterrupted flow of translations of Horace followed and continued into the twentieth century. These translations are documented in the anthology *Horatius Noster*

(Our Horace) which appeared in 1935, edited by Imre Trencs®nyi-Waldapfel. They are also documented in *Opera Omnia* (The Complete Works of Horace) edited by G§bor DEVECSERI in 1961. Other well known translators of the Latin School include Mikl· s R®vai and J· zsef R§jnis.
As far as German is concerned, well-known works of that era, such as Aloys Blumauerôs *Aeineid-travesty* and August von Kotzebueôs plays, were adapted rather than translated into Hungarian. Ferenc KAZINCZY was one of the most important translators of German literature during that period.

The translation of Shakespeare
The golden era of Shakespeare in Hungary began with the work of Ferenc KASINCZY who translated *Hamlet* from German in 1790. After Kasinczy, a few translators made some feeble attempts at rendering other major titles, but it was S§ndor Petº fi (1823ï 49), Mih§ly Vº rº smarty (1800ï 55), and J§nos Arany (1817ï 82) who together planned to enrich Hungarian literature by translating all the plays of Shakespeare. This plan fell through when Petº fi, having only translated *Coriolanus* in 1848, died on the battlefield in 1849 during the war of independence. Vº rº smarty, an outstanding figure of Hungarian national Romanticism, went on to translate *Julius Caesar* and parts of *Romeo and Juliet* and *King Lear.* Arany translated *Hamlet, A Midsummer Nightôs Dream* and *The Life and Death of King John.*
The effort to provide more and better translations of Shakespeare in Hungarian continued after the great triad: Petº fi, Vº rº smarty and Arany. During the first half of the twentieth century, a new group of renowned poet-translators, who published in the review *Nyugat* (West), undertook to provide the modern public with translations of the complete works of Shakespeare, including his Sonnets. Since World War Two, several series have been published of the complete works of Shakespeare in Hungarian.

Translation in the eighteenth and nineteenth centuries

Following the expulsion of the Turks, which started in the late seventeenth century, the Habsburg kings tried to incorporate Hungary into their Empire. Consequently, German gradually replaced Latin as the source language in interpreting and non-literary translation, mostly of official documents. After centuries of almost total preoccupation with literary texts, the translation of official documents began in earnest in the eighteenth century, and the translation of technical texts followed in the nineteenth century.

Non-literary translation
Until the end of the eighteenth century, official and technical texts in the Kingdom of Hungary were written in Latin, as indeed they were in several other countries of Europe. While promoting and facilitating contact with other countries, this state of affairs delayed the development of national culture. One consequence of this was that no formal instruction of translators and interpreters was undertaken. The only exception was a few workshops for translation and interpreting from and into Hungarian and other minority languages of the country, which were offered at the offices of the central government.
After a brief interval in the 1780s, when King Joseph II tried to introduce German as the only official language, the struggle for Hungarian began. This ended in 1867 with Hungary gaining internal self-government as part of the dual Austro-Hungarian Monarchy. At this point, Hungary became a plurilingual country. To guarantee equal rights in legislation, administration and the economy for citizens whose mother tongue was not Hungarian, the government established the Prime Ministerial Central Translating Office in 1869. This organization still functions as a bureau of translation and authentication today. However, translators and interpreters did not begin to organize themselves into professional bodies until after World War Two.
As far as technical translation is concerned, the monthly periodical *Tudom§nyos Gy¿jtem®ny* (Scientific Collection; 1817ï 41) published articles on literary criticism and historical studies; the Hungarian Academy of Science, active since 1830, issued the review *Tudom§nyt§r* (Scientific Store), which covered a variety of technical fields: natural and physical sciences, medicine, geography,

history, sociology, and so on. Most of the articles in this journal were translations, mainly from English, French and German. Gradually, other technical journals began to appear in Hungarian. These include a history journal, *Sz§zadok* (Centuries; 1867-), and the quarterly *Ethnographia* (1890-). These journals tend to contain many translated articles.

Finno-Ugric relations and the translation of folkloric texts

The Hungarian language differs substantially from other languages in the region and was generally considered to be of obscure origin. A number of scholars tried to trace it back to a variety of oriental languages, including biblical Hebrew. In 1769, J§nos Sajnovics, a Hungarian member of an Austro-Hungarian group of astronomers working in northern Norway, began to study the language of the local population. In 1770, he published a book in Latin in which he demonstrated that Hungarian is closely related to Lappish. Like Finnish and Estonian, Lappish belongs to the Finnic branch of the Finno-Ugric family of languages. This discovery inspired some authors to write poems and novels about Finnish-Estonian-Hungarian kinship. This was followed by a flurry of translation activity in this field.

From the middle of the nineteenth century until recent times, Hungarian linguists have been collecting folkloric texts of the small Finno-Ugric nations in Russia and making verbatim translations for linguistic and ethnographic analysis. Fragments of *Kalevala,* the national epic of the Finns, were first translated by Istv§n F§bi§n in 1826; the first complete translation of the text, by Ferdin§nd Barna, appeared in 1871. The most popular version of *Kalevala,* by B®a Vik§r, appeared in 1901 and has since been republished several times. The Estonian epic, *Kalevipoeg*, was translated by Alad§r B§n in 1911.

This special interest in the literature of the Baltic nations survived into the twentieth century. Translations of a series of works by Estonian novelists were published in the 1930s. The most popular Finn authors in Hungary today are Mika Waltari and V^{a}in^{o} Linna, and the best-known Estonian author is Jaan Kross. During the four decades of Communist rule in Hungary, readers also became acquainted with many older and modern authors of the various nations of the former Soviet Union, and most of these authors were translated into Hungarian via Russian.

The beginnings of translation theory

Theoretical statements about translation began to appear in Hungary as early as the seventeenth century, when Cardinal Peter PĆZMĆNY advocated idiomatic, target language-oriented translation. Over a century later, and at the same time that Ferenc VERSEGHYôs translation of *La Marseillaise* appeared (1794), another admirer of the French revolution, J§nos BATSĆNYI, attempted to offer a general theory of translation in which he concentrated on the old paradox of ó*Les Belles Infid¯lesô* (see FRENCH TRADITION).

Other scholars advocated a variety of principles. The sentimentalist J· zsef K§rm§n (1769ï 95) objected that too much was translated. J· zsef P®czeli (1750ï 92) rejected the concept of freedom in translation, and G§bor D^{o}brentei (1758ï 1851) was more concerned with how Shakespeare would have written had he written in Hungarian.

Toward the mid-nineteenth century, Ferenc Toldy (1805ï 75), who is considered the father of Hungarian literary history, distinguished between fidelity to content and fidelity to form and denied the possible coexistence of the two types. K§roly Sz§sz (1829ï 1905), on the other hand, opposed this view and succeeded in translating great epic poems from several languages and introducing them to the Hungarian reader.

A summary of these views can be found in Rad· (1883). Antal Rad· (1862ï 1944) was a translator of Italian poetry, who also wrote a theoretical work on the art of translation (Rad· 1909).

From the nineteenth to the twentieth century

Translators of the late nineteenth and twentieth century introduced Hungarian readers to a wide range of foreign literatures. Nearly all the works of Goethe, Schiller, Dickens, Balzac, Verne, Dumas, Hugo, Zola, Ibsen and Poe

appeared in Hungarian. *The Arabian Nights* was translated from French. Almost every decade from 1860 onwards witnessed the translation of another famous Russian novelist: Turgenev in the 1860s, Tolstoy in the 1870s, Dostoyevski in the 1880s, Chekhov in the 1890s and Gorky in the first decade of the twentieth century. Three outstanding achievements of this period deserve special mention. K§roly B®rczy began to translate Pushkinôs *Yevgeny Onegin* from Bodenstedtôs German version in 1863, but then, inspired by the atmosphere of the work, he learned the Russian language and finished translating it from the original in 1866. Vilmos Gyº ry not only translated Cervantesô *Don Quixote* (1873ï 6) but also wrote a simplified version of it for young people (1875). With its highly effective rhythm and distinctive rhyme, Emil Ćbr§nyiôs *Cyrano*, based on a verse drama by Rostand (1896), has been as successful in its own right as its French original.

Prompted by the classical scholar K§roly Ker®nyi (1897ï 1973), the publisher Officina launched a series of literary translations in the mid-1930s under the title *Bilingual Classics*, edited by Ker®nyi.

The best-known poet-translators of the twentieth century included Mih§ly BABITS, Dezs· KOSZTOLĆNYI and Ćrp§d Tč TH, who belonged to the group which published in the review *Nyugat* and undertook to provide the complete works of Shakespeare in Hungarian (see above).

Among those who produced poetic translations of works by vanguard authors such as James Joyce and Marcel Proust, the most outstanding include Albert Gyergyai and Marcell BENEDEK for French, Alad§r Schº pflin and Tivadar Szinnai for English, J· zsef Tur· czi-Trostler for German, J· zsef R®vay and Mih§ly Andr§s R· nai for Italian, Endre G§sp§r for Spanish, Hug· Gall®t and Zolt§n Tr· cs§nyi for Russian, J§nos Tomcs§nyi for Polish, Henrik Hajdu and S§ndor Kreutzer for Scandinavian, and Gyula Germanus, Ervin Baktay and Rezsº Honti for Oriental languages. Some of these translators worked closely with the authors they translated, for example Henrik Hajdu corresponded regularly with Selma Lagerlº f and Hug· Gell®t with Gorky.

Some of the most outstanding poet-translators of this period became victims of the political and social turmoil of the time. Gyº rgy Faludy (1910-), who adaptedð rather than translatedð the work of the medieval French poet Fran-ois Villon, survived jail and various painful experiences before emigrating (first to France, then North Africa, England and finally Canada) to escape from Nazi and Stalinist terror. Attila J· zsef (1905ï 37), who published anthologies of Romanian, Czech and Slovak poetry at a time when friendship between neighbours was persecuted, broke down under the pressure of psychoanalytic experimentations and Communist party intrigues and eventually committed suicide. Mikl· s Radn· ti (1909ï 44), translator of French poets and of the anthology *Orpheus nyom§ban* (In the Footsteps of Orpheus, 1942) fell victim to Nazi killers. Antal Szerb (1909ï 45), historian of literature, author, critic and translator, suffered the same fate. Szerb edited the bilingual anthology *Sz§z vers* (A Hundred Poems, 1944), a collection of the best Hungarian translations of modern poetry.

Like most other facets of life in Hungary, the course of translation was shaped during the period 1945 to 1989 by the Allied powersô decision to assign Hungary to the Soviet zone. Previously prohibited, works by Russians and other writers of the same region began to appear in Hungarian. The method of translation was influenced by the sudden demand to promote the literature of the Communist world, including the literature of languages unknown to anyone in Hungary except for a handful of linguists. The poet, unjustly called translator, received a prose or órawô translation made by a linguist. S/he then had to put into verse this raw translation of an original text whose cultural context s/he was often unfamiliar with. This is how the anthology of Albanian poets *Alb§n kº ltº k* (1952) and *A mongp®irodalom kist¿kre* (The Small Mirror of Mongolian Literature, 1965) were produced. This practice became widespread and was sometimes followed even in the case of languages known to the translators.

Political pressure and the general tolerance for poor quality translations notwithstanding, the effort to promote high quality literary translation continued unabated. G®za

Komor· czy, S§ndor R§kos and S§ndor We° res were among those who translated older works of literature, such as Sumerian lyrics and the *Gilgamesh Epic.* Istv§n M®sz§ros and Gr§cia Ker®myia translated a range of classical and modern Polish works, of prose and poetry respectively. A number of South American and Caribbean authors were also translated during this period. In 1977, Zolt§n Csuka was awarded the international FIT-Nathhorst Prize for his translations from Serbian, Croatian, Slovenian, Macedonian and Bulgarian.

In 1956, the monthly periodical *Nagyvil§g* (Wide World) appeared; it continues to publish translations, articles and reviews of foreign literature in print. Gy° rgy Somly· , translator of French and Spanish poetry, edited a regular almanac, *Arion,* which contained translations into and from Hungarian. The long-standing series *Lyra Mundi* (Lyric of the World) is published by Eur· pa, and the series *A vil§girodalom gy° ngyszemei* (The Pearls of World Literature) is published by M· ra; both series consist of translations of world poetry.

The Translatorsô Section of the Hungarian Writersô Union became a member of the F£D£RATION INTERNATIONALE DES TRADUCTEURS in 1961. The FIT journal, *Babel,* was published from 1977 to 1988 in Budapest and edited from 1975 to 1988 by the Hungarian translator Gy° rgy Rad· , who was awarded the FIT-Nathhorst Prize in 1987.

After 1945, and particularly during 1956 and 1957, a number of authors and translators left Hungary. This was not the first wave of emigration by writers. Some Communist authors and translators had fled after 1919 into Austria, Germany, France and particularly the Soviet Union. They carried on translating in their new environments but returned to Hungary after the Communist take-over and published their translations there. Those who emigrated to Israel and various Western countries after 1945 tried to promote Hungarian literature there by publishing translations into Hungarian. These included *The Unknown Tree* (1975), a collection of Polish poetry which was published in Hungarian translation by Gy° rgy G° m° ri in Washington in 1978. Roman Rezek published his translations of works by the French Catholic philosopher Teilhard de Chardin in Brazil during the 1960s.

When the Communist political system in Hungary collapsed in 1989ï 90, its demands in terms of book publishing began to disappear. The obligatory translation of Communist literature ceased and some authors and translators who had emigrated to the West returned.

In 1966, L° r§nd Tarn° czi published *The Translatorôs Handbook: Theory and Practice of Special Literature.* This is a compendium of general knowledge and information for nonliterary translators. A collection of essays by 29 leading translators, *A m¿ford²t§s ma* (Translation Today), was published in 1981.

Translator training

In 1973, the Training Centre for Translators and Interpreters (TCTI) was established at the University of Budapest. A year later, in 1974, a number of other Hungarian universities began to introduce training programmes for translators, and today these programmes are offered by a wide range of academic institutions inð among other placesð Budapest, Debrecen and P®cs.

Translation theory is now taught in various institutions, both from a linguistic and a literary perspective. In addition to the various universities, these institutions include the Literary Translatorsô Section of the Society of Modern Philology and the Hungarian Academy of Sciencesô Working Committee for Translation Theory. The first international conference on translation studies to be held in Hungary took place in November 1992 and the second in September 1996.

In 1990, a professional translator of English literature, the playwright Ćrp§d G° ncz, was elected President of the Republic.

As yet, interpreters have no organization to represent them in Hungary.

Further reading

Bart-R§kos 1981; Bayer 1909; Kohn and Klaudy 1993; Kurucz-Sz° r®nyi 1985; Lenkei 1911; R§ba 1969; Rad· , A. 1883, 1909; Rad· , Gy. 1971, 1985; R§kos 1975; R° nay 1968; Szab· 1968; Tezla 1964, 1970.

GY¥RGY RADč

Biographies

BABITS, Mih§ly (1883ï 1941). Leading author and editor of the Hungarian literary review *Nyugat* (West), member of the Hungarian Academy of Science, poet, novelist, critic, and author of *Az eur· pai irodalom t°rt®nete* (The History of European Literature), Volumes I and II (1934ï 5). Babits was a pacifist, and his well-known saying ón the midst of the guilty, the silent man is an accompliceô (from his *J· n§s k°nyve:* Book of Jonah, 1939) has become an adage. With his volume of translated poetry *P§vatollak* (Peacock Feathers, 1920) and his bilingual anthologies *Erato* (1921) and *Amor Sanctus* (1932; Latin hymns of the Middle Ages), Babits inspired the modern poetic movement in Hungary.

BATSĆNYI, J§nos (1763ï 1845). Poet and enthusiast of the French Revolution, imprisoned from 1794 to 1797 as a member of a Jacobin society. Bats§nyi is thought to be the translator of Napoleonôs appeal to the Hungarians in 1809 to join him against Austria. He left Hungary with the French army in 1809 and lived in Paris until 1815, when he was arrested by the occupying Austrian forces and taken to prison in Austria. Following the intervention of his wife, the Austrian poetess Gabriele Baumberg, he was released and banished to Linz where he spent the rest of his life. Bats§nyi translated the poems attributed to Ossian, the third-century legendary Irish poet, by the Scots poet James Macpherson who claimed to have discovered remains of Ossianôs poetry and published his so-called translations from the Gaelic between 1760 and 1763. Bats§nyiôs study *A ford³t§sr· l* (About Translation, published in the review *Magyar Musa* in 1787) is a discussion of central issues in translation theory, particularly the usual paradox of faithfulness vs. naturalness.

BENEDEK, Marcell (1885ï 1969). Author, critic, lexicographer and historian of literature. With about 200 published volumes to his name, mostly translations from modern English, French and German literature, Benedek was the most prolific translator in Hungary during the 1920s, 1930s and 1940s of this century.

DEVECSERI, G§bor (1917ï 71). A wellknown poet and essayist in his own right, particularly renowned for his poem óDirge for a Bullô (1970), Devecseri was also one of the most talented translators of poetry in Hungary during the 1930s and up to the 1960s. He is best known for his translations of ancient Greek and Latin poetry, in particular his translations of the complete works of Catullus (1938) and Homerôs *Odyssey* (1947) and *Iliad* (1952). Devecseri also edited the complete works of Horace, the *Opera Omnia*, in 1961.

KAZINCZY, Ferenc (1759ï 1831). Reformer of the Hungarian language, Kazinczy was also a central figure on the national literary scene for half a century. He began his career in 1788 by translating the idylls of the Swiss poet Salomon Gesner. By the time he was arrested in 1794 as a member of a Jacobin society, he had already translated 13 plays and various works by Lessing and Goethe. His main achievement, however, was that he introduced Shakespeareôs theatre into the Hungarian national scene. This he did in 1790 with an indirect translation of *Hamlet* from German.

KOSZTOLĆNYI, Dezs· (1885ï 1936). Poet, novelist, reviewer and well-known representative of the symbolist movement in Hungarian poetry. Apart from his own volume *A szeg®ny kisgyermek panaszai* (Lament of the Poor Little Child, 1910), Kosztol§nyi began his literary career with a collection of verse translations, *Modern k°lt· k* (Modern Poets, 1914). In the preface to this collection, he described literary translation as an attempt óto dance with fettersô. Kosztol§nyi also translated plays by Shakespeare, Anton Chekhov and various other writers.

PĆZMĆNY, Peter (1570ï 1637). Cardinal, preacher, author, translator and an outstanding figure of the Counter-Reformation in Hungary.

He translated Thomas a Kempisô *Imitatio Christi* (Imitation of Christ) in 1624. P§zm§ny attempted to reform the Hungarian prose style and his guiding principle was that, in a translation, the words should flow as smoothly as if they were written by a Hungarian in the Hungarian language.

SZæLLæSY, Kl§ra (1913ï 70). An outstanding Hungarian translator of literary prose, she is best known for her version of *The Master and Margarita* (1969) by Mikhail Bulgakov, her translations of Anton Chekhovôs short stories from Russian, Thomas Mannôs novels from German and various works by contemporary American authors. SzØlØsy also published a number of books describing her personal experiences as a translator.

Tč TH Ćrp§d (1886ï 1928). Hungarian poet. In his translation from French of *Chanson dôautomne* (Autumn Song) by Paul Verlaine, he achieved poetic fidelity by merely reproducing the musical effect of the words:

Verlaine:	*Tóth:*
Les sanglots longs	¥ sz h¼rja zsong,
Des violons	Jajong, busong
De lôautomne	A t§jon,
Blessent mon cî ur	S ont monoton
Dôune langueur	But konokon
Monotone.	£s f§j· n.

It has often been suggested that T· thôs translation of the óOde to the West Windô by Shelley is the finest poem ever written in Hungarian.

VERSEGHY, Ferenc (1757ï 1822). Hungarian poet, translator and Catholic priest. As a free thinker, he sympathized with the Hungarian Jacobins. In 1794, Verseghy translated *La Marseillaise,* the French national anthem which was taken up by a group of Republican soldiers and adopted as the revolutionary anthem. He was arrested and condemned to death but not executed. He remained in jail until 1803.

GY¥RGY RADč

The following entry was written by Ewald Osers shortly after the death of Dr Rad· :

RADč , Gyº rgy (1912ï 94). Hungarian translator and scholar of translation. Gyº rgy Rad· was keenly interested in languages and their literatures. He spoke Hungarian and German from childhood, learnt Latin and Greek at school, as well as French and English from private tutors, studied Italian in Perugia and later taught himself Polish and, just before World War Two, Russian. Although his early training (and his doctorate) was in law, and his early career in the civil and diplomatic service and in the Hungarian Academy of Sciences, he regarded translation as his óreal field of activityô. He represented Hungarian translators at every congress of FIT from 1966 to 1987, was Vice-President of FIT from 1974 to 1977 and Editor-in-Chief of the journal *Babel* for 14 years. His principal contribution to translation studies was his óOutline of a Systematic Translatologyô, published in *Babel* in 1974 and subsequently translated into many languages and published in several countries. His best-known volume, the fruit of some fifty yearsô work, is *Szerelmes Szembes²t®s* (Loving Encounters), a collection of translated poetry from 20 languages. The difficulties confronting Hungarian publishing after the fall of Communism and the consequent loss of state subsidies have so far prevented the publication of his *Confessions of a European* and *History of the Reception of Hungarian Literature throughout the World,* as well as his numerous poems. Gyº rgy Rad· ôs honours include the Nathhorst Prize for Literary Translation (1987), the FIT Golden Pin of Honour (1992) and an Honorary Fellowship of the Institute of Translation and Interpreting in Great Britain (1992).

EWALD OSERS

I

Icelandic tradition

It is not without reason that Iceland is sometimes described as a land of contrasts, both natural and social. Though situated in the North Atlantic, on the edge of the Arctic circle, the island is warmed by the Gulf Stream, thus enjoying a much milder climate than one would expect at such a northerly latitude. The Mid-Atlantic ridge runs from north to south through the middle of Iceland and marks the juncture of two tectonic plates of the earthôs crust. This ridge is geologically unstable and has been the site of frequent volcanic outbursts, causing the highest density of thermal activity to be found in any country of the world. But despite these fiery forces beneath its surface, the island remains capped by Europeôs largest glaciers.

Like the natural environment in which they live, the Icelandic people are full of contrasts. Iceland first became inhabited in the late ninth century, when Norwegian and Celtic immigrants began to expand their settlements westward across the North Atlantic islands. The Icelanders formed one of Europeôs last tribal societies, ruled by several dozen *goHar*, or local chieftains, with an annual assembly called the *Althing*. This commonwealth lasted for almost four centuries before submitting to the Norwegian Crown in 1262. Together with Norway, Iceland later came under the control of the Danish Crown in 1381. In 1944, with no more than 120,000 inhabitants, Iceland once more became an independent republic.

Living in this ómicrostateô, Icelanders today are both fiercely independent and highly dependent upon the rest of the world. Fish and marine products comprise almost 80 per cent of goods exports, and the limited domestic resources mean that almost all manufactured consumer goods, as well as many staple food products, have to be imported. Although very proud of their national language, Icelandic, and determined to support it against the onslaught of international mass media, almost all Icelanders know at least one foreign language (usually English) and many speak other European languages as well.

The language itself is living proof of the tenet that languages on the fringe of a linguistic area undergo little change through time. Icelandic maintains the complex and highly inflected Germanic grammar once common throughout northern Europe. The designation óSaga Islandô is well deserved too: not only has much of what we know about the literary tradition of northern Europe during the early Middle Ages been preserved in Icelandic manuscripts, but there are also few countries where learning and writing are held in higher esteem. This is a country where every twentieth person has written poetry, almost everyone nearing retirement age has written his/her autobiography and absolutely everyone has an opinion on how to say things in proper Icelandic! Which can often make life rather difficult for the translator.

Translation in the Middle Ages

Strange as it may seem, the medieval northerners who inhabited Iceland do not appear to have had much need for translators or interpreters. In spite of the fact that they roamed from the Arctic to the Vatican, and even further, only one medieval saga makes much mention of ordinary people (that is people other than the high church officials that populate the Bishopsô Sagas) who spoke other, óincomprehensibleô languages. In *Ingvars saga viH*º *rla*, the óSaga of Ingvar the Far-travelledô which recounts Norse voyages of

discovery to Eastern Europe, the storyteller refers more than once to the variety of languages spoken. One of the main characters goes so far as to prepare for an expedition by embarking on a course of studies in vernacular languages. As a rule, however, everyone seems to have understood everyone else without difficulty in the medieval Northern world. Even those who travelled to Constantinople to join the Varangian guard do not seem to have had problems communicating with others; at least, if they did, they left us no record of such problems.

The oldest existing manuscripts indicate that, by the twelfth century at the latest, this linguistic paradise had become a thing of the past. The Christianization of Iceland around the year 1000 brought about a great need to translate all sorts of religious texts into a language that the new converts could understand. According to the *First Grammatical Treatise,* an Icelandic work on grammar dating back to the middle of the twelfth century, ótranslations of holy worksô existed in Iceland at the time. To judge from existing fragments and the earliest extant works, these would have primarily been expositions and other interpretative writings, rather than actual translations in the modern sense. It is also possible that accounts of the lives of some saints existed in Icelandic by 1150.

The oldest Icelandic book of homilies (now preserved in the Royal Library in Stockholm) dates from around 1200 and contains a collection of sermons, half of which at least are based on foreign models. These works have seldom been ótranslatedô directly; they are mostly retellings or even combinations of several works in one. Interestingly enough, one of the texts in the Icelandic book of homilies addresses the listeners directly and bids them make allowances for the priests who had difficulty in expressing themselves in Icelandic.

It is worth pointing out that the verb *ad pÎHa,* now used to mean óto translateô, was not used in this sense in medieval times. It meant, as a rule, óto obligeô or óto obeyô, while the verb most commonly used for the process of translation was, it seems, *aHsn¼a,* which literally means óto turnô. In the large corpus of written Icelandic collected and excerpted over several decades by the University of Iceland Dictionary Project, examples of the use of the verb *ad pÎHa* to mean ótranslateô do not appear before the middle third of the sixteenth century, when the first translations of the New Testament were undertaken.

In order to make Christian teachings as accessible as possible to the commoners, these early medieval translators, all of them clerically trained, adopted a simple, idiomatic style of prose, occasionally adorned with native proverbs and similitudes from everyday life. Latin-flavoured diction and syntax, which later came to characterize much of the Old Icelandic translation of religious prose, are not generally found in the early homilies. A number of classical rhetorical devices such as antithesis, chiasmus, anaphora, alliteration and word pairing were sometimes added to elevate the style of certain homilies.

Another form of popular medieval literature, the lives of saints, was also quick to take root in Iceland. Over 100 accounts of the lives of different saints exist in translation in manuscripts dating from the late twelfth century onwards. They are drawn primarily, but not exclusively, from Latin sources such as the apocryphal books of the New Testament and legends such as Jacobus de Voragineôs *Legenda aurea* and Gregoryôs *Dialogues.*

In his authoritative work, *The Origins of Icelandic Literature,* Turville-Petre (1975) maintains that early religious writings taught Icelanders lessons that they later put to use in writing secular sagas. Like the homilies, the earliest translated accounts of the lives of saints show very little influence of Latin syntax and contain no more than a few loan-words from that language. Even the Greek and Roman gods are replaced by Norse ones: *č HÎnn* for Mercury, *P· rr* for Jupiter and *Frigg* for Venus. Their lively, chatty style hardly differs from the style of Icelandic works such as the Sagas of Kings or of Icelanders. This situation did not endure, however, and from the mid-thirteenth to the fifteenth century many accounts of the lives of saints were written in a more ornate, florid style which consciously imitated Latin and often translated Latin constructions literally, In addition to providing the common people with proper examples to follow in the form of

the lives of saints, the churchmen, who practically formed the only educated class in the country, seem to have thought it important to introduce them to Christian religious and philosophical thought. One of the best-selling works of the Middle Ages (to judge by the number of translations and copies preserved) was the *Elucidarius* of Honorius Augustodunensis, which dates back to the early twelfth century. Translated into Old Icelandic in the same century, the work takes the form of a debate on theology between master and pupil. The debate offers simple and reassuring answers to a large number of common questions, and the anonymous Icelandic translator of the twelfth century renders this in a language which preserves the simple, unassuming flavour of the original.

Several secular works were also translated during this period. The *History of the Kings of Britain*, compiled by Geoffrey of Monmouth around 1137, was translated around the end of the twelfth century. It is thought to have had considerable influence on the sagas which describe the missionary activities of the Norwegian kings; these sagas are among the most important Icelandic literary and historical achievements. Included in the principal manuscript of the Icelandic translation of Geoffreyôs work is the poem *Merl²nussp§*, a rare example of a verse rendering of a prose text, the original being Geoffreyôs *Merlinôs Prophecy*. Even more striking is the fact that, in the Icelandic version, the two sections of the poem are in reverse order, bringing the poem into closer correspondence with the ancient Icelandic eschatological poem *Vº lusp§* or *The Sybilôs Prophecy*, to which the translation has been compared and which it does resemble. It could be argued that this is an early Germanic example of the reworking of a source text to fit a known pattern in the literary POLYSYSTEM of the target culture.

All secular translations into Icelandic during the medieval period show a tendency towards extensive reworking of the source text. The so-called *riddarasº gur* or ócourtly romancesôwere prose translations of vernacular metrical romances (from Old French, Low German or even English). At least one anonymous medieval translator of works on classical Rome, for instance, was fond of using direct speech, and often transformed indirect speech to suit his/her preference. This raises the question of whether the translations were intended to be read aloud and were therefore patterned, consciously or otherwise, to fit an oral format. Many of the stylistic devices characteristic of original Icelandic works of this period, such as repetition, references to time or to the audience, and alliteration link the translations to an oral tradition and suggest that they might have been delivered orally.

The prose translation by abbot Brandr J· nsson (d. 1264) of the poem *Alexandreis* by Galterus de Castellione (*c.*1180) is probably the most polished example of medieval translation from the Greco-Roman classics into Icelandic. The dactylic hexameters of the original are expanded in the prose translation to give a slightly more diffuse narrative. Medieval translators obviously knew that they had to play to their own audiences. The original author, Galterus, expected his readers to be familiar with Middle Eastern geography, classical mythology and the story of Alexander the Great. Abbot Brandr, however, found it necessary to add explanations to his translations, or even shorten chapters which required such specialized knowledge. He used the Greek names of the gods, rather than translating them, and explained their roles. Where rhetorical exclamations occurred in the original, or where Galterusôopinion was clearly stated, the translator frequently added a comment to the effect that those words were not his own but those of Galterus.

Another popular entertainment during the late Middle Ages in Iceland was the *sagnadansar*, meaning ófolksongsôor óballadsô. These are generally considered to have originated in France in the twelfth and thirteenth centuries and to have then spread fairly rapidly throughout Europe. There is reliable evidence confirming that they existed in translation in the Nordic countries early in the fifteenth century, but most scholars feel that they must have been known much earlier. The style of the ballads differs markedly from native Icelandic poetry: the word order is natural and the vocabulary rather limited. It is worth noting that many such Icelandic ballads were only partly translated from Norwegian versions and were not even completely adapted to the

Icelandic conjugation system. This often presented a difficult problem when rhyme and rhythm were to be maintained without major alteration to the ballads. Typical features of original Old Icelandic epics, rhymed and unrhymed, hardly ever occur in these ballads. Such features include the convoluted word order of skaldic poetry, its kennings (i.e. expressions which work like riddles, for example ótheô horse of the wavesô=óshipô), and the use of archaic poetic names for common nouns.

In Iceland, as elsewhere in Europe, the influence of the preaching friars in the late Middle Ages led to the increased popularity of the *exemplum.* This was a short tale which was often inserted in a sermon or text for explanatory purposes or as an example of a situation or moral, good or bad. *Exempla* were used by oriental and classical writers as well as the early fathers of the Christian Church. Examples of this genre include the *Dialogues* of Pope Gregory the Great, which are preserved in an Icelandic manuscript dating shortly after 1200. Another collection of *exempla* was translated from English in the late fifteenth century. The basic tale could be drawn from history, legend, the Bible, the lives of saints, classical literature, folktales, and even from fables, animal tales and proverbs. Over 150 different stories have been found and edited in Icelandic translation. They appear to have been thought quite different from the native genre of *Ī §ttr,* a short tale which focused on local heroes and which was firmly rooted in the Germanic warrior tradition. The characters in the exempla were foreignersð with obvious weaknesses that provided plenty of opportunity for religious moralizing.

The popularity of exempla waned in the wake of the Reformation, but manuscripts continued to be copied right up to the nineteenth century.

Official and legal translation in the Middle Ages

Even as they submitted to the Norwegian Crown in 1262, the Icelanders had no intention of bowing down meekly. With no fleet of ships in their possession, they managed to negotiate a settlement with the Norwegians which was intended to secure a minimum level of vital foreign trade. The agreement also stipulated that they were to be allowed to retain Icelandic laws, and this naturally meant continuing to use the language in which the laws were expressed. At that time, there were few differences to worry about among the languages concerned, and the differences which did exist were generally fudged or overlooked. In later centuries, any laws passed by the ruling monarchy, first in Norway and subsequently in Denmark, had to be translated if they applied to Iceland. It is also due to this persistence in using Icelandic for legal and official purposes that the Icelanders never lost their written language as did their neighbours the Faroese, and indeed the Norwegians themselves after they came under Danish rule.

The vernacular was apparently used for official ecclesiastical correspondence very early on in Iceland, in the first century after the adoption of Christianity. It is generally assumed that two official written languages, Latin and Icelandic, were recognized practically from the beginning of the Christian era, and that according to an unwritten but widely followed rule, documents were composed and sent in the language which the intended receiver used and understood (*Kulturhistorisk leksikon for nordisk middelader fra vikingetid til reformationstid* 1982: articles on Norway and Iceland by Finn Hßdnebß). Yet, even allowing for considerable lacunae in the records which have come down to us, it appears that the use of Latin for official written communication was very limited. Only an exceptionally small number of letters written in Latin have been preserved in Icelandic manuscripts; by contrast, extensive church correspondence in Icelandic can be found among the historical collections. Assuming Latin was the language used for church communication, these letters are likely to have been translated into Icelandic, perhaps to make them known to a wider audience. The influence of Latin did not endure. It was replaced in later centuries by German and Danish, the preferred medium of the Lutheran Church and official administration respectively. This shift influenced the development of written Icelandic, especially in official use. What is known as the óChancelleryô style, with Danicized Latinisms and extensive use of

hypotaxis, was widely adopted; as a result, original written works from the seventeenth and eighteenth centuries remain among the most difficult Icelandic texts for modern readers to understand.

The Reformation and post-Reformation: the translation of religious texts

The period following the Reformation was almost exclusively devoted to the translation of religious works in Iceland. The national Lutheran Church, which controlled the printing press in the country, needed material for its services in the vernacular, including sermons, scriptural texts, and hymns. The first Church ordinances from the Danish king Kristian III (1503ï 59), an ardent Lutheran, provided for the entire church service to be held in the vernacular, with the exception of a very small number of Latin hymns which were decreed to be acceptable. Furthermore, the publishing efforts of the Church were aimed at preaching and encouraging the spread of óproperô doctrine. Among other things, this meant that native Icelandic religious works had to be purged of any non-conformist material before publication, and numerous edifying foreign works which followed the doctrinal lines approved by the Church were translated to complement this effort. Both the translation and writing of hymns flourished to fill the urgent need for religious melodies.

Most of the evidence indicates that it is unlikely that the entire Bible was translated into Icelandic before the sixteenth century. There is no mention of vernacular bibles among the lists of books owned by medieval libraries in Iceland. In those countries of Western Europe which exercised direct influence on Iceland during the late medieval period, complete versions of the Bible in the vernacular do not appear until quite late: in France and Germany the first ones date from the end of the thirteenth century; the first complete English Bible appeared a century later.

On the other hand, it has long been known that certain parts of the Bible were translated into Old Norse, the language spoken in Iceland and much of Scandinavia between the eighth and mid-fourteenth century. The work known as *Stj· rn* (*c.*1310), attributed to a priest of the court of King H§kon Magn¼sson of Norway, includes substantial portions of the historical books of the Old Testament. Some of the glosses provided in this work confirm that the Psalter was translated during the medieval period, and the remarkable similarity between certain quotations from the Gospels in older and later texts indicates that an Old Norse translation of the Gospels must have existed in the thirteenth century.

Bible translation is important for language development for numerous reasons. First, texts which are used by a large number of the population naturally play an important role in standardizing the language. Second, the translation process itself generates new constructions, new meanings and new words (neologisms) to express the thoughts of both the Old and New Testament in different cultures. Studies of Icelandic have shown this to be very much the case here: an extraordinary number of words either make their first appearance in written Icelandic, or take on new meanings, in translations of the Bible dating back to the sixteenth century.

The Church maintained tight control of printing activities during this period, which meant that secular works were seldom if at all printed. However, handwritten copies of books intended for the amusement of the common people abounded during the sixteenth to eighteenth centuries. Books of this type, particularly the oldest among them, are known by their German name, *Volksb¿cher,* they were mainly retellings of older historical poems, courtly romances and fables. The German name is misleading as it obscures the fact that these works were originally intended for the upper classes; they did, however, spread rapidly in Germany from the end of the fifteenth century, with the advent of the printing press, and gradually became more and more common. Icelanders first became acquainted with these books in German editions and Danish translations: many of them had been translated into Danish early in the sixteenth century. A large number still exist in manuscript form, and many of the plots were adopted in the popular *r²mur,* or rhymed epics, which flourished from the seventeenth to the nineteenth century.

Literary translation in Iceland

The late eighteenth and early nineteenth centuries in Iceland saw a renewed interest in the translation of Greek and Roman classics. Sveinbj° rn EGILSSON (1791ï 1852) was the headmaster of the only real school in Iceland at the time, which was transferred from the former Governorôs residence at BessastaÐir to Reykjav²k. He translated a number of such works into Icelandic, often consciously imitating the style of classical, i.e. medieval Icelandic.

Other translators of this era turned to modern European languages for their source texts. Benedikt Gr° ndal the Elder (1762ï 1825) translated Pope into the Icelandic metre *fornyrÐislag;* this is the metre in which many of the ancient Eddic poems were written. J· n ĩ orl§ksson (1744ï 1819) followed his lead in translating Pope, Milton and Klopstock, among others. These were the first Icelandic translators who were not primarily clerics; although J· n Porl§ksson admittedly started out as a minister, he was defrocked for a period and was obviously more interested in literature than in priesthood. From this time onwards, most translators were educated abroad (almost always at the University in Copenhagen) and were highly influenced by contemporary trends in European literature. This clearly played a role in shaping their views on translation as well. They aimed to bring the best and most edifying of foreign literature to Icelanders in their own language.

The first poets of the Romantic period, Bjarni Thorarensen (1786ï 1841) and J· nas Hallgr²msson (1807ï 45), translated a number of poems by Schiller, Oehlenschl ª ger and Heine in the free style typical of that period. The following generation of poets discovered Goethe and the English Romantic poets: Byron, Shelley and Burns. Among the most productive translators of the nineteenth century were Steingr²mur THORSTEINSSON (1831ï 1913) and Matth²as Jochumsson (1835ï 1920). Thorsteinsson encouraged the young Jochumsson, a few years his junior, who had originally sailed for Copenhagen to learn commerce. Jochums-son eventually returned to Iceland where he became a minister, then newspaper editor, and eventually went back to the ministry. A great traveller, he was also an eager correspondent and one of the most productive of all Icelandic poets. In addition to composing poetry for every occasion and in great quantity, he wrote a number of popular dramas and translated the best-known works of Shakespeare. Jochums-sonôs translations of poems by Poe, Byron, Ibsen and numerous other Scandinavian writers are written in a sweeping and enthusiastic style that exalts the spirit, though it may at times lose the letter, of the original.

The numbers of both translators and translations have increased in Iceland with the upsurge in publishing activity during this century. Restrictions on imports, which applied to most consumer goods up until the 1970s and 1980s, had the effect of directing consumption to those areas of internal production where both high quality and a wide range of choice could be offered; only a few such areas were available, and they included publishing. The result was a high demand for books, and large numbers of published works were consequently translated, especially during the depression, post-depression and postwar years. Table 2 shows the increase in the number of works published in Iceland over six decades in three different literary genres: poetry, fiction and translated fiction.

In recent years, almost half of the titles of the annual Icelandic book fair, which takes place mostly during the six-week period of the

Table 2: Translated works published in Iceland

Decade	1900–9	1910–19	1920–9	1930–9	1940–9	1950–9
original poetry	101	83	118	160	249	298
original fiction	46	72	102	142	244	278
translated fiction	136	120	135	277	760	548

(Source: P§lsson 1978:166)

Christmas book-buying season, have consisted of translated works.
A language community of only 250,000 people is naturally limited in the amount of original literature it can produce. With the rise of professional theatre, the advent of serials in newspapers and radio and television dramatic productions, the demand for popular fiction and dramatic works in particular has far out-grown domestic production, and translation has subsequently flourished in these areas.

Translation from Icelandic
The existence of an extensive and varied corpus of medieval literature preserved in Icelandic manuscripts stimulated the translation of these works, which began in the seventeenth century. A small booklet entitled *Brevis commentarius de Islandia* was written by the cleric Arngr²mur J· nsson, known as óthe learnedô, in 1593. It was intended to refute widespread lies and misconceptions about Iceland. With the passage of time, the polemics of J· nssonôs work became irrelevant but the brief passages which he translated or retold from Icelandic medieval manuscripts in this work and his subsequent collection, *Crymogaea*, succeeded in arousing the interest of scholars in exploring these previously unknown treasures.
The following centuries witnessed an increased level of activity in collecting, editing and translating these manuscripts. The largest collection was put together in Copenhagen, under the auspices of Icelander Ćrni Magn¼sson (1663ï 1730). Magn¼sson served as Royal Archivist in Copenhagen and undertook numerous assignments for the Danish government in Iceland. He travelled extensively in Iceland in search of manuscripts and managed to find and hire Icelandic students or grammarians to record, copy, index and process the material in various ways. An estimated two-thirds of the manuscripts in Magn¼ssonôs collection were destroyed by fire in 1728, but the Arnamagnean Collection and Institute has been the centre of Icelandic medieval scholarship for centuries.
A considerable part of the activity involving these manuscripts included making the material available in translations: first in Latin, then Danish. Sveinbj° rn EGILSSON translated most of the Sagas of Kings and the entire corpus of skaldic poetry into Latin; he also compiled a lexicon of the language of the skalds. With the rise of Romanticism in Europe, both scholars and poets found inspiration in the Icelandic material, especially in Germany and England. William Morris, for example, composed numerous poems based on Icelandic sagas and heroic poetry; he also translated many Icelandic works into English.
Apart from medieval Icelandic works, the *Hymns of the Passion* by the poet and cleric Hallgr²mur P®ursson (1614ï 74) is probably the only older work in Icelandic to have been extensively translated into other languages. Written in 1659ï 60, the hymns describe in exceptionally figurative and lyrical, and yet easily understood language, how the poet identifies with the sufferings of Jesus and of mankind. During the next century and a half, no fewer than three different Latin translations were printed of the poems, in full or in part, in Copenhagen. One Chinese, one Hungarian, and several English translations have since been published. In addition to the *Hymns of the Passion,* other individual poems by P®ursson have also been translated into Danish.
In 1955, the novelist Halld· r Kiljan Laxness was awarded the Nobel Prize for literature and a number of his works have since been translated into over a dozen languages, especially those of neighbouring cultures: Scandinavian languages, English, German and French. Other contemporary writers have been mainly translated into the Scandinavian languages and English.

The Icelandic view of quality and style in literary translation
Translation as it was undertaken during the medieval period set the tone for what was to follow in a very definitive manner. Icelandic translators have always been expected to deliver a text which reads well in Icelandic. Language-conscious Icelanders are quick to spot and criticize borrowings and unnatural phrasing or word order. A translation which sounds good in Icelandic is thus often considered a translation of quality. Newspaper reviews of new translations into Icelandic (on the few occasions when reviewers decide to

devote any space to discussing aspects of translation as such) almost unfailingly point out that the works sound natural and are written in good style, or lack these qualities.
However, while the medieval translators knew their Latin, and very seldom made major errors or omissions, the same cannot be said of Icelandic translators today. One could speculate that the difference may lie partly in the fact that medieval translators were simply not paid by the page and that financial considerations did not therefore interfere with their quest for quality. Whatever the reasons, the fact remains that, even in works of recognized literary quality, sentences or even paragraphs are often missing, misunderstood or misconstrued. By and large, such changes appear to be unmotivated and the situation applies to translations both into and from Icelandic. Several articles have been published by literary scholars in Iceland in recent years pointing out these deficiencies. One can only imagine the quality of translations of less revered works, such as popular or pulp fiction, in comparison.

The present time

In todayôs world of mass media, small nations are obviously highly dependent on translation for their leisure as well as their work. Between 60 per cent and 70 per cent of television broad-casting in Iceland consists of subtitled foreign material; programmes for children are limited in number but are largely dubbed. Foreign news items on radio and television and in newspapers are almost all translated from foreign sources, as is a large part of the rest of the printed or broadcast material and advertisements. A great deal of translation is also carried out by or for limited numbers of users such as politicians and specialists in various fields; this includes official and legal documents, contracts, instructional materials, and so on. Given the size of the population and the level of translation activity, it is no exaggeration to say that a much larger proportion of the population is occupied with translation in Iceland than in most other countries of the world.
It is surprising, given these facts, that there is not today and never has been in the past any programme of education for translators in Iceland, neither in the form of classroom-based instruction nor apprenticeship of any kind. A law passed in 1914, apparently as a result of the then current conflict and vague concern at impending hostilities in the North Atlantic, provides for ólegally approved document translators and court interpretersô, but little provision was subsequently made for training or testing either group. In actual fact, until a few decades ago, anyone applying for permission to use this title was authorized to do so, provided s/he could demonstrate having either studied foreign languages or resided abroad for a considerable length of time. For the past twenty years or so, the Ministry of Justice has been holding regular examinations for those applying to use the qualification. The exams are now widely respected and considered a serious test of professional ability. There is no preparatory course offered, and no attempt is made to train or approve translators who specialize in areas other than legal translation. In recent years, plans to offer a one-year diploma course in translation at the University of Iceland in Reykjavik have been under discussion, but no firm commitment has been made yet.

Further reading

Einarsson 1961; *Kulturhistorisk leksikon for nordisk middelalder fra vikingetid til reformationstid* 1982; Pulsiano and Wolf 1993; Seelow 1989; Zuck 1990.

KENEVA KUNZ

Biographies

ĆSGEIRSSON, Magnus (1901ï 55). After studying Icelandic at the University of Iceland in Reykjav²k, Ćsgeirsson became a journalist and translator and is considered the foremost translator of poetry during that period. He published six volumes entitled *PÎdd lj· Ħ*(Poetry in translation) between 1928 and 1941. Most of his translations are of works by Scandinavian, especially Swedish poets, as well as American, German and English works.
EGILSSON, Sveinbjº rn (1791ï 1852). Egilsson studied theology in Copenhagen before becoming teacher of classics and subsequently headmaster of the Latin school in

Reykjavik. He translated or assisted in translating medieval Icelandic works into Latin, including *Konungas° gur* (Sagas of Kings) and *Snorra-Edda* (the Prose Edda), and he is also the author of a dictionary of skaldic poetry, *Lexicon poeticum antiquae linguae septentrio-nalis.* His principal contributions to Icelandic literature were his translations of a number of classical authors into Icelandic, including Homer. Egilsson often consciously imitated the style of classical, i.e. medieval, Icelandic and rejected the Danish and German models of later centuries. His prose translations were (and still are) considered a milestone in Icelandic literature and pointed the way for others to follow; his translations of the *Iliad* and the *Odyssey* were reprinted as late as 1948ï 9.

THORSTEINSSON, Steingr²mur (1831ï 1913). Among the most productive Icelandic translators of the nineteenth century, Thorsteinsson was referred to by the critics of the time as a *Kulturbringer*. He studied philosophy as well as classical and modern languages in Copenhagen and worked there for another ten years as a freelance poet and translator. His translations, which include *The Arabian Nights, King Lear, Robinson Crusoe* and H.C. Andersenôs *Fairy Tales*, are characterized by a fine classical Icelandic style, often more his own than that of the original authorôs. Surprisingly little difference is found between, for instance, the fantastic tales of the *Arabian Nights* and the carefully worded fables of Andersen.

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Indian tradition

This entry sketches the history of translation in the Indian subcontinent rather than in the post-1947 nation-state of India. The subcontinent is a roughly diamond-shaped area about 1,500 miles from north to south and the same east to west, bounded by the Himalayan mountains in the north and by the sea to the south. The languages currently spoken in this area fall into two main groups. About 70 per cent of the population, mainly in the northern half, speak Indo-European languages derived directly from Sanskrit, such as Hindi, Punjabi, Gujarati, Marathi, Bengali, and Nepali. Sinhalese, spoken in Sri Lanka, also belongs to this group. Another 20 per cent, mainly in the south, speak Dravidian languages, namely Tamil, Telugu, Kannada, and Malayalam. The rest speak Austric languages (mainly scattered tribal peoples), Tibeto-Burman languages (in the north-east), and Dardic languages (in the north-west). Urdu, the main language of Pakistan, is closely related to Hindi, but has adopted many Persian and Arabic words and uses the Arabic script. The main non-indigenous language, English, is used alongside their mother tongue by most educated people.

Several problems arise when attempting to deal with the earlier history of translation in the subcontinent. The evidence is extremely patchy, partly because of a predominantly oral tradition, partly because of the destruction of innumerable texts by climatic conditions, pests such as white ants, or hostile human agency. Extant copies of texts are often several centuries later than the date of their composition. The longevity and continuity of linguistic development in the area means that individual texts often exhibit features of more than one historical period. The chronology of texts is rarely exact and is often based largely on internal evidence such as references to previous authors and works. Similarly, the great geographical extent of the subcontinent often makes distinctions between language and dialect rather problematic. The evolving cultural homogeneity causes problems in distinguishing between retellings and variant renderings of common source material, adaptations of previous texts, and actual translations. Finally, little previous work has been done in the field of translation history for this region.

The ancient period (*c.*2500ï 800 BC)

The first need for inter-language communication in the subcontinent probably arose through trade. The oldest linguistic evidence is to be found in the characters inscribed on steatite seals found in the Indus valley in the north-west. These are said to date from 2500ï 1500 BC, but unfortunately the script

has not yet been deciphered. The remains of a harbour have been unearthed in the area, and Indus-style artefacts have been found as far away as Mesopotamia. For some 2000 years after this, until the inscriptions of the emperor Asoka in the third century BC, there is no material linguistic evidence at all. This is primarily due to the Aryans, bands of nomadic cattle-herders from central Asia who settled in the Indus area in the latter part of the second millenium BC. They spoke Sanskrit, an Indo-European language, and brought with them a wealth of poetry which they subsequently collected together under the name *Rigveda* or óhymns of wisdomô; another group of Aryans moved into Persia at around the same time and their sacred book, the *Avesta*, reflects a very similar culture to that of the *Rigveda*.

The Aryans regarded themselves as superior to the indigenous people and tried to preserve their cultural and linguistic purity. Once they had settled in the subcontinent, the *Rigveda* was endowed with extreme sanctity and mystic power by the priests. Only Aryans were allowed to learn and use the Rigvedic hymns. No reference to writing is found for several hundred years, so the linguistic and religious tradition was entirely oral, despite the continual elaboration of the original Rigvedic material. Even after the advent of writing, and the development of vernacular languages, so sacred were the Vedic texts considered that only commentaries written in Sanskrit are found until late medieval times, and certainly no translations until Western scholars gained access to them in the nineteenth century. However, ironically, even the *Rigveda* displays evidence of Dravidian influence in its use of retroflex sounds, and the *Atharvaveda*, the youngest of the four *Vedas*, contains magic spells and customs that are clearly non-Aryan. Some form of interaction then must have taken place between the Aryans and the indigenous linguistic communities, but its exact nature remains a matter of speculation.

The pre-classical period (*c.*800 BC-AD 100)

From about 800 BC onwards the Aryans began to spread out from the Indus region, eastwards into the Ganges valley and south towards the Deccan, and the Persian Achaemenid Empire took control of the Indus. Aryans also began to go beyond their tribal territories: students and traders travelled to Taxila in the kingdom of Gandhara in the north-west, soldiers mounted on elephants apparently fought in the Achaemenid army against the Greeks.

As the Aryans began to disperse, several major developments took place. A more scientific attitude became evident in their culture, and Sanskrit texts were composed on law, astronomy, astrology, and especially linguistic subjects such as etymology, metrics, prosody, and grammar. At the same time, the Aryan language started to fragment into dialectal or regional forms known as *Prakrits*. Paniniôs well-known grammar is regarded by some as a response to the Aryan diaspora, an attempt to fix the form of Sanskrit before it disintegrated into mutually unintelligible dialects. The disintegration process was reinforced by the great religious reformers of the sixth century BC, especially the Buddha and Mahavira (founder of Jainism), who propagated vernacular languages in order to make their teachings accessible to the masses. Paniniôs grammar may therefore also represent part of the orthodox religious backlash against these anti-Vedic movements.

Kautilya, the minister of the fourth century BC Indian emperor Candragupta Maurya, wrote a treatise on statecraft (often compared to the work of the sixteenth-century Italian, Machiavelli) which gives us some indication of the status that a translator might have had during this period. Although the term ótranslatorô is not used, Kautilya mentions óscribesô towards the end of a long list of occupations and salaries: the kingôs chief priest, other high priests, the prime minister, military commander, and members of the royal family (48,000 panas); chiefs of police, harem, armoury, prison, revenue, and treasury (24,000 panas); lesser royals, the chief of industry, counsellors (12,000 panas); guild masters, regimental heads, chariot-commanders, physicians, fortune-tellers, bards, professors and spies (500ï 8,000 panas); infantrymen, scribes, and accountants (500 panas). In the very last rank are craftsmen, servants, medical assistants and cowherds (with notional figures for slaves, elephants, horses, and oxen).

In the fourth century BC, contacts with the subcontinent are externally attested: we know that Alexander the Great of Macedon reached the Indus in 326 BC and that the Greek chronicler Megasthenes was the ambassador of Seleucus, Alexanderôs successor, at the Mauryan court. Among the earliest recorded translations are probably the names of places and rulers. The capital of Gandhara was known as *Takshashila* to the Indians and *Taxila* to the Greeks. The Greek historian Plutarch uses the Greek version, *Sandracottos,* for the name of the Indian emperor *Candragupta.*
With the arrival in India of Greeks from Bactria, we see coins issued with Greek legends on one face and the Indian Brahmi script on the other. Greek ideas on astrology, medicine, and drama are also perceived in Indian literature of the period. The Indo-Greek kings and the Bactrian kings of the Kushana tribe who ruled over parts of India often took imperial titles that seem to be borrowed from the Persians, such as *maharajatiraja* or óking-of-kingsô (cf. *shah-in-shah*), or from the Chinese, for example *daivaputra* or óson of heavenô. The Kushana king Kanishka (c.AD 78ï 101) was a great patron of Buddhism, and Buddhist art flourished, especially in Gandhara. Kanishka also accelerated the spread of Buddhism into Central Asia and China.

Early Buddhism
Unlike the Vedic religion, Buddhism was an overtly proselytizing religion from the outset. Buddha himself urged his disciples to propagate his teachings. In the middle of the third century BC, the Indian emperor Asoka, after some particularly bloody campaigns, followed the general trend away from Vedic sacrifices and towards an ideology of non-injury and universal compassion (particularly stressed by Buddhism) and erected numerous pillars with inscriptions that record his edicts in local languages, probably in imitation of the Persian emperor Darius I. This must have required some translation-type activities on the part of the scribes. Various scripts are used on Asokaôs pillars, and they name Syrian, Egyptian and Macedonian kings.
From about 250 BC onwards, Buddhist missions were sent south and west, and with notable success to Sri Lanka. The Buddhist canon (in Pali, one of the *Prakrits*) was probably written in Sri Lanka in the first century BC, about 500 years after Buddhaôs death. However, as well as being written in vernacular languages, Buddhist texts also began to be written in Sanskrit. Translation therefore became an important part of the transmission of the Buddhaôs teachings. In some cases, essentially the same texts, such as the *Jatakas* (stories of the Buddhaôs past lives, probably composed between the first century BC and the first century AD), are available in Sanskrit and Pali, though they may not strictly speaking be translations, but parallel texts with a common source.
Indian Buddhist scholars travelled to China in the first century AD and were no doubt responsible for some of the earliest translations of Buddhist texts into Chinese. Ashvaghoshaôs poem *Buddhacarita,* the ólife of Buddhaô, represents the earliest surviving Classical Sanskrit poetry (*c.*first century AD), but the manuscripts of it found at Turfan in Gobi are a Chinese translation by an Indian scholar.

The classical period (*c.*100ï 1000)

The Hindu Epics, two of the most important source texts for subsequent translation history, were consolidated during this period. *The Mahabharata* (*c.*300 BC to AD 300) tells the story of a major war, probably representing the Aryansô eastward expansion along the Ganges valley. *The Ramayana* (*c.*200 BC to AD 200) is about the abduction of Prince Ramaôs wife by the king of Lanka (Sri Lanka) and her subsequent rescue, probably echoing the Aryansô southward movement. These texts can also be said to represent the beginning of Hindu theism, as the heroes are gradually elevated to divine status as incarnations of the god Vishnu.
It is often difficult to tell which language a text was originally in, as opposed to the language of the extant version. However, small points of grammar and metre in these Epics suggest that the extant Sanskrit versions may have been translated from original *Prakrit* versions, or that at least the extant versions may represent attempts to óSanskritizeô the *Prakrit* versions. Similar processes are certainly evident in the rewriting of the vernacular *Puranas* or óAncient Storiesô (collections

of legends, religious material, and pseudohistorical king-lists) in classical Sanskrit, with the idea of enhancing their status thereby.

In the case of Jainism and Buddhism, later texts were often written in Sanskrit, because by then the vernacular languages had either diverged too far to be mutually intelligible or were too regionally restricted. So, in the interest of the transmission of the teachings, scholars reverted to Sanskrit. However, later still, the trend is reversed once again, and translation mainly proceeded from Sanskrit into other languages. For example, the Bhakti religious movement not only composed original material in vernacular languages, but also translated many devotional poems, as well as the Epics and *Puranas*, from Sanskrit into local languages. There were also adaptations of the Epics and *Puranas* into Dravidian languages.

One area of literature which shows significant development in this period is drama. Some scholars attribute this to Greek influence, but this has not been proven. The importance of the rise of drama for translation is that Sanskrit plays started to allow characters who were not kings or brahmins (Hindu priests) to speak in *Prakrits*, which represent an intermediate stage between Classical Sanskrit and the modern Indian languages derived from Sanskrit. However, a *chaya* or óglossô was still provided in Sanskrit for the *Prakrit* speeches in the plays.

Another literary genre particularly important to translation history is the fable. This becomes popular with the *Pali Jatakas* and often involves talking animals. Some scholars again see Greek influence behind this development, but it is more likely that storytelling traditions from the Middle East through to China exchanged plots and characters. One collection of animal fables in particular, the *Pancatantra* or óFive Treatisesô, has an astonishing translation history. It was first translated from Sanskrit into Pahlavi in the sixth century at the order of Khusrau Anushirwan, the Persian emperor. A Syriac translation followed in *c.*570, and an Arabic translation in the eighth century. The eleventh century saw new translations in Syriac, Arabic (as the story of *Kalila wa Dimna*), and Persian (as *Kalia Daman*), as well as a Greek translation from the Syriac which was used for a Hebrew version. A Latin version from this period is also known, and the stories gradually spread throughout Europe in all its major languages during the fifteenth and sixteenth centuries. The first English version, by Sir Thomas North, appeared in 1570 and was called *The Morall Philosophie of Doni*, after the name of the Italian translator. The fables of La Fontaine are explicitly acknowledged as based on the stories of Pilpay, the name by which their reputed Indian narrator Vidyapati was known in Europe. The *Pancatantra* was probably responsible for the stories of Reynard the Fox, common to many European folk traditions, which were given their finished European form by Goethe. Other stories of Indian origin, including some of the Sinbad stories, are to be found in the *Arabian Nights.*

Medical texts were the target of much translation activity during this period. Sanskrit treatises were translated first into Pali, and later into Bengali and Nepali. Outside India, translations are known in Korean, Khotanese, Tibetan, Mongolian, Chinese, and Arabic. The Muslim Caliphs at Baghdad, the seat of the Islamic Empire, also showed great interest in Indian science. The translation bureau set up by Caliph al-Mansour (*c.*710ï 75) produced translations of Sanskrit texts on astronomy, medicine and mathematics (notably Aryabhataôs fifth-century Sanskrit treatise), introducing the numeral system of Indian origin into Europe as well as various other Indian algebraic, geometrical, and astronomical concepts. Harun-al-Rashid (766ï 809) and al-MaômÎn (786ï 833) continued the translation work into the ninth century, but it ceased thereafter as Baghdad began to lose its political power (see ARABIC TRADITION).

Southern India and the Dravidian languages

The earliest literature of the south, unlike the *Rigveda*, is not particularly religious in content. Tradition tells us of three *sangams*, competitive poetic óassembliesô at Madurai. No texts survive from the first, the Tamil grammar *Tolkappiyam* is supposedly a product of the second, and the eight anthologies of Sangam poetry (over 2,000 poems) are from the third. Tradition also attributes the introduction of Aryan culture into the south to the

Vedic sage Agastya, claims that southern kings took part in the Mahabharata war and refers to them performing Vedic sacrifices. If nothing else, this reflects the extent of Aryan influence in the south at an early period. At the same time, archaeological evidence at Arikamedu near the south-eastern city of Pondicherry has revealed sea-trade with the Romans in the first century AD.

Early inscriptions found in this area are in *Prakrit* and Sanskrit, but Tamil soon replaces *Prakrit.* Education was initially dominated by Jains and Buddhists, but gradually the Hindu tradition overtook them. Jain texts, originally in Sanskrit and *Prakrit,* began to be written in Tamil, and Buddhism and Hinduism competed for royal patronage. Tamil literature naturally shows Jain influences, and Tamil epic poems such as *Silappadikaram* and *Manimekalai* have features of Sanskrit style. However, Tamil religious poetry of the highest quality was also being composed. There are references to an extensive early literature in Kannada as well, but very little has survived.

A religious movement known as Bhakti propagated the personal, devotional worship of the Hindu gods Vishnu and Siva. This gave rise to much poetic activity in the sixth and seventh centuries and won over many of the ordinary people. Education was mainly at orthodox Hindu temples and in Sanskrit, and many people were therefore excluded. They gained oral instruction from the Bhakti schools in Tamil instead. As the classical period of Sanskrit began to wane, works in Sanskrit became increasingly derivative, artificial, and lifeless. At the same time, local languages began to flourish: Kambanôs version of the *Ramayana* is written in highly vigorous Tamil.

Tamil, Telugu, and Kannada had acquired much vocabulary from Sanskrit, but the connections were becoming looser. Sanskrit works, such as those of Kalidasa, and the Epics, were adapted to Telugu and made available to popular audiences. Kannada had been favoured by Jain patronage in Mysore, but again the first written Kannada texts are adaptations of Sanskrit originals. Marathi (although Indo-European) developed similarly: through patronage from Yadava kings, then used to render Sanskrit texts such as the *Bhagavad Gita* (a late interpolation in the *Mahabharata*), but also used for religious poems inspired by Bhakti texts introduced from the south.

Later Buddhism

As Buddhism developed, some sects began to follow similar paths to the Hindus, incorporating *Yoga* (physical exercises, meditation, and the philosophy of self-realization) and *Tantra* (visualization techniques involving a pantheon of iconic deities, symbolic rituals including sexual intercourse, and so on) into their practices. These sects, collectively termed *Mahayana* or óthe Northern schoolô, as opposed to the more conservative *Hinayana* or óSouthern schoolô, wrote mainly in Sanskrit rather than Pali.

The University of Nalanda in the north-east of India was particularly renowned for training translators from the fourth century onwards. Kumarajiva went to China in 401 and translated the *Life of Nagarjuna* (a major Buddhist philosopher) into Chinese, and one of his pupils, Fa-hsien, came to India soon afterwards (405ï 11) to collect more texts. Jinagupta translated 37 Sanskrit works into Chinese. Another translator, Paramartha, went to China in the fifth century and translated the *Life of Vasubandhu* (an earlier authority on Yoga at Nalanda). The Chinese Buddhist pilgrims Hsuan Tsang and I Tsing came to India in the seventh century and studied at Nalanda. Hsuan Tsang is said to have translated over thirty major Buddhist volumes, and I Tsing took several hundred texts back to China. Dharma Deva (960ï 1000) is credited with translating 118 Buddhist texts into Chinese. Some 8,000 Indian texts, many in translation, are preserved in the Sung-pao collection; they relate to Buddhism, Hinduism, astronomy, mathematics, and medicine. Among the earliest printed books in China are books in Sanskrit printed from wooden blocks, a technique probably taken from Tibet.

Tibetan culture was totally oral until the arrival of Buddhism. The alphabet was initially created solely for the purpose of receiving Buddhist texts in Sanskrit. The Nalanda scholars Arya Deva, Silabhadra, and Dharmapala went to Tibet, and their works were translated into Tibetan. Santarakshita and Padmasambhava were especially active in the

transmission of Buddhism in the eighth century. After a period of persecution in the tenth century, the Bengali Atisa Dipankara Srijnana restored Buddhism in Tibet. The cooperation between Indian, Tibetan and Chinese scholars is evident in the *Mahavyutpatti*, a Sanskrit-Tibetan-Chinese dictionary of Buddhist technical terms which dates from the ninth or tenth century.

Long after Buddhism went to China, it passed to Japan in the form of Zen. In the turbulent times from the eleventh century onwards, Buddhist monks took Sanskrit manuscripts to Nepal, Tibet, or China, and many of those texts now survive only in their translated versions.

The medieval period (*c.*1000ï 1750)

Baghdadôs decline from the tenth century onwards allowed the Turkic rulers of Afghanistan to grow in self-confidence, and they began to mount raids into northern India. Mahmud of Ghazni made 17 such raids in the north-west between 1001 and 1027, destroying palaces, temples, and libraries. In the twelfth century, Mohammed of Ghor annexed Ghazni and its possessions in India, and his generals emulated Mahmud by destroying buildings, images, and texts as far as Bengal. However, Mohammedôs successors subsequently became Indianized, settled in Delhi, resisted the Mongol invaders in the north-west, extended their sway into the Deccan and South India, and established an Islamic Sultanate which lasted in part until the arrival of the Moghuls.

Sanskrit competed to a certain extent with Persian at court during this period, but became increasingly redundant elsewhere as the vernacular languages flourished. Some Muslim poets began to write in Hindi. The increasing dominance of Persian in business and literature ironically gave regional tongues a great boost. In due course, however, even the Delhi Sultanate began to show interest in the indigenous culture. In 1357, after a visit to a library in Kangra, Sultan Firuz Shah ordered the translation of Sanskrit manuscripts on Hinduism into Persian and Arabic.

In 1398, Tamerlane destroyed the waning Sultanate and left its territories in the hands of local Muslim rulers. The Lodi Afghans briefly rebuilt the core in the fifteenth century, but Bengal remained outside their control, the Rajputs disputed the western areas with the kingdom of Gujarat, and the breakaway Muslim Bahmani kings ruled in the Deccan, with the Hindu Vijayanagar kingdom to the East.

Meanwhile in the south, as Islam and other religions such as Bhakti and Tantra started to erode orthodox Hinduism, scholars such as Sankara, Ramanuja and Madhva tried to incorporate some of the new ideas into the traditional Hindu framework. One particularly strong cult was the Virashaivas or Lingayats. The main exponent, Basava, was originally a Jain but was probably influenced by Buddhism and Islam as well as the Bhakti cults. His teachings, usually called simply the *Basava*, exist in one form in Palkurika Somaôs Telugu *Basava* (1195). In the fourteenth century, this work was adapted into Kannada by Sumatibhima or Bhimacandra Kavi.

Puranas (óancient storiesô) were composed in Kannada by Vishnu worshippers as well as by followers of Basava, and the Sanskrit *Bhagavata Purana* was translated into Kannada in the sixteenth century. Since then, most of the other major *Puranas* have been translated into Kannada. Hastimallaôs *Adi Purana* is a Jain text in Kannada prose, but each of its sections begins with a Sanskrit verse identical with the opening verses of Jinasenaôs Sanskrit version. The Tamil *Puranas* are often far more complex and sophisticated than their Sanskrit counterparts. The *Bagavadam*, a Tamil version of the *Bhagavata Purana*, was translated into French at an early date. Telugu versions of the *Puranas* date back to the thirteenth century. However, Sanskrit retained its place at royal courts and among orthodox Hindu scholars. Major commentaries were written: on the *Dharmasastras* (Hindu Law) by Hemadri in the thirteenth century (keeping very close to the northern versions), and on the *Vedas* by Sayana in the fourteenth century. Although regional languages were diverging and flourishing, the population of the subcontinent was beginning to share a considerable degree of cultural homogeneity.

In 1337, the major southern kingdom of Vijayanagara was founded, and rapidly dominated the south. It shook off both the Delhi

Sultans and the Muslim Bahmani kings of the Deccan, and restored Hinduism. Gradually, the centre of religious activity moved from the Tamil lands to Mysore and Maharashtra. The *Bhagavad Gita* was rendered in Marathi by Jnanadeva (1291), and he was followed in the fourteenth century by Namadeva, whose works denounce idol worship. The Vijayanagara kings had adopted a popular Marathi deity. Sanskrit works, especially the Epics and *Puranas*, continued to be adapted into Tamil, Telugu, Kannada, and Marathi, but Bhakti texts were steadily produced as well. Persian and Arabic had been introduced by the Muslim Bahmani kings in the northern Deccan. Malayalam, originally a western dialect of Tamil, started to enjoy an independent status as Malabar became less a part of the Tamil kingdoms, and more influenced by its foreign settlers, especially the Arabs.

Meanwhile, Hindu Bhakti still flourished, now propagated by the popular devotional poet Chaitanya in Bengal, and by the Marathi saints. Guru Nanak (1469ï 1539) incorporated Bhakti into a new religion, Sikhism. Orthodox Islam withdrew into an intellectual ®lite, but the Sufis shared the popular stage with Bhakti. Persian still dominated the courts.

The Moghul Empire

In 1504, Babur, a descendant of Tamerlane whose claims to kinship with the Mongol Genghis Khan are the basis for the term *Moghul*, established himself in Afghanistan and, after a few initial raids, conquered Delhi in 1526. His memoirs were later translated from Turki into Persian and then into English. Baburôs son Humayun conquered Gujarat. His son Akbar extended the empire, employing mainly non-Indian staff in his administration. He developed an eccentric religious system, engaging Hindus, Jains, Portuguese Christians, and Zoroastrians as advisers, and crushed a revolt by orthodox Muslims. Persia had by now freed itself from the Mongols. Pre-Islamic Persian culture was more acceptable to Hindus than Islam, the non-orthodox Persian Sufis being closer to Bhakti than Muslims, and Arabic therefore took second place to Persian.

Religion was a major spur to translation. Dara Shukoh, son of Shah Jahan, heard of the *Upanishads* (late Vedic and early Hindu philosophical texts) in Kashmir in 1640, and had about 50 of them translated from Sanskrit into Persian by 1657. These were later translated into Latin by Anquetil Duperron and published in Paris in 1802. The theologian SHAH WALI ALLAH DIHLAWI (1703ï 62) took the revolutionary step of translating the Quôrÿn into Persian. Science also gave rise to translation activities: Sawai Jai Singh of Jaipur, mathematician, astronomer, and builder of several observatories, had some classical Greek texts on mathematics (including Euclid) translated into Sanskrit, as well as more recent European works on trigonometry and logarithms, and Arabic texts on astronomy.

During the Delhi Sultanate and the Moghul period, Hindu nobles and ministers used Persian at court, and many Hindus wrote books in Persian. Muslim scholars translated Sanskrit texts into Persian. Sanskrit *Puranas* have been discovered in Persian translations, one version of the *Bhagavata Purana* reputedly translated at Akbarôs express command. Persian also gave rise to Urdu, which influenced both Hindustani, the vernacular language of the north, and Hindi.

The European period (*c.*1750ï 1947)

The Europeans had gradually begun to vie with the Arabs for trade dominance by the thirteenth century. Marco Polo visited the southern Pandyan kingdoms, Nicolo Conti, Athanasius Nikitin, and Duarte Barbosa travelled overland to Asia, and Vasco da Gama opened the sea route in 1498. In addition to these traders, Catholic missionaries arrived, especially the Portuguese, who soon translated the New Testament into Persian. In 1600, the British East India Company was incorporatedð essentially to trade in East Indian spicesð but it soon came to exercise considerable political power in India as a whole. The need for translations of Indian texts was recognized early on by Company administrators. Muslim law had already been summarized in a digest at the order of the Moghul emperor Aurangzeb (1659ï 1707) and was universally acknowledged by Indian courts. Hindu law, although much older, had never been systematically codified. Warren

Hastings, the East India Companyôs Governor-General of Bengal, gathered together 10 eminent Hindu pundits and commissioned them to prepare a digest of Hindu law for the courts. This had first to be translated from Sanskrit into Persian and then from Persian into English, because no English person as yet knew Sanskrit. Indian scholars were initially reluctant to teach Sanskrit to the Europeans. Sir William JONES, a judge of the Supreme Court in Calcutta, eventually managed to find a non-Brahmin medical practitioner who agreed to teach him, but only under the most stringent conditions. Jonesôs translation in 1789 of the classical Sanskrit play *Sakuntala* by Kalidasa was almost immediately translated into German, French, Danish, and Italian. Goethe was extremely impressed by the play, and the prologue of his *Faust* is widely considered to be modelled on that of *Sakuntala*. German scholars continued to show much interest in Sanskrit and played a prominent part in Sanskrit studies.

After the initial enthusiasm of Hastings, Jones and others, Indian culture in general and Sanskrit works in particular were increasingly subjected to negative judgments by English-speakers, who compared them with Victorian English modelsð rather than classical Greek or Latin models, which would have been a more appropriate basis for comparisonð and ignored Sanskrit poetical rules and the opinions of native critics. The flow of translation began to move in the opposite direction (from European into Indian languages). Isolated attempts had been made to render Christian teachings into Indian languages during the eighteenth century. Finally, in 1792, a Baptist by the name of William CAREY settled in Danish Serampore and launched a large-scale translation of the Gospels into Indian languages, using the first private press in India. In 1813, the British opened India to missionaries, and their numbers rapidly increased.

Initially, the East India Company had followed the Moghul pattern of patronage to Indian learning, though on a much more modest level. Hastings set up a College of Arabic and Persian studies at Calcutta, and Jonathan Duncan a Sanskrit College at Benares. In 1813, the Charter Act granted Ã10,000 annually to ótheô revival and improvement of literature and the encouragement of the learned Natives of India and for the introduction and promotion of a knowledge of the sciences among the inhabitants of the British Territories in Indiaô (Spear 1970:126). At first, under the influence of British orientalists, this led to the printing of classics and the translation of modern works into Sanskrit. However, in 1835 the Governor-General Bentinck issued a resolution declaring that the funds should thereafter be used to impart óknowledge of English literature and science through the medium of the English languageô (ibid.: 127). English became the official state language instead of Persian; in the lower courts, Persian was replaced by the local languages, whose development was broadened by the needs of administrative and legal prose, rather than devotional poetry. Meanwhile, Indians began to realize the advantages of English for career advancement. The Hindu college, where English language and literature were taught, was founded in Bengal in 1816. The British founded three English-style universities between 1848 and 1856 and developed a grant system to enable Indians to open private colleges which were affiliated to them. The Aligarh College was founded by Sayyid Ahmad Khan in 1875 to cater for the needs of Muslims in Delhi.

The advent of the printing press had initially enabled prose translations of the Bible to be made available in the vernaculars. Various missionary societies also published translations of catechisms and other texts. But the presses also served to encourage other prose writing in the local languages: social reformers published tracts on womenôs education, child marriage, widow remarriage, and caste. Ram Mohan ROY printed the first Indian newspaper and a bilingual English-Bengali magazine. Indian religions also regained confidence, and Ramakrishna (a successor to the Bhakti tradition) inspired his disciple Vivekananda to found the Ramakrishna Mission, which began to play an important part in publishing Hindu texts in Sanskrit, with English glosses, and distributing them in India and abroad, especially in the United States. *Puranas* and *Upanishads* were also translated, for example by Durgaprasad into Hindi. Versions of

Sanskrit and Persian tales began to appear in local languages, for example those of Raja Bhoj, Raja Birbal, Akbar, and Hakim Tai in Hindi.
European academics meanwhile sponsored the establishment of learned societies, such as the Royal Asiatic Society, the Pali Text Society, and so on, and continued the production of translations of Sanskrit and Pali texts. Dictionaries and grammars were compiled, serving the needs of both orientalist scholars and Christian missionaries. The Independence movement also encouraged considerable linguistic activity in local languages and in English, as well as in translation between them. Rabindranath TAGORE translated his own work from Bengali into English, and was awarded the Nobel Prize for Literature in 1913.

The modern period (1947 to the present)

Gondaôs 10-volume *History of Indian Literature* (1975-) contains innumerable references to translations between Indian languages and between them and English. Works translated include Vedic texts, the Hindu Epics, *Puranas* and *Upanishads,* and classical Sanskrit drama; English poetry by Keats and Tennyson; Shakespeareôs plays and poems; Bengali plays, poetry, and novels; Hindi and Urdu fiction; the Gospels and other Christian texts; American literature, especially short stories and drama; European literature: Cervantes, Tolstoy, Ibsenð mostly via English translations.
Hindi, Urdu and more recently Punjabi, are becoming important intermediaries in the translation process, both from English and other European languages and from the less widespread local languages. The dearth of childrenôs literature in Indian languages is slowly beginning to receive attention.
Political and administrative needs are exerting their own pressures. For example a specialized prose had to be created for translating the Indian Constitution into Kashmiri, and the official Review Committee sadly noted the poverty of its vocabulary and the lack of a standard orthography (Kachru 1981:97). However, the regional language academies do little to encourage translation work, and funding and publication are left to individual initiative and choice. Western publishers are playing their part in the translation of modern Indian writing into English, for example Heinemann have recently followed their pioneering translations in the African Writers Series with the first batch of publications in an Asian Writers Series. The academic tradition is receiving a wider audience with publishers like Penguin and their translated editions of Sanskrit texts, the *Upanishads* and the *Bhagavad Gita,* Sanskrit Drama and Poetry, the *Rigveda* and Hindu myths. Several Tibetan spiritual leaders in exile have translated key Buddhist works.
The output of Indian publishing houses varies from the Epics and other popular works translated by the Bharatiya Vidya Bhavan (Indian Institute of Culture) for the general Indian English-reading public, to the new editions of old translations published by Jaico Books (for example Sir Edwin Arnoldôs translation of the *Bhagavad Gita*), and the Indian University series of Sanskrit Classics with detailed pedagogic commentaries, published by Banarsidass. Religious publishers like the Ramakrishna Mission and the Advaita Ashrama have published highly literal glosses of the *Upanishads* and standard Sanskrit compendia of the Indian philosophical systems.

The study of translation and the organization of the profession

One might imagine that, with its multiplicity of languages and long tradition of translation, India would be a thriving centre for the theory and practice of translation in the modern era. However, as Mohanty (1994:9) explains, óthe situation is just the reverse. Translation and Translation Studies hitherto have remained a marginalised affairô. Although the general situation is as Mohanty describes it, there are some reasons for cheer. The School for Translation Studies at the University of Hyderabad now has a training programme for translators, and the Central Institute of English and Foreign Languages in Hyderabad announced that it was setting up a Centre for Translation and Interpretation in 1994. A Centre for Literary Translation was set up in New Delhi, with an academic campus in Goa, in 1993.

Anuvad, a journal published in New Delhi, is dedicated to the study of translation.
The Indian Scientific Translators Association, based in New Delhi, is a member of FIT, the International Federation of Translators. The Sahitya Akademi, also in Delhi, has published a directory of translators.

Further reading

Dasgupta 1983; Dimock 1974; Dudley and Lang 1969; Gonda 1975; Humphreys 1951; Jesudasan 1961; Mukherjee 1981; Niranjana 1992.

RAMESH KRISHNAMURTHY

Biographies

CAREY, William (1761ï 1834). Born in Northamptonshire, England, Carey turned Baptist in 1783 and served for several years as a pastor, in addition to teaching in the local school and practising his shoemaking trade. Moving to Leicester in 1789, he published a pamphlet on the evangelical obligations of Christians which led him, with others, to found the English Baptist Missionary Society. He himself became one of the Societyôs first missionaries, going to Calcutta in 1793, where he began his first Bible translation. Forced to leave British jurisdiction, he moved to the nearby Danish colony of Frederiksnagar in 1800. In 1801, he was appointed to teach Bengali, Sanskrit, and Marathi at Fort William College. He translated the Bible into Bengali, Oriya, Marathi, Hindi, Assamese, and Sanskrit. He also translated parts of it into 29 other languages and dialects. In addition, he cocompiled dictionaries of Bengali, Sanskrit, and Marathi, and co-translated three volumes of the Hindu epic *Ramayana.* Carey is also credited with establishing a printing press at Serampore, urging the government to end infanticide and *suttee,* and encouraging the use of Indians as missionaries.
JONES, Sir William (1746ï 94). Born of Welsh parents, Sir William Jones studied at Harrow and Oxford (1764ï 68) and learned Latin, Greek, Hebrew, Arabic and Persian. By his death, he had learned 28 languages, including Chinese. After several years in translation and academic work, financial necessity led him to the study of law, and he was called to the bar in 1774. He also continued his oriental studies, and wrote his Persian Grammar in 1771. In 1782, he translated seven pre-Islamic odes, *Muôallaqaat,* from Arabic. He was knighted in 1783 and sent to Calcutta as judge of the supreme court. In 1784, he founded the Asiatic Society of Bengal to encourage Oriental studies. He learned Sanskrit in order to prepare a digest of Hindu and Muslim law, which was never completed. However, he published his *Institutes of Hindu Law* in 1794, and the *Muhammadan Law of Inheritance* in 1792. In 1786, his presidential speech to the Asiatic Society contained his speculations on the common ancestry of Sanskrit and Greek, one of the earliest and most influential texts on comparative linguistics.
KURAMAJIVA (AD 344ï 413). A student of Hinayana Buddhism at Kashgar in China, Kuramajiva was ordained as a monk at the age of 20. He later converted to Mahayana Buddhism, impressed the imperial family with his learning and was entrusted with heading a famous school of translators. Well known for his encyclopedic knowledge of Hindu and Buddhist philosophy in particular, he translated the *Life of Nagarjuna* (the Buddhist philosopher) among other texts, and was largely responsible for the propagation of Buddhist ideas in China.
ROY, Ram Mohan (1772ï 1833). Born in a Bengal already under British rule, Ram Mohan Roy came of a prosperous Brahmin family. His travels outside Bengal encouraged him to learn Sanskrit, Persian, and Arabic, to which he later added Hebrew, Greek, and English. Bengali and Hindi were his native languages. His religious studies led him to criticize Hindu sectarianism and superstition, urging a return to a monotheism based on the *Vedas* and *Upanishads,* which he translated from Sanskrit into Hindi, Bengali, and English. The translations angered the orthodox tradition, but led to him being elected to honorary

membership of the Soci®®Asiatique in 1824. He also published some works on the teachings of Christ. As founder and editor of two of Indiaôs earliest newspapers, he urged the government to ban *suttee*, which it did in 1829. In 1822, he founded the Anglo-Hindu School and in 1826 the Vedanta College, but opposed attempts to enforce the Sanskrit tradition, preferring to espouse a more Western curriculum.

SHAH WALI ALLAH DIHLAWI (1703ï 62). Wali Allah claimed descent from Umar ibn al-Khattab, the second caliph of Islam. His ancestors had emigrated to the small town of Rohtak near Delhi in India in the thirteenth century, possibly because of a Mongol invasion. Members of his family had served as law officers in the Delhi Sultanate, and some had become soldiers under the Mughal emperors, but his father refused to serve the emperor Aurangzeb in any capacity. His father lived and worked in Delhi, where he founded a seminary, and Wali Allah took over the administration at the age of 15. He received a sound education, covering Arabic syntax, Islamic law, logic, rhetoric, medicine, and mystic literature. Against his familyôs wishes, Wali Allah made the dangerous pilgrimage to the Holy Cities of Mecca and Medina between 1730 and 1732, where he received teachings and instruction which opened his eyes to the diversity of Islamic opinions. During his stay in the Holy Cities, he translated a Persian text (ó*Refutation of the Shiôites*ô) into Arabic. His annotated Persian version of the Qurõ¯n was begun before 1730 and was not completed until 1738. He later compiled a set of instructions in Persian for scholars attempting to translate the Qurõ¯n. He also translated an Arabic grammar into Persian verse (*c.*1751ï 2) for the benefit of one of his sons. Until recently, his contribution to Islamic thought had been underestimated by both Western and Islamic scholars, who tended to pay far more attention to his political views.

TAGORE, Rabindranath (1861ï 1941). Son of Devendranath Tagore, Hindu philosopher and religious reformer, Rabindranath started writing poems at an early age and produced books of songs in the 1880s. His first important book of poems, *Manasi*, appeared in 1890. It included verse forms new to Bengali (for example, the ode) as well as social and political poems. He published several collections of poetry between 1893 and 1901: *Sonar Tari* (Golden Boat); *Citra; Caitali* (Late Harvest); *Kalpana* (Dreams); *Ksanika;* and *Naibedya* (Sacrifice). He also wrote two lyrical plays: *Chitrangada* and *Malini.* Personal bereavements between 1902 and 1907 (his wife, a son, and a daughter) stifled his literary output for nearly a decade, but he emerged triumphantly with probably his most enduring work, *Gitanjali* (Song Offering), in 1910. The English version, prepared by him, won him the Nobel Prize for Literature in 1913. He was knighted in 1915 but surrendered his knight-hood in 1919 in protest at the Amritsar Massacre (where hundreds of Indian nationalists were killed by troops under British control). His productivity continued, with 21 collections during the final 25 years of his life. Many of his works have been translated into English, by himself and others (for discussions of his own translations of his work, see Mukherjee 1981 and Sengupta 1990). His novels never achieved the same fame, the best known being *Gora* (1907ï 10), translated into English in 1924. He was also a composer, setting many of his poems to music, and a painter of talent. In 1901, he founded a school at Santiniketan, where his father had initiated an education centre in 1863, and also inaugurated the Visva-Bharati University there in 1921. His song ó*Our golden Bengal*ô has become the national anthem of Bangladesh.

Wali Allah Dihlawi. See SHAH WALI ALLAH DIHLAWI.

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Italian tradition

As a language directly developed from Latin, Italian has had to strive for many centuries in

order to acquire an autonomous status. The process of identification, carried out in parallel with other European languages, took several centuries. The geographical features and the political vicissitudes of the country fostered a fragmentation of regional dialects with distinctive phonetic and lexical traits growing out from a common root, so-called Vulgar Latin. It was not until the sixteenth century that an identifiable Italian language finally emerged and was sanctioned as an official accepted standard.

Translation into the vernacular (tenth to fifteenth centuries)

The earliest written document in an Italian vernacular is in fact a translation from the Latin model of sworn deposition required by the Longobard bureaucracy for estate ownership records: a judge of Capua, in AD 960, wrote down the formula in words other than those of standard Latin for the benefit of witnesses that evidently could no longer understand it. This type of translation continued for a long time and stopped only when administrative practices had been completely taken over by the rising middle class. Day-to-day legal activities presumably required a massive use of interpreting in order to convey to the people the complex content of laws written in Latin and often already translated into that language from statutes originally written in the multitude of languages used by conquering armies and foreign rulers. The first systematic recourse to written translations in the vernacular appeared in fact towards the middle of the thirteenth century in the Law Schools in Bologna and Florence, where it was felt that the application of Classical Rhetorics to a vernacular context required a close patterning of the style on Latin models (Maggini 1952). Thus CICEROôS works (see LATIN TRADITION) were among the earliest examples of Classical Latin texts translated into regional dialects with the obvious intent of raising the quality of the vernacular through a kind of mirror effect. This habit became very popular and generated numerous translations of rhetorics and philosophy texts.

At the same time, an analogous process took place on a more popular level with trans lations from French into northern Italian dialects of entertainment literature such as the Arthurian legends and other narrative sources. Whereas in the first instance the names of the translators were often recorded because the translators concerned were major teachers of Law and Rhetorics (Brunetto Latini, BARTOLOMEO DA SAN CONCORDIO, Bono Giamboni, Lotario Diacono), the translators of the more popular kind of literature remain unknown. Here, attention focused on the work, while the translator remained in the shadows, a situation that lasted well into the sixteenth century.

We notice also that among the learned translators working in the universities there was a great awareness of the theoretical problems connected with translation. For instance, Bartolomeo da San Concordio (1262ï 1347) in his *Ammaestramenti degli Antichi* (Teachings of the Ancients) lists 12 important examples from classical religious authors in order to reinforce his tenet that óin listening and in reading we shall attend more to the meaning than to the wordsô (Lapucci 1983:14ï 15; translated). This tradition thrived throughout the fourteenth and fifteenth centuries and contributed to widening the spectrum of classical texts translated (besides the philosophical, historical, juridical and rhetorical works, there was in this period a definite emphasis on religious translations). The quality of the work produced, however, deteriorated steadily because later translators often plagiarized or tampered with earlier renditions, thus breaking the stylistic unity of the works. A notable exception is a series of translations of the Bible in central Italian vernacular made by anonymous monks among whom was Fra Domenico Cavalca (1270ï 1342). Such is the quality of their fourteenth-century texts that when Niccol¸ Malermi was editing the first printed Bible in Italian in 1471, he collected and referred to these texts, even though they were already more than a century old.

Around 1190, Raimbaut de Vaqueiras, a Proven- al troubador, wrote a poem in which a Genoese lady answers in her own vernacular to the pleas of her Proven- al suitor. This may be considered the first occurrence of an Italian dialect in poetry. Translation played a crucial role in establishing a poetical tradition in

several parts of Italy. Jacopo da Lentini (first half of the thirteenth century) is among the earliest recorded Italian (more precisely Sicilian) poets and one of his first compositions (ôMadonna dir vi voglioô) is a translation from Folquet de Marseilla, founding a tradition that stood firm for over a century.
Dante Alighieri (1265ï 1321), following the accepted medieval notion, strongly asserted the impossibility of poetical translation. His *Convivio* (1304ï 8) contains the first Italian reference to the theory of translation: óAnything harmonized through the bond of the Muses cannot be transmuted from its idiom into another without losing all its sweetness and harmonyô (translated). Despite the categorical tone of this statement, Dante himself often tried his hand at the allegedly impossible task of translating Latin or Proven- al poets into the Florentine dialect for inclusion in his works. The same practice was followed by Boccaccio and Petrarch.

Humanism and the Renaissance (1400ï 1550)

The huge number of translations produced in the vernacular paved the way for that rediscovery of the classics known as Humanism. During the second half of the fourteenth century and the whole of the fifteenth, numerous Greek and Latin authors were unearthed from the archives where they had lain buried, in many cases for centuries, under layers of dust.
During this period, which also witnessed a huge interest in the study of Greek, attitudes towards classical works were also changing. During the Middle Ages, the sole concern had been to pass on texts, copying acritically, occasionally adding to or removing from the original without hesitation. Now, however, the emphasis was on restoring the original to its ancient purity, removing the centuries of dust. An increase in translation output, with new principles and goals, emerged naturally alongside this new philological concern, the appearance of printing (*c.*1470), which increased the consumer market both in size and range, being crucial to such developments.
Almost all the translations carried out during this period were from Greek and Latin and, since Latin was still considered *the* language, the bulk of the work produced was from Greek into Latin, to be read mainly by scholars with limited proficiency in Greek. It was only later that translation was readily carried out from Greek into the Italian vernacular, often with reference to the Latin versions. All sorts of texts were translated: books on history, philosophy and religion, together with poetry, were the most frequent, although there were also works on medicine, agriculture, astrology, martial arts and mathematics (Paitoni 1767; Federici 1828, 1860).
Although it was Venice, with its traditional cultural openness and convenient geographical location, that practically dominated the printing industry (and therefore translation), the language into which almost all works were translated was the Tuscan vernacular, or to be more precise, the vernacular of Florence, the cradle of Humanism. There, a large group of lay intellectuals with Humanist ideals who were able to understand Latin and (often) Greek had gathered around important figures such as Coluccio Salutati, Leonardo BRUNI, Poggio Bracciolini, Marsilio FICINO and Giovanni Pico della Mirandola. Therefore it is hardly surprising that most translators were Florentine.
Looking through the surviving names, one realizes that the translators of the time were not always famous or eminent figures. Indeed, there is frequently no information about them whatsoever. None the less, it was their anonymous work, together with the strong literary tradition which Florence had acquired during the two previous centuries, that led to the development of the Florentine vernacular as the basis of the Italian national language: from this point on, people started to talk of a common language of Italy, and of Italian, where they had previously spoken of Tuscan and Florentine vernaculars.
The translators of religious texts were generally monks and priests, whereas works on science and philosophy (excluding theology, of course) were translated by lay people. The basic purpose in all non-literary translation from the classical languages into the vernacular was to propagate the religious message or disseminate ideas of public usefulness among increasingly larger groups of

people. This is exemplified in the title page of the first work on mathematics translated in Italy by the well-known mathematician Niccol¸ Tartaglia (alias Niccol¸ Fontana, 1499ï 1557): ótranslated for common convenience and usefulness. It is so clear that every average, uninformed and inexpert mind will be able to understand itô (Tartaglia 1565; translated). This attitude was very widespread, and we find similar statements in Maestro Pietro Marino da Folignoôs preface to his translation (1528) of the work by óPalladius, worthy and ancient writer on agriculture, translated into the vernacular, so that those who donôt know Latin may benefit, enjoy and gain useful information from his workô (translated).

It was a somewhat different matter where literary translations were concerned. The men of letters at court (e.g. Matteo Maria Bojardo) were often commissioned to translate literary works by patrons unfamiliar with the classical languages. In the case of works for the theatre, translation meant performance (above all, if not exclusively, at court). In addition, there was a huge amount of translation of ballads and French epic poetry, mainly for popular use, though this was marginal as a result of the large amount of home-produced works of a similar nature.

This was a dynamic period also for translation theory. In his brief treatise (*De interpretatione recta*, *c.*1420), the well-known Humanist Leonardo BRUNI set out the rules a good translator should follow. Although Bruniôs discussion dealt with translations from Greek into Latin, it was relevant also to the vernacular and greatly influenced subsequent generations of translators. The main thrust of his thesis was that the original work must be properly understood. The translator had to have perfect knowledge of both the source language and the target language, not only as regards their syntax and lexis, but also their rhetorical patterns. Indeed, the authorôs actual style was to be reproduced, together with the rhythm of the sentence (Folena: 1973/1991). This interest in translation and the theoretical issues it raised became an increasingly important topic in Renaissance writings, which led to greater sophistication also in translation criticism.

Late Renaissance and baroque (1550ï 1650)

Early Humanism, distinctly Latinophile in nature, gave way eventually to what could be called vulgar Humanism. The dignity of the vulgar tongue was almost universally recognized by the Italian intellectuals and scientists of the time, thanks also to the influence of Bemboôs work (*Prose della volgar lingua*, 1525). Latin, however, was not discarded by the Roman Church, which indicated a conservative attitude in a changing world. The outcome of the Council of Trent (1545ï 63), whose influence was felt for many decades in Italy, was a fierce determination to defend Church ideology, the Holy Inquisition providing the means by which the Church was able to control the spread of ideas.

During this time, printing flourished: by 1550, no major town in Italy was without its printers. Prior to publication, however, every book was subject to approval by the religious authorities. If considered unsuitable for publication, it was placed on a list known as the óIndex of banned booksô. Of course, this restricted quite considerably the translation work of the time, particularly in those regions of Italy where the political influence of the Church was stronger.

The lives of people such as Bruno, Galilei and Tasso testify to a significant extent the dissent, difficulties and frustrations experienced by intellectuals who wished to assert their own views and thinking in a world ruled by the clergy. The translators, whose work did not require such independent thought, tended to be either men of letters at court, protected by benevolent patrons, or religious scholars. It is noteworthy, however, that many intellectuals of the period became clergymen themselves in order to further their literary careers.

Most of the translations done during this period were literary, especially poetry, and religious. Indeed, because of the flourishing local production in Italian and Latin and the strict control exercised by the Court of Inquisition, translation of scientific texts was minimal. There was, however, a new genre in translation, namely, travel literature, which started with the publication (between 1550 and

1590) of *Navigazioni e viaggi*, a large collection of papers by Spanish and Portuguese travellers, translated by Giovanni Battista Ramusio of Treviso (1485ï 1557). Many classical authors were also translated; one of the most prolific translators of works for the theatre during the period was Lodovico Dolce, from Venice (1508ï 68).

A new feature of translation was the considerable artistic effort involved. In order to refine their literary skills, translators frequently competed against the original, which naturally meant moving away from the model of translation followed by the Humanist philologists of the earlier period. There were experimental artistic translations in unrhymed hendecasyllables, in terza rima, in octave, etc., first following Petrarchan stylistic models and later baroque and mannerist ones.

Between 1563 and 1566, Virgilôs *Aeneid* was translated by the famous man of letters Annibal Caro (1507ï 66), becoming what may be considered the first great work of translation produced in Italy. It is still studied at school today and is in many ways an unrivalled classic. Caroôs *Eneide*, while excellent from a poetic standpoint, is, like all the works of its time, far removed from the original. The views of translator-poets such as Caro, for whom translation meant the creation of a text with the same value as the original, though distant from it, became the norm for poetic translation until Romanticism; these views are still held today by some practitioners.

One work which stands out as a classic of non-literary translation is Tacitusô *Annales*, translated by the Florentine scholar Bernardo Davanzati (1529ï 1606).

From baroque to the Age of Enlightenment (1650ï 1800)

There were relatively few major innovations during the second half of the seventeenth century. Latin remained for a long time the only official language of scientific, economic and political communication. Since all foreign scientists and scholars could write Latin, sometimes translating into or from their first language, and since Italian scholars also knew Latin well, translation into Italian was rather pointless.

In the latter half of the eighteenth century, however, interest in French began to take over from Latin. Between 1650 and 1800, French culture, not altogether ignored in Italy during the previous centuries, spread throughout the northern and central regions of Italy, as it did all over the rest of Europe. Prior to 1700, translations from French had been rare, done mainly by isolated amateurs operating in small cultural centres. After this point, however, there was a veritable outburst of translations from French.

The translations of the great seventeenth-century comedies and tragedies initiated what was to become an overwhelming influence of French culture in Italy. Moli¯re, Racine and Corneille (two of whose works had already been translated in 1647 and 1651) were merely the best-known names among the huge army of playwrights whose work invaded eighteenth-century Italy. These translations (often done only a few years after their original staging in France) were sometimes inaccurate, concerned as they were with content and performability. Sometimes they entailed ADAPTATION, with a variety of additions and cuts. After 1757, Italian tastes underwent a profound change, and interest in French comic theatre faded.

At the same time, the French novel had taken root in fertile ground. The best-loved author was F®nelon: after 1702 there were dozens of reprints of *Le avventure di Telemaco figliolo dôUlisse*. Other favourites included Arnaud, Pr®vost, Riccoboni, Lesage, Marmontel, Rousseau, La Place, Florian and Voltaire. These French authors, often themselves translators from English, provided an important link between Italian and anglophone culture. La Place, for example, was responsible for bringing Fieldingôs *Tom Jones* and *Joseph Andrews* to Italy, and Riccoboni his *Amelia*, while Pr®vost brought Richardsonôs famous epistolary novels, *Pamela, Clarissa* and *Sir Thomas Grandison.*

During the latter half of the eighteenth century, French culture was spread further by the translation of works on philosophy, science, economics and politics, four areas which were of course inseparable in the writings of the French *philosophes.* The many translations undertaken, first from Voltaireôs works and later from those of Diderot and DôAlembert,

had a profound effect on late eighteenth-century Italy, significantly broadening the countryôs cultural horizons. The translator in Italy now had little in common with the scholar-clergyman figure of the previous era, at least as far as translation from French was concerned. As Ferrari points out, with reference to translation of French tragic theatre, óEveryone translated: renowned authors and unknown dilettantes; writers of tragedy, of comedy and of opera librettos; lyric poets, didactic poets and dialect poets; printers and journalists; university professors, seminary teachers and schoolteachers; women; nobles and diplomats; theologians; librarians; civil servants; adventurers; even doctors and soldiers. And this list includes only the translators whose work was printed. If manuscripts and bibliographical references were also taken into account, other names would be added, such as that of the infamous Casanovaô (Ferrari 1925: xvi-xviii; translated).

Throughout this period, translations of Greek and Latin works continued uninterrupted, increasing after 1690, the year in which Arcadia, the Roman Academy of Letters, was founded. The Academy, where the major Italian literary figures of the time gathered, exercised considerable influence over literary production throughout the eighteenth century. The most important translations of classical poetry were the early Italian versions of Lucretius (1718), Catullus (1740), Propertius (1742) and Tibullus (1760). Important prose translations included Statius (1731), Phaedrus (1735) and Tertullianus (1756), while translations for the theatre included a number of works by Sophocles, Euripides and Plautus. It is worth noting that the translators of classical worksð generally famous men of letters and academy members, unlike those working from French, tended to have similar backgrounds. Indeed, their tastes and ambitions reflected the ideal of the sixteenth-century religious intellectual. None the less, their attitude towards the source text differed somewhat from that of earlier translators. According to Ferrari, óThe unlimited freedom of the seventeenth-century translators was criticized, particularly Annibal Caro for his famous translation of *The Aeneid.* Respect for the source text began to become the norm, verse translation being preferred over prose translation. From 1725 on especially, literary translation moved closer to the originalô (Ferrari 1925: xii; translated).

The transition towards a more modern approach to translation and translation theory is well represented by Melchiorre CESAROTTI (1730ï 1808), who produced two versions of Homerôs *Iliad*, one in verse and one in prose, óone to let people enjoy Homer, one to let them get to know himô (Cesarotti 1786:197; translated). He wrote a long essay to justify his choice and another one to go with his translations of Demosthenesô works, in which he emphasized the tension implied in translation work and the critical and artistic sophistication and agility required of a translator in order to órespect the Genius of his language and let it walk, as it were, nimbly and fruitfully on a geometric line bridging two cliffsô (Cesarotti 1807:162; translated).

From Romanticism to neopositivism (1800ï 1900)

The trends of the eighteenth century were reinforced during the following period. First, Latin was replaced by modern languages, in so far as scientists, philosophers and economists began writing in their own language, leaving to Latin the role of official language of the Roman Church. Second, Italian culture was expanding in breadth and scope, though to different degrees in different parts of Italy. Third, culture was no longer the privilege of the few, but accessible to many, a social rather than individual phenomenon,

These changes also had a profound influence on translation, which was now being undertaken from a number of modern languages which had previously been almost completely ignored or else mediated through French. What is more important, a huge number of translations dealing with history, geography, science, philosophy and economics arrived on the scene, which until then had been dominated exclusively by literary translations. Much has been written about the article by Madame de Sta±l published in *Biblioteca Italiana* in January 1816 under the title óSulla maniera e lôutilit¨ delle traduzioniô (On the

manner and usefulness of translations). In this article, which praised Vincenzo Montiôs translation of the *Iliad* and the expressiveness of the Italian language, she urged Italians to undertake the translation of works of modern European literature. Everyday language, she claimed, was far superior to that learned from books; opening up to new languages meant enriching the existing vocabulary. In Madame de Sta±lôs view, imitation of the classics should not be substituted with imitations of contemporary works: contact between literatures and cultures was useful above all for broadening minds and developing knowledge. The article also criticized the Italian culture of the time as being totally devoid of modernity, dominated as it was by obstinate nostalgics or by men of letters who cared only for the sounds of words and not the ideas they contained.

The reaction to this article, particularly to its criticism of Italyôs men of letters, merely served to fire the age-old debate on the superiority of the classics over modern writing, imitation over originality, *labor limae* over artistic genius, a debate which held Italian intellectualsô attention, fruitlessly, for decades to come. Madame de Sta±lôs article did not significantly affect the quantity of translation output (compare, for example, the poetry collection *Parnaso Straniero* of 1797 and that of 1848: nine-tenths of the total number of pages translated are still dedicated to Greek, Latin and Hebrew). The subsequent increase was due to the profound changes that had taken place during the previous period, namely, the growth in readership and the increasing importance of European national languages in all areas of life.

Some original ideas about translation in this period (running against the grain of Madame de Sta±lôs argument) were expressed by Giacomo Leopardi (1798ï 1837), the great lyrical poet from Recanati. In his notebooks (*Zibaldone*, written between 1817 and 1832, but published only in 1898) there are many interesting observations derived from his experience as a fastidious and elegant translator, especially from Greek. Leopardi did not believe anything good could come from the translation of modern writers, convinced as he was that lessons in style could only come from a passionate study of classic literature. His thoughts on the necessarily artificial quality of translated language and the difficult balance the translator must strike between the needs of the original text and those of the target language, together with his concept of imitation, continue to arouse interest even today. He stressed the importance of the aesthetic quality of translations, insisting that the work of a poet can be translated only by another poet. The main task of any good translation was to ôadd beautyô and improve the expressive powers of the target language.

There was an unprecedented increase in translation from English in nineteenth-century Italy. Although during the previous century Italy had shown some interest in anglophone works, the study and translation of those works had been undertaken by isolated practitioners or famous men of letters, some of whom worked at the English court. The most important names included Magalotti, Rolli, Baretti and Papi. The first translation of Shakespeare, dating from 1756, was carried out by Domenico Valentini, professor of Ecclesiastic History at the University of Siena. It was not until the following century, however, that these occasional attempts by a handful of men of letters were replaced by widespread interest in the anglophone world.

The poems of Ossian were hugely successful in Italy, as were those of Byron. Giulio Carcano (1812ï 84), poet and patriot, was the first and perhaps the greatest translator of Shakespeare in his century (Duranti 1979).

The early and successful translations by Domenico Cetti (1780ï 1812) of some of Nikolai Karamzinôs poetry and prose, together with the *Saggio di poesie russe con due odi tedesca e inglese* (1816) by the Genoese nobleman Girolamo Orti (1769ï 1845) signalled the start of direct translation from Russian, without French as a mediating language. For more than half a century, however, these pioneers were the only ones working in this area.

While translations from French continued throughout the nineteenth century very much as before, there was considerably less translation from either German or Spanish. None the less, a 507-page volume of the *Parnaso Straniero* of 1848 deals with translation from Spanish.

Three great translations of the time deserve a special mention: Ippolito Pindemonteôs translation of *The Odyssey* (1805ï 12), Vincenzo Montiôs translation of *The Iliad* (completed in 1811), and Ugo Foscoloôs translation of Laurence Sterneôs *A Sentimental Journey* (1804ï 06, but reworked and published in 1813). All three are still read and studied in Italy today.

An interesting quarrel arose between Monti and Foscolo upon the publication of Montiôs translation of *The Iliad*. In a venemous epigram, Foscolo accused Monti (who had referred to other Italian and Latin translations for his own version) of being a ógreat translator of the translators of Homerô. Foscoloôs accusation was directed at a large group of translators-versifiers who, following the wide-spread stance of the earlier period, were less concerned with the original than with the translated product, this being conditioned by the rigorous norms of traditional metre. Foscolo himself, who knew Greek perfectly, attempted a translation of *The Iliad*, but, after translating books one and three, was unable to complete his task.

As far as non-literary translation is concerned, the century began with a sudden increase in the translation of scientific texts, now from English as well as from French. As the decades passed, the work of German positivist scientists began to be translated more regularly, reflecting the hegemony in research and applications they were acquiring. By the end of the century, the works of German scholars, even in the humanistic field (especially in Philology and Linguistics, the so called Neogrammarians) had occupied the centre of the international cultural scene and begun to stimulate a great volume of translation. A similar pattern emerges for other branches of knowledge (politics, history, philosophy, psychology), with English and especially German acquiring an ever growing importance.

The twentieth century

The transition between the nineteenth and twentieth centuries is marked by the gradual growth of publishing houses from mere printers or bookstores to family enterprises and then to larger and more complex industrial groups. This has influenced the quantity and the quality of translation output. As the reading public and the publishing market were rapidly growing along parallel lines, the figure of the translator also underwent deep changes: from the isolated intellectual who proposed a translation project out of a deep personal interest in the foreign text, we gradually see the emergence of a professional figure of a translator commissioned by a publishing house and often performing his/her task under very unfavourable conditions. One remarkable exception is the role played by writers like Cesare Pavese, Elio Vittorini, and Eugenio Montale in the late 1930s and early 1940s; such writers actively rekindled interest in English, especially American, literature through an intense activity of translation. Especially in the case of Pavese and Vittorini, translating was a way of proposing a cultural and political alternative to the stifling and autarchic cultural policies of the Fascist regime.

The delay in the development of translation studies in Italy is probably due to the negative attitude of influential thinkers like Benedetto Croce (1866ï 1952) who, following Dante, dismissed translation as a logically impossible task (see Croce 1902). An analogous attitude, although with a few differences of emphasis, was adopted by Giovanni Gentile (1920) and the neoidealistic school of thought he represented. By contrast, Antonio Gramsci (1891ï 1937) invested translation with a more positive and necessary role, emphasizing its ability to bridge the gaps between different languages, connecting concepts on a super-structural, historically and culturally determined level (see Gramsci 1947/1975). Even though his theoretical considerations on the subject (along with the translations he did while in jail) were confined to his notebooks and were not available to the public until much later, Gramsciôs position shows an active interest in translation on the part of Marxist intellectuals.

The most interesting Italian contributions to translation studies come from philologists and linguists such as Benvenuto Terracini (1886ï 1968) and Gianfranco Folena (1920ï 94). Their balanced and well-informed account of translation is grounded on a

dynamic vision of the phenomenon, rather than on a static contraposition of principles as in the case of neo-idealist thinkers: exploring the ideal space between the formal and cultural contexts of the different languages, they emphasize the tension that sustains the work of the translator and the added value derived from the difficulties encountered. In recent years there has been a renewed interest in translation studies and translation theory, and there are now several serious scholars in Italian universities analysing various aspects of translation, but no particularly original figure has yet emerged.

It is interesting to look at the quantitative trends in the output of published translations in Italy in recent years. In 1982, out of a total 20,560 books published in Italy 22.5 per cent were translations. In 1991, the percentage increased to 26.1 per cent of a volume of books that is twice as large (40,142). In 1972, 45.9 per cent of translated pages were from English, 23.4 per cent from French and 13.7 per cent from German. Seventeen years later, in 1989, the percentage of pages translated from English had reached 54.4, whereas French dropped to 17.6 per cent and German remained stable at 13.4 per cent. In the same year, pages translated from Spanish amounted to 2.7 per cent, from Slavonic languages 2.3 per cent, from classical languages (Latin and ancient Greek) 3.7 per cent, and from all other languages 4.3 per cent.

By and large, most published translations are of literature (43.9 per cent of translated pages in 1972; 44.8 per cent in 1989), followed by history (12.2 per cent in 1972, but only 8.5 per cent in 1989); philosophy and psychology (9.5 per cent in 1972 and 8.4 per cent in 1989); religion (stable at 5.9 per cent); political science and economics peaked to 5.6 per cent in 1972 but by 1989 had fallen to 2.5 per cent; the share of medicine, by contrast, rose from a mere 2.1 per cent to 6.3 per cent.

The dubbing industry

In Italy, almost all foreign films are dubbed. Historically this has two concomitant causes: before World War Two, it was felt that the use of SUBTITLING would exclude a rather large section of the popular audience as illiteracy rates were still fairly high. Moreover, the Fascist regime was afraid of ócontaminatingô the purity of the national idiom by exposing audiences to massive doses of foreign languages. At the end of the war, the second motivation all but disappeared, but the first was retained essentially because Hollywood executives did not want obstacles to the new market that was opening after Mussoliniôs isolationism. Their powerful lobby even managed to have a clause added to the peace treaty signed with the Allies in 1943ï 5 making DUBBING explicitly mandatory.

This situation has led to the development of a strong and well-organized dubbing industry, with specialized translators, adapters and actors. The massive use of American telefilms in the burgeoning television industry has recently resulted in lower standards, especially at the translation end of the process; adapters and actors barely manage to survive the loss of nuances and the sense of unease given sometimes by asynchronous or faulty dubbing, and excessive simplifications and real howlers often noticeably mar the quality of the translated dialogue. There is a growing section of dedicated film goers that would prefer enjoying foreign films in the original form, with the help of subtitles, but the market situation seems to indicate that a radical change in this field is rather unlikely, at least in the near future.

The professional status of the translator

Whenever Italian translators meet, the complaint about their professional life is virtually unanimous. And they do not refer to exceptional vocational hazards like the one suffered a few years ago by Ettore Capriolo, the translator of Salman Rushdieôs *Satanic Verses,* who luckily survived stabbing by a fundamentalist terrorist. They refer to the low esteem in which their work is held, to the low earnings it yields, to the short time they are allowed to complete projects, to the lack of a steady flow of jobs, and the lack of control they have on the finished product. Even though working conditions have generally improved during the last couple of decades, the basic problem of a very unbalanced relationship between translators and publishers still exists.

The major factor sapping the translatorsô bargaining power is of course the existence of

a virtually immense reserve pool of would-be translators from which the publishers can draw the next candidate for a jobð should one refuse their conditions, regardless of experience and technical or literary specialization. There is no need to emphasize that the main victim of this system, besides the professional translator, is the overall quality of most work, assigned as it is on the sheer basis of saving cost.
For decades now, the two main translatorsô unions (AITI, Associazione Italiana Traduttori e Interpreti, and SITL, Sindacato Italiano Traduttori Letterari) have been trying to improve the status of the profession, but with very modest results, given the extreme fragmentation and isolation of translators as a group (out of some 10,000 people described as translators and interpreters in the 1981 census, only a fluctuating minority actually earn their living as full-time professionals, and most of them work freelance). The issues raised by the debate stimulated by the Unions are slowly being understood by the general public and (still more slowly) the institutional and legislative bodies. Some of the best and most sensitive publishing houses seem now to be interested in reaching a more advanced and (hopefully) balanced agreement in order to break the low cost/low quality cycle on a more consistent basis. There are many hypotheses under discussion (among which the institution of a National Registry of translators and interpreters seems to be the one more often mentioned) but the only real perspective of a short-term improvement of the situation probably lies in the óharmonizationô of rules regulating translation rights among members of the European Union.

Translator training

Of direct relevance to the question of status is the problem of training new translators to produce young professionals, in order to avoid the emergence of exploitative markets, especially in the field of literary translation. Technical translators and interpreters have enjoyed a better established, if recent, tradition of training schools: the Scuole Superiori traduttori e interpreti, which are not, however, considered academic institutions.
The only University in Italy to offer a full degree in translation is Trieste, even though courses in translation are now being offered in several other universities, usually as a specialization within a degree in modern languages. As far as literary translation is concerned, only a few universities have taken partial initiatives to fill the training gap in this important field. Graduate and post-graduate courses in literary translation have been offered in several universities in recent years (Romeôs óLa Sapienzaô, Venice, Bologna, Siena, Viterbo). But Italian academic structures do not seem flexible enough to adjust to the needs of such courses, which require a carefully balanced mixture of theory and practice, a blending of technical and creative elements. A more interesting experiment has been attempted by the Scuola Europea di Traduzione Letteraria (SETL), established in Turin by a consortium of private and public organizations and publishers, with the financial assistance of the European Union.

Further reading

Atti del convegno ó In difesa dei traslocatori di parole, Editori e traduttori a confrontoô 1993; Bernascone 1994; Carini 1894; Duranti 1979; Ferrari 1925; Folena 1973/1991; Lapucci 1983; Maffei 1720; Santangelo and Vinti 1981; Terracini 1983; Zambon 1962.

RICCARDO DURANTI

Biographies

BARTOLOMEO DA SAN CONCORDIO (1262ï 1347). Scholar, teacher and moralist; born in Pisa. He wrote treatises on ethics, metaphysics, logic, grammar and prosody. Only two of his works are in the vernacular and they are both translations: from Sallustius and from *Documenta Antiquorum*, an anthology he compiled choosing moral maxims, warnings and rules of correct living. It is in fact in this work, translated as *Ammaestramenti degli Antichi*, that we find his essay on translation. In the ninth of the 40 parts in which the text is divided, under the fourth heading, which bears the title óDi curare pi½dello ó ntendimento che delle paroleô (On caring more about meaning than about words), he collected quotations about transla

tion that reflected also his own thoughts on the subject.

BRUNI, Leonardo (1370ï 1444). Humanist and politician; born in Arezzo. He worked as Apostolic Secretary in Rome and as Chancellor in the Florentine Republic. Bruni translated Demosthenes, Xenophon, Plutarch, Plato and Aristotle from Greek into Latin. He defended the use of vernacular Italian in his dialogues *Ad Petrum Histrum* and wrote two important biographies of Dante and Petrarch. His vernacular works include speeches and minor essays. As a historian, beside reworkings in Latin of Greek chronicles, he wrote *Rerum suo tempore gestarum Commentaria* (1440ï 1) and *Historiarum florentini populi libri XII* (1415ï 39).

CESAROTTI, Melchiorre (1730ï 1808). Born in Padua, Cesarotti taught in its seminary and tutored several noblemen from the best families in Venice. From 1768 onwards he was a professor of Greek and Hebrew Literature at the University of Padua. Fascinated by the French Encyclopedists, he wrote political pamphlets in favour of the Revolution. When Napoleon arrived in Venice Cesarotti composed a ballet, *Pronea*, in his honour. His most important work is considered the translation of Ossianôs *Songs.* His *Saggio sulla filosofia delle Lingue* (1785), in which he claimed the right for writers to build up their own vocabulary, is also considered very important.

RICCARDO DURANTI

J

Japanese tradition

The Japanese language, which is spoken by over 125 million people in the Japanese archipelago to the east of China and Korea, has an affinity with Altaic languages, but its origins are much debated. Although syntactically somewhat similar to Korean, it is quite unrelated to Chinese.
Japan has been an empire since about AD 200, and Japanese emperors were regarded as divine until 1946. However, from 1186 until 1867 real power was in the hands of the military shoguns, the heads of three families (Minamoto, Ashikaga and Tokugawa) who were successively in actual control of the country, although the emperors retained formal sovereignty.
Japanôs proximity to Asia and distance from Western countries have combined with historical factors to shape both the practice of and attitudes towards translating and interpreting in the area. Throughout much of Japanôs history the motivation behind translation and interpreting has been the need for information, with interest in foreign civilization for its own sake being of secondary importance. Yet the outcome has been to introduce new ideas, literary forms, expressions and grammatical structures, thereby having an enormous impact on both the culture and language of the area.

Chinese-Japanese ótranslationô in premodern times

Contact between Japan and China dates back at least as far as the first recorded official contacts in AD 57. In the third and fourth centuries, Korean scribes introduced the Chinese script to Japan, which lacked a script of its own, and by the sixth or seventh centuries this was widely used amongst the ®lite. Sometimes the sounds of the Chinese characters were used phonetically to write Japanese words, and sometimes the meanings were borrowed instead. Although two indigenous phonetic scripts were developed by the eighth century, enabling Japanese to be written without recourse to Chinese characters, the latter have remained in use to the present day because of their conciseness, formality and greater prestige (Twine 1991:35).
China had a great impact on Japanôs intellectual, religious and cultural life in the 1,300 years between the adoption of the writing system and the opening up of Japan to the West in 1854. Unofficial cultural and commercial contacts, as well as diplomatic missions that included monks, scholars and students, produced an exchange of ideas that resulted in many changes to Japanese institutions and society. Such contacts naturally required considerable language mediation. Rather than translating in the conventional manner, however, by the ninth century the Japanese had devised an ingenious annotation system called *kambun kundoku* (interpretive reading of Chinese), which enabled them to read Chinese texts without translation. Special marks were placed alongside the characters of Chinese texts to indicate how they can be read in accordance with Japanese word order, and a system of grammatical indicators was used to show inflections. This directly converted the Chinese texts into understandable, albeit rather unnatural, Japanese that retained a strong Chinese flavour. Thus right up to the nineteenth century there existed two mediums of reading and writing in Japan: Chinese, used mainly for scholarly works, and Japanese, used chiefly for literature. Inevitably, however, there was a certain amount of interplay between the two

traditions, resulting in a form of óJapanizedô Chinese as well as the sinicization of Japanese.
In 1611, the shogun Tokugawa Ieyasu encouraged Chinese merchants to trade in Nagasaki in south-western Japan, leading to a demand for interpreters of Tang Chinese and an influx of Chinese books. It was also about this time that the first true translations from classical and colloquial Chinese were produced, particularly colloquial fiction from the Ming dynasty (1368ï *c.*1644). Whereas such writers as Asai RyÓ (?-1691) often followed the original text line by line (Keene 1987:56), Ogyu Sorai (1666ï 1728), whose approach to translation is outlined in his introduction to *Yakubun sentei* (A Guide to Translation, 1711), produced free translations in colloquial Japanese (Kato 1983a: 63). The 1758 translation by Okajima Kanzan (1674ï 1728) of the Chinese romance *Shuihu zhuan* (All Men are Brothers) also had a great effect on the popular fiction of the late Edo period (1600ï 1868).

Pre-modern contacts with the West

The second wave of foreign languages reached the shores of Japan with the arrival of the Portuguese in the sixteenth and the Dutch in the early seventeenth century. The practice of *kambun kundoku* meant that there was already a precedent for adapting Japanese to the foreign language, rather than requiring the newcomer to conform to natural Japanese usage.

Portuguese

The desire to preach Christianityð combined with the need for tradeð led the Portuguese to travel the world, and in 1543 a Portuguese shipwreck brought Japan into contact with the West for the first time. Another Portuguese ship visited Japan in 1546 and carried AnjirÓ, a fugitive samurai, back to Malacca, where he was introduced to Francis Xavier of the newly founded Society of Jesus. Xavier was inspired by AnjirÓôs accounts of Japan to commence missionary activities there. AnjirÓ, who could already speak broken Portuguese and who had become the first Japanese Christian, was sent to the College of St Paul in Goa, India, to study Christianity and Portuguese. There, he trans lated Christian materials such as the catechism into Japanese (Schurhammer 1982:271).
Xavier arrived in Kagoshima in 1549, accompanied by AnjirÓas his interpreter and translator. Gradually, the priests mastered Japanese and, with the help of converts, translated various Christian works into Japanese. This presented a major problem in terms of finding words to express new concepts such as óGodô, óangelô, óheavenô and ócrossô, and led to inevitable discrepancies in meaning. One interpreter worthy of particular note was the Portuguese missionary Jo«o Rodrigues (*c.*1561ï 1633), who arrived in Japan in 1577. After studying Japanese, Rodrigues acted as the missionôs chief interpreter, and interpreted at talks with the shogun Hideyoshi in 1591. He also compiled the *Arte da Lingoa de Iapam,* a grammar of Japanese in which he discussed Chinese poetry translated into Japanese and the difficulty of translating Portuguese into Japanese, and recommended translating the sense rather than giving a literal rendition (Cooper 1974).
A partial translation of Aesopôs *Fables* was produced in romanized script in 1593 and was probably the first translation of a Western work apart from proselytizing materials. This was quite free and colloquial, and substituted the nearest Japanese equivalents for unfamiliar European objects. Partial translations of *Imitatio Christi* (1596) and Luis de Granadaôs *Guia do Pecador* (1599) also appeared, but there was little attempt to translate Portuguese works other than Christian literature.
By 1639 the Tokugawa shogunate had issued a series of seclusion orders closing the country off from ódestabilizingô outside influences. Traders and missionaries were banned, as was Christianity itself. Only the Dutch, who had arrived in 1609 and been ordered to reside in the town of Hirado in Kyushu, were allowed to stay because they made no attempt at proselytizing. The Chinese were restricted to Nagasaki, and the Koreans permitted to trade only in Tsushima. This move brought the already minimal translation of Western literature to a virtual halt.

Dutch

Some merchants, officials and samurai could speak foreign languages, but when the Dutch

were ordered in 1641 to move to Dejima, an artificial island in Nagasaki, translating and interpreting became the sole province of government officials known as *Oranda tsÎji* (Dutch interpreters), who also acted as customs officials. The position of *tsÎji* was a hereditary one, although often it was inherited by adopted sons. Though paid well, the *tsÎji* did not always have a good reputation, sometimes stealing foreign goods, sometimes being criticized for their poor linguistic abilities, and sometimes even being arrested for mistranslations. By the late eighteenth century, however, there was a fairly good system of training *tsÎji.* They commenced studying Dutch at about the age of 10 and had to pass an examination to qualify as trainee *tsÎji*, from where they moved up the *tsÎji* hierarchy (Sugimoto 1990).

There were usually about 50 *tsÎji* at any one time, and every year two senior *tsÎji* accompanied the head of the Dutch settlement to the capital Edo to meet the shogun and present a report on overseas affairs translated by the *tsÎji.* They would interpret at talks with the shogun and with intellectuals thirsty for knowledge about the outside world, and this practice spread ódDutch learningôto the capital.

The texts translated by the *tsÎji* were over-whelmingly of a non-literary nature. Apart from trade-related documents, the first works translated were medical texts. The Dutch version of a Latin anatomical work was translated by Motoki RyÓ (1628ï 97) in 1682, although this is less well known than the later translation of another anatomical work, *Kaitai Shinsho*, published in 1774. Many *tsÎji* became so well-versed in the field that they switched to full-time medical careers. Medical texts were followed by works in the natural sciences and military science, with translation in the field of humanities coming last. The translations were undertaken into classical Chinese. The *tsÎji* frequently had to coin equivalents to express new concepts, and a common method of doing this was to use existing Chinese words where possible.

The more scholarly of the *tsÎji* played an important role in teaching Dutch and introducing Western knowledge and culture. MOTOKI Yoshinaga (1735ï 94) translated astronomical works and introduced Copernican theory into Japan. To a translation he undertook in 1792 he added a second volume, *Wage reigon*, explaining his method of translation, and this was probably the first coherent essay on translation methods in Japan (Sugimoto 1990:132). It compares Dutch and Japanese structures and discusses translation problems, the transcription of foreign words and different approaches to translation. But perhaps the most outstanding tsÎji, both linguistically and scholastically, was SHIZUKI Tadao (1760ï 1806), who wrote nine books on the Dutch language, parts of which touch on translation issues, and who is widely regarded as the father of physics in Japan.

In 1808 the gifted young trainee *tsÎji* BABA SajÎrÓsettled in Edo at the shogunateôs orders, since there were no scholars there who could adequately read or translate Dutch. There Baba translated many Dutch grammars and taught Dutch to Japanese scholars. He was also in charge of translating the Dutch version of a French encyclopedia, under the title *KÓsei Shimpen.* This translation, which commenced in 1811, consisted of 70 fascicles and is probably the largest national translation project ever undertaken in Japan, although it was never completed. It adopted an accessible style and Baba sometimes added explanatory comments, as did many *tsÎji* of the time out of a belief that Japanese readers lacked sufficient familiarity with the West. This project was undertaken at a national bureau set up by the government in that year for the translation of ób arbarian booksô. This translation bureau, which underwent several name changes, was a forerunner of the present University of Tokyo.

The *tsÎji* also compiled dictionaries, often on the basis of existing dictionaries in other languages, and they helped in the compilation of a Dutch-Japanese dictionary by Hendrik Doeff, head of the Dejima settlement. The *Doeff Haruma*, the largest dictionary produced during the Edo period, was completed in 1833, a quarter of a century after it was started. Based on a Dutchð French dictionary, its colloquial style represented the birth of a new style of translation.

Other languages

The shogunate had gradually become aware of the need to learn languages other than Dutch.

In 1808 an incident involving the British ship *Phaeton* prompted the shogunate to order the *tsÎji* to study English, which they initially learnt from the Dutch. Increasing contacts with Russia highlighted the need to learn Russian, and several *tsÎji* were based in Matsumae in northern Hokkaido. Baba also studied Russian and in 1820, when smallpox was a severe problem in Japan, he translated a Russian book on Jennerian vaccination. Baba earned a reputation as the first Russian linguist in Japan and was the first translator to introduce Russian literature to the area. Since many Russian documents of the time were written in French, in 1808 the authorities ordered the *tsÎji* to learn French from Doeff. Probably at no other time in Japanese history have language and national affairs been as intertwined as they were in the early nineteenth century (Sugimoto 1990:52). The emphasis in translation was overwhelmingly on works that would help Japan learn from the West, and there was still little literary translation being undertaken.

In 1853 Commodore Matthew Perry arrived to persuade Japan to start diplomatic and commercial relations with the United States. This led to the Kanagawa Treaty on 31 March 1854; there was a discrepancy between the Japanese translation of the treaty and the English, Dutch and Chinese versions, so the Japanese text was later changed to bring it into line (Roland 1982:98). Perryôs interpreters were Dr S.W.Williams, a Protestant missionary who had tried to translate the Bible into Japanese in China, Dr Bettelheim, another missionary, and the Dutch-speaking American diplomat Anton Portman. On the Japanese side, Nakahama ManjirØ(1827ï 98), a ship-wrecked fisherman who had been picked up by the Americans and spent several years in the United States, was used as a behind-the-scenes translator, while the interpreting was done by the *tsÎji* Hori Tatsunosuke and Hatshisuko Tokushumo. In the second round of talks in 1854 Hori and Hatshisuko were joined by the *tsÎji* Moriyama Einosuke.

When the first American consul in Japan met with the Japanese officials, his English was interpreted into Dutch by a Dutch-speaking American and then relayed into Japanese. Another prominent interpreter at the time was the Englishman Sir Ernest Satow, who had studied Japanese, thereby eliminating the need to use Dutch as the common medium. Thus the end of Japanôs isolation also spelled the end of the *tsÎjiô*s monopoly on interpreting and translating.

Meiji Period (1868ï 1912)

Another major change took place with the Meiji Restoration of 1868, which saw the end of the shogunate and the restoration of the emperor to power, and ushered Japan into the modern age. The opening up of Japan meant that more Japanese were able to study foreign languages in Japan or travel abroad, so that there was a growing supply of people capable of acting as interpreters to meet Japanôs diplomatic, commercial and cultural needs during this period. The opening of the country also led to a flood of imported English, French, Russian and German works in an attempt to learn from the West, and the aim of many translations in the first decade of the Meiji period was educational rather than aesthetic. The translations by the renowned educator Fukuzawa Yukichi (1835ï 1901), who acted as an interpreter on the first government missions to the United States and Europe, were particularly important because they introduced the thought and institutions of the West, coined many words to express foreign concepts and laid the groundwork for the transition from the difficult Chinese style to a more accessible vernacular style (Yoshitake 1959).

Also of particular influence in enlightening readers on modern values and social relations was the 1870ï 1 translation by Nakamura Keiu (1832ï 91) of *Self-Help* by Samuel Smiles. Nakamura made great efforts to make these stories of success through hard work readable, adding notes to explain unfamiliar objects and customs. He omitted or simplified parts that he thought were of no interest to Japanese readers or would hinder their understanding, and removed certain references to Christianity, which continued to be banned until 1872. The very title, *Saikoku Risshi Hen* (Success Stories of the West), was aimed at attracting readers, and this tendency to substitute emotive, eyecatching titles is evident in many translations of the time. Nakamura tried to reproduce the

word order, punctuation, pronouns and relative pronouns of the original, and this helped create a new style of translation. Other important non-fiction translations included Nakamuraôs translation of John Stuart Millôs *On Liberty* in 1871 and an 1882 translation by Nakae ChÓmin (1847ï 1901) of Rousseauôs *Social Contract.* Such works contained many unfamiliar concepts, and Meiji translators followed their Edo predecessors in using their knowledge of Chinese to coin new terms or to use existing terms in a new sense. Inevitably, however, this resulted in some distortions and a certain degree of incomprehensibility.

Reflecting this time of social and political upheaval, the 1877ï 86 period saw numerous translations of political novels; many of these translations took great liberties with the original work and focused on its content rather than on conveying its literary flavour. Bulwer Lyttonôs *Ernest Maltravers,* which appeared in 1879 under the title *KaryÎ Shunwa* (A Spring-time Tale of Blossoms and Willows), was translated by Oda (Niwa) JunôichirÓ (1851ï 1919), who added explanatory notes and omitted passages which he considered of little interest to his readers. Also notable were a severely abridged version of Disraeliôs *Coningsby* (*ShunÔÓten;* The Chirping of Spring Warblers; 1884) and the 1885 translation of Bulwer Lyttonôs *Rienzi, the Last of the Roman Tribunes* by Tsubouchi ShÓyÓ(1859ï 1935). These works inspired Japanese writers to produce their first political novels.

The Meiji Period also witnessed the advent of a golden age of literary translation, although in the first decade the choice of works translated was somewhat indiscriminate. The first translation of a Western literary work had been made back in the Edo Period (1850) from a Dutch rendition of Robinson Crusoeôs *Record of Wanderings,* although another version appeared in 1857 before this was published. Yet neither had much impact, unlike later best-seller translations such as the 1878 translation by Kawashima ChÎnosuke (1853ï 1938) of Jules Verneôs *Around the World in Eighty Days.* The early translated novels often consisted of abridged or partial translations which followed the plot of the original but were very rough. Nevertheless, they opened up new vistas for Japanese literature, which at the time of the Meiji Restoration lacked vitality. Early Meiji translations were rendered into Chinese, because classical Japanese would have evoked associations regarded as inappropriate for foreign works, and a written style capable of reflecting the vernacular language had not yet been established (Twine 1991:47). Yet the early translations were very free and informal in their language, helping to break down the traditional Chinese-based style. Thus the Meiji period witnessed a fusing of Japanese, Chinese and Western styles to form a new style.

Poetry was also greatly affected by translation. Traditional poetry consisted of *waka* and *haiku,* which had strict conventions concerning the number of syllables used, and longer free verse did not exist. Translations of European poetry adopted new forms and techniquesð for instance, two of the 14 translated poems in *ShintaishishÓ*(Selection of Poetry in the New Style, 1882) made an attempt at rhyming, which did not exist in traditional poetry. After about two decades of experimentation it was concluded that rhyming does not have any particular effect in Japanese (Oikawa 1994:203). Although the *ShintaishishÓ*was criticized for its lack of poeticity, it marked the starting point of modem Japanese poetry by helping to create a new form.

After 1885 translations became more literal than in the early years of excessively free translation. In what was a radical pronouncement at the time, the preface to the translation of Bulwer Lyttonôs *Kenelm Chillingly* (*Keishidan,* 1885) stated that merely conveying the plot without paying attention to the style runs counter to the art of literary translation. The translation (there is some debate over who actually translated this work) attempted to convey the flavour of the original by reproducing as literally as possible its idiomatic expressions and personal pronouns, which traditionally were not used in Japanese. Precisely because no attempt was made to achieve naturalness of expression or to avoid unfamiliar figures of speech, this translation shaped not only later translations but also Japanese style in general. A literal approach was also adopted by Futabatei Shimei (1864ï 1909), an outstanding translator of Russian literature. His superb translation of Turgenevôs ŏThe

Rendezvousô (from *A Sportsmanôs Sketches*) was published as *Aibiki* in 1888. He tried to reproduce the original as exactly as possible, even down to the number of words and the punctuation, but his use of colloquial language opened new avenues of literary expression and he raised the task of translation to the level of an art.

Gradually, there emerged an interest in foreign literature for its own sake and as a reflection of the feelings of Europeans. Western plays, particularly Shakespeareôs works, brought home the literary potential of drama. Literary periodicals introduced European literature in translation, and translated literature was regarded as being on an equal footing with original works. Many translators were writers themselves. Writer-translators such as FÎtabatei Shimei, Tsubouchi ShÓyÓ, MORI ægai (1862ï 1922) and UEDA Bin (1874ï 1916) turned translation into an artistic form aimed at reproducing the flavour of Western literary works. Their struggle with the problem of skewing between the source and target texts shook traditional Japanese literature and led to new forms of literary expression. This meant, however, moving further away from the Japanese language and literary traditions. In an 1887 essay entitled óHonyaku no kokoroeô (Hints on Translating) Morita Shiken (1861ï 97), the renowned translator of many of Victor Hugoôs novels, discussed how far translators should go in assimilating the original work into readable Japanese. He advocated literal translation and letting the Japanese language be actively influenced by foreign style. His retranslation from the English version of Jules Verneôs *Deux Ans de Vacances* (*JÎgo ShÓnen*, 1896) was highly influential.

The year 1889 saw the publication of *Omokage* (Vestiges), an anthology of German poetry translated by the writer Mori ægai and some colleagues. Although this used many traditional elegant words and ideas, it moved beyond traditional literature by using a wide range of translation methods, from merely conveying the sense to trying to convey the sense and the number of syllables per line, or the rhyming, or the wording (Kamei 1994:42). It was successful as poetry, both in form and in concept, and was a source of inspiration for the Japanese Romantic movement, just as the 1894 translation of Zolaôs *Nana* by Nagai KafÎ (1879ï 1959) spurred the Naturalist movement in Japan.

Bible translation has been one of the key translation enterprises in Japan ever since Xavierôs arrival, with different versions of parts of the Bible being translated by both Protestants and Catholics. The translators were generally American missionaries, usually working as a committee aided by Japanese translators. By 1888 the first translation of the Bible was complete, but the New Testament was replaced in 1917 by a version which became standard until a colloquial Bible was published in 1955, followed by a new joint Protestant-Catholic translation in 1987. Yet it is the Meiji version of 1888 which has won the most praise for its literary merit.

Another Meiji masterpiece was *SokkyÓshijin,* Mori ægaiôs retranslation from the German of Hans Christian Andersenôs *Improvisatoren.* Published serially between 1892 and 1901, it is considered a classic of modern Japanese literature and better than the original. ægai did not translate directly, focusing instead on conveying the meaning accurately and in good Japanese. Also noteworthy is *KaichÓon* (Sound of the Tide), which was translated by Ueda Bin and appeared in 1905. Uedaôs translations of French, English and German poetry have been acclaimed as master-pieces, inspiring a generation of poets. The anthology is full of classical expressions, but the translator used unusual rhythms successfully. This reflects his view that literal translation is not necessarily faithful translation.

In 1913 the translator of Arthur Symonsô *The Symbolist Movement in Literature,* Iwano HÓmei (1873ï 1920), tried to translate each line separately and retain the order of the lines. He used non-Japanese structures and even tried to reproduce the original punctuation. His preface states that a new kind of word order is necessary to express new ways of thinking. The results worked reasonably well as poetry, and the Japanese is not particularly unnatural (Kawamura 1981:18). The most outstanding translated anthology of the TaishÓperiod (1912ï 26), however, was Horiguchi Daigakuôs *Gekka no ichigun* (A Moonlight Gathering,

1925). Horiguchi used colloquial language to express the images in the original poems, rather than forcing them to fit the traditional Japanese mould.

The impact of the war years

By the 1920s, nearly all of the major literary works of the world had been translated into Japanese, and important works were being translated in the same year the original work appeared. Three strands of translation began to take shape from about the 1920s. The first consisted of socialist and Communist literary works. Japanese Marxists translated treatises by Marx, Engels and Lenin, and these works influenced the proletarian literature movement. The second strand covered surrealist and stream-of-consciousness works, while the third consisted of American literary works (Takeda 1983:247). However, the rise of militarism led to censorship of socialist and Communist translationsð and the publication of best-seller translations of a biography of Mussolini in 1928 and an expurgated version of Hitlerôs *Mein Kampf* in 1940ð combined with the events leading up to World War Two meant that American literature declined in popularity.

Chinese poetry continued to be translated, with SatÓHaruo (1892ï 1964) being the pioneer in this field. SatÓ, who in 1927 translated *ShajinshÎ*, an anthology of 48 poems by female Chinese poets, was dissatisfied with the traditional approach of reading Chinese poetry in Japanese. Instead he translated creatively, capturing the flavour of the original poems, a method which subsequently became popular amongst translators. Even so, SatÓcontinued to use the fixed form of verse, whereas Hinatsu KÓnosukeôs (1890ï 1971) colloquial versions rendered Chinese poetry into modern poetry, focusing on the content without being constrained by the form and fixed rhythm (Kajima 1994).

Japanôs defeat in World War Two brought the Allied Occupation forces to its shores, with a concomitant need for interpreters and translators. General Douglas MacArthurôs chief interpreter was Colonel Sidney Mashbir, and Matsui Akira served as interpreter at some of the meetings between the Emperor and MacArthur and at the Emperorôs meetings with special American envoy John Foster Dulles and MacArthurôs successor, General Matthew Ridgway. At the Tokyo Trial of war criminals, over 50,000 pages of translation work was involved, with a Language Arbitration Board responsible for ruling on thorny translation problems. In the minor trials some Japanese interpreters were found guilty of war crimes (Roland 1982).

The end of the war ushered in a new age of translation unprecedented since the Meiji Restoration, with Japanese readers keen to read works that could not be published during the war. The quantity of translations, however, was not always matched by their quality, and the choice of works was controlled by the Occupation authorities. Books that criticized the United States or praised the military were suppressed, while translations of approved works were often given financial support (SatÓ1987). During the war, the Japanese authorities had banned 2,120 foreign books and periodicals, many of which reported on Chinese resistance to the Japanese. Best-selling translations included *Ten Years in Japan* by a former American ambassador to Japan, George Orwellôs *Animal Farm*, and *The Diary of Anne Frank.*

In the 1950s there were four recognizable trends in translation. American literature took over from European literature as mainstream Western literature in translation; translations of the works of existentialist writers such as Sartre, Camus, Kafka, Kierkegaard and Dostoyevsky were undertaken and had a major impact; translations of literary works by Catholics began to appear; and literary works with explicit sexual scenes were translated (Takeda 1983:248). Translations of books made into movies, such as *Gone with the Wind*, were also common. Of particular note is *YÎkarashÎ* (1959ï 70), a nine-volume translation by Kindaichi KyÓsuke (1882ï 1971) of epics and other oral literature of the Ainu people, who live in the northern island of Hokkaido and are racially and linguistically distinct from the Japanese. The Ainu have no written language, and it was only after an Ainu woman began transcribing their epics in 1928 that translation of their literature became possible.

In 1960 the translator ItÓSei and the publisher of D.H. Lawrenceôs *Lady Chatterleyôs Lover* were charged for translating, publishing and distributing this work, which was alleged to contain obscene passages. A similar situation occurred with the Marquis de Sadeôs *Juliette.* The 1960s also saw the translation of urban American Jewish literature and black literature, although interest in translated literature waned somewhat, to be replaced to a large extent in the 1970s by translations of óhow-toô books and non-fiction works about American management methods or about Japan and its rise as a leading economy (Wilkinson 1990). Several ócomplete worksô translations, as well as translations in the field of popular entertainment such as the Haya-kawa mystery and science fiction series, also began to appear.
Nowadays best-seller lists in Japan almost always include some translations, and translated books (mostly from English, French or German) account for more than 10 per cent of all books published each year. Other genres in which translation has played a major role include film dubbing and subtitling, the translation of lyrics and childrenôs books, and there is great demand for technical translations.

Theory and research

There is a large body of Japanese writing on translation, but Japanese writers are largely unacquainted with Western writing on translation and interpreting theory. This may, however, have allowed their ideas to develop along independent channels. Although Japanese writers have not developed a fully-fledged theory of translation, preferring discussions of specific works and problems to abstract theorizing, there are several distinct translation traditions in Japan, largely differentiated by their position on the issue of whether or not translations should actively transform Japanese language and style.
Nogami ToyoichirÓ(1883ï 1950) advocated a ómonochromaticô approach whereby no particular attempt is made to reproduce the tone and style of the original. He suggested that translations should sound foreign so as to introduce fresh expressions and forms into the language. Nogami also emphasized the importance of choosing what to translate based on whether or not it would contribute to Japanese cultureð a recurring theme with many Japanese writers on translation. Other advocates of óforeignizingô translations (see STRATEGIES OF TRANSLATION) include Ikuta ChÓkÓ(1882ï 1936) in his youth, Komiya Toyotaka (1884ï 1966) and Kawamori YoshizÓ(1902-). These arguments are based on the idea that language is continually evolving and that the initially awkward style of such translations creates a new type of languageð such expressions and style may initially shock, but if they have literary merit they will eventually be adopted.
Inevitably, however, translations that were ófaithfulô to the original in an attempt to create a new style met with resistance from people who regarded this approach as detrimental to the Japanese language. Such writer-translators as Uchida Roan (1868ï 1929), Tsubouchi ShÓyÓ, Hasegawa Futabatei and MORI ægai advocated rewriting foreign works into natural Japanese. The writer Tanizaki JunôichirÓ(1886ï 1965) was concerned that the intrusion of Western writing would lead to the demise of truly Japanese writing. He criticized ótranslation-styleô Japanese in his *BunshÓTokuhon* (1960)ð although his own writing was heavily influenced by English, claiming that translations in Japan are difficult to understand unless one is already familiar with foreign languages. The Nobel prize-winning author Kawabata Yasunari (1899ï 1972) regarded translations as the enemy of ópure literatureô and believed that they constitute a threat to Japanôs cultural identity. Yet, already by around 1935 ópureô Japanese had largely disappeared, and there had emerged a new written language which absorbed the influence of Western languages rather well.
Taking a slightly different approach, Yanabu Akira (1928-), one of the few contemporary writers who have reflected on translation from a theoretical and historical rather than a literary viewpoint, claims that because anything foreign was accepted uncritically, expressions introduced through translation prevented a genuine understanding of Western thought, and that once the superficial attraction of these expressions faded, readers reverted to their old ópre-modernô ways of thinking (Yanabu 1983).

Today the literal approach seems to be the more popular form in Japan, and free translation is generally considered in a rather negative light. However, unlike the óneo-literalismô of such translators as Nogami, which aimed at enriching the Japanese language, the approach adopted by many contemporary translators who are willing to sacrifice natural Japanese for ófidelityô to the original is based simply on the belief that literal translation equates with faithful translation. There is also considerable tolerance of literal translation on the part of readers, who have long been accustomed to a form of Japanese which is heavily influenced by Chinese, and who expect translations to be unidiomatic. A further factor is the practice in Japanese schools of using literal translation as a means of learning English grammar, a habit which is carried through into the professional life of translators.

Books on translation in Japan fall into two broad categories: academic works that adopt an approach based on comparative literature, and more popular works such as óhow-toô books and examinations of mistranslations. Many works have strong sociolinguistic overtones, focusing on cultural differences between Japan and the West as manifest in language. Linguistic scholars in Japan have paid scant attention to translation, and translation theory is not regarded as a discipline in its own right.

On the interpreting side, the 1990s have witnessed the first tentative but promising research into interpreting in Japan, particularly the cognitive aspectsð a focus which is in sharp contrast to the product-oriented approach of Japanese writing on translation. This research is being conducted by members of the Interpreting Research Association of Japan, which was founded in 1990, and by some researchers at the National Japanese Language Research Institute.

The fact that Japanese is a non-European language used in a non-Western culture means that there is potential for a significant contribution to translation and interpreting studies by Japanese practitioners and scholars from a somewhat different perspective, perhaps providing new insights into some perennial issues of translation studies.

Organization of the profession

Translation in Japan has become increasingly professionalized in recent years, with several translatorsô organizations, training institutions and journals aimed at aspiring translators and interpreters. The Japan Society of Translators was founded in 1934 and comprises mostly literary and academic translators. The Japan Translation Association, incorporated in 1986, consists of both corporate and individual members, as does the Japan Translation Federation, formed in 1981. The National Translation Institute of Science and Technology, which was founded in 1966, had about 13,000 members in 1995, admitted on the basis of success in the Licensed Technical Translatorsô Qualification test. The Japanese are amongst the worldôs leaders in developing machine translation.

Two events that symbolized the ócoming of ageô of interpreting in Japan were interpreting during the 1964 Tokyo Olympics and the simultaneous interpreting on television during the landing on the moon by American astronauts. Interpreting in Japan today is a highly specialized profession, with specialist interpreters in the whole spectrum of interpreting tasks, from tour guide interpreting to liaison interpreting, broadcast interpreting and conference interpreting.

Further reading

Bekku 1994; Goodman 1967; Kamei 1994; KatŐ1979, 1983a, 1983b; Kawamura 1981, Keene 1987; Roland 1982; Sugimoto 1990; Takeda 1983; Yanabu 1983; Yoshitake 1959.

MASAOMI KONDO AND JUDY WAKABAYASHI

Biographies

BABA SajÎ rØ(1787ï 1822). In 1808, while still a young trainee, Baba became the first Dutch translator/ interpreter in Japan to be based in the capital Edo (present-day Tokyo), rather than in Nagasaki. One of the most gifted linguists of the time, speaking both Dutch and Russian, he was the key figure in Edo in translating scientific works, interpreting in diplomatic negotiations and teaching foreign languages. Baba was in charge of the

newly-established national institution for translation and played a leading role in translating the *KŌsei shimpen* (New Volumes for the Public Welfare) encyclopedia.

MORI Ogai (1862ï 1922); generally known as *Ogai.* Novelist, critic and principal translator of *Omokage* (Vestiges, 1889), an anthology of mostly German poetry, regarded as the main inspiration for the Japanese Romantic movement. Ogai was also the first to introduce the Impressionists to Japan through translation. His translation of Hans Christian Andersenôs *Improvisatoren,* published serially between 1892 and 1901 under the title *SokkyŌshijin,* is regarded as even better than the original. Ogai focused on conveying the meaning accurately in good Japanese, and added words and removed sections of the original to increase the impact or achieve a concise style.

MOTOKI Yoshinaga (1735ï 94). Adopted into a family of translators in Nagasaki, Motoki Yoshinaga is famous for his translations of Dutch works on astronomy, which introduced the Copernican theory into Japan. In *Wage reigon* (Explanatory Notes on Translation), a commentary appended to one of his translations, he discussed translation problems and methodology, producing what was probably Japanôs first coherent essay on translation methods.

SHIZUKI Tadao (later **NAKANO RyÎ ho;** 1760ï 1806). Shizuki Tadao was adopted into the famous Shizuki family of Dutch translators in Japan and became not only an outstanding translator of non-fiction works, thereby introducing Western knowledge to Japan, but also a leading scholar. He was the first Japanese translator to systematically analyse the Dutch language, and one of his nine books on Dutch linguistics covers translation. He gave up translating for health reasons, however, and changed his name to Nakano RyÎ ho. It was only posthumously, as a result of supplementary explanations added by his students, that his work came to be understood by scholars of the time.

UEDA Bin (1874ï 1916). Ueda Bin, who published his first translations at the age of eighteen, is best known for introducing French Symbolist poetry to Japan in his *KaichŌon* (The Sound of the Tide, 1905). His translations are far from being literal, but his refined classical Japanese successfully evoked the mood of the original poems. Although he also translated English and German poetry, it was his translations of French Symbolist poetry that had the most impact on Japanese poets and translators of poetry.

MASAOMI KONDO AND JUDY WAKABAYASHI

L

Latin tradition

Latin is the language of ancient Rome and the ancestor of modern Romance languages such as Spanish and French. Throughout the Middle Ages, it served as the language of science, philosophy, theology and other areas of knowledge. Until fairly recent times, knowledge of Latin was considered a prerequisite to any liberal education, and despite the almost exclusive use of vernacular languages in its reformed liturgies, Latin is still the official language of the Roman Catholic Church. As Latin remained the dominant cultural language of Western Europe until the end of the eighteenth century, translation into Latin has played a significant role in shaping European culture.

Rome (third century BC to fifth century AD)

Classical Rome

During the third century BC, Roman soldiers who were repatriated after garrison duty in the Greek East were coming back to Rome with a taste for Greek amusements, particularly theatre. Enterprising writers addressed this need by using free translation and adaptation from Greek sources. The first of these translators was LIVIUS ANDRONICUS (*c.*285ï 204 BC) with a Latin version of the *Odyssey* (250 BC) and a number of plays commissioned for the Roman Games of 240 BC. Gnaeus Naevius (*c.*270ï c.199 BC) translated several Greek plays about the Trojan War, publicizing the legend that the Romans were descended from the Trojans who fled with Aeneas. The father of Latin literature, Quintus Ennius (239ï 169 BC), though most famous for his *Annales*, also translated for the theatre. Where Livius had worked on commission, Ennius worked under the patronage of Scipio Africanus the Elder, who had conquered Carthage, and Marcus Cato, known as óthe Censorô. The tradition of translation from Greek theatre was continued by Enniusôs nephew, Pacuvius (*c.*220ï 130 BC), who played a leading role in turning Latin into a literary language, and by Caecilius Statius (d.168 BC), regarded as the greatest comic writer of his time (Williams 1968:363ï 6).

Although the majority of early work has been lost, we do have a considerable body of plays from the two most famous of these early dramatists, Plautus (d.184 BC) and Publius Terentius Afer, known as Terence (?190ï ? 159 BC). Plautus and Terence are probably the worldôs first commercial literary translators. Terenceôs productions were based on the Greek plays of Menander and Apollodorus of Carystus. He was a somewhat more radical forerunner of the seventeenth-century *Belles Infid¯les* (see FRENCH TRADITION), and in composing a text he often combined translated passages from several Greek originals. All of these Romans adapted freely for a Roman audience of coarser tastes than the original Greek audiences.

In the century following Terence, the Greeks introduced rhetoric to Rome, and translation was now taken to be a branch of rhetoric. There is no record of translation from other languages. The greatest age of Roman literary translation began with a translation of Homer by the otherwise obscure writer, Matius (about 100 BC) and lasted until the middle of the first century AD. This age set the tradition which lasted well into the twentieth century of treating translation as a literary apprenticeship. Among the great names associated with developing a truly Roman literature are the poets Catullus (87ï 57 BC) and Horace (65ï 8 BC), and the statesman and jurist CICERO (106ï 43 BC).

In terms of ordinary Romans who sought to improve themselves by translation, the crux of the matter was the rhetorical concept of rivalry through creative imitation, which Cicero defined as the imitation of outstanding virtues *(Tusculan Disputations* IV. 17). In *De optimo genere oratum* (The Best Kind of Orator) v. 14, Cicero makes two major points: that word-for-word translation is not suitable; and that translators should seek in their own language expressions that reproduce as much as possible the cogency of the original (see FREE TRANSLATION; LITERAL TRANSLATION). His sensitivity to words made him an excellent terminologist, and his work prepared the ground for most modern philosophical terminology. Cicero is important for a verse translation of Aratus, *Phaenomena,* for much rhetorical translation which has not survived, and for his translations of Greek philosophy into Latin. There are discussions of the problems created by Greek terms in Ciceroôs philosophical writings, the most important being the discussions of Epicureanism in the *De finibus bonorum et malorum* (The Ends of Good and Evil) II.iv.13ï v.15. Of equal importance to the development of translation is Horace, whose discussion of literary imitation in the *Ars Poetica* (The Art of Poetry) has had an influence on translation out of all proportion to his intent. The traditional theme of translator as rival to the author is discussed at length in Epistle VII.ix of Pliny the Younger (AD 61ï 112) and *Institutes of Oratory* X.v by Quintilian (AD *c.*35ï 100). The essential point made in both is that one must imitate the authorôs virtues but still retain oneôs own individuality in translation.

Drawing on the talent at his disposal, the Emperor Augustus (63 BCï AD 14) set up a translation office as part of the imperial household to assist in administering the Empire. As long as the Roman Empire existed, translation remained important, although after the third century knowledge of Greek became less common in the West. There is no record of translation from languages other than Greek. As the teaching of medicine developed at Rome, an increasing amount of medical and pharmacological translation began to appear, particularly after the fourth century. Emperor Augustusô translation office in the imperial household seems to have had offshoots in the Eastern provinces. Most of this translation was done by Greeks who had come to Rome as slaves.

The Roman tradition of translation had a lasting effect on the translation theories of the next 1,500 years.

The Christians

Almost from its beginnings, Christianity spread from the Greek and Hebrew world into the rest of the Roman Empire. Formal translation begins with the Bible. The first Latin versions, collectively known as the *Vetus Latina,* date from the second century. There is considerable controversy over whether the earliest Christian liturgies in languages other than Greek were translations of Greek originals. It would seem from the evidence that these early liturgists worked in much the same way as the pre-classical Latin dramatists, by free adaptation of such canonical texts as existed in Greek.

Christians of different cultural traditions soon developed different slants, not necessarily heterodox, on the dogma handed down. This demanded translation, both written and oral. Among the very first of these translations was the important mystical tract, *Shepherd of Hermas,* translated during the second century from Greek into Latin. It is followed by a stream of biographies of saints and other doctrinal work, including Latin versions of the early Creeds, important not only as prayers but also as statements of belief. There seems to be very little from languages other than Greek. The extreme literality of these early Latin documents carries over from the Jewish ideas on the creative power of the Word (L.G. Kelly, 1979:69). But it would be a mistake to put this down completely to intellectual tradition: many of these early translators were uneducated. When they found translation necessary, they worked according to the still dominant assumption that word equals thing.

The emancipation of Christianity under Constantine in 312 allowed Christian culture to mature. Consequently, it acquired a scholarly tradition based on Classical education systems, with the result that the Christian Latin West continued the pagan tradition of learning from the Greeks. The number of juridical documents

and Greek doctrinal texts translated into Latin increased, and these were often anonymous. The late fourth century and the early fifth are in many ways Romeôs second classical period, centred on Rome and North Africa. It seems fairly certain that the Imperial Translation Office founded by Emperor Augustus was still in operation, and something similar was taking shape in the Papal administration. From the early fourth century, a very skilled band of translators was centred on Rome and its schools. They were philosophers and theologians who took translation from what was going on in Greek as necessary to their enterprise. Among the most important of these are the philosopher Marius Victorinus (*c.*275ï 362), Rufinus (?340ï 416)ð an enthusiast for Origen, who had a famous quarrel with Jerome, the philosopher Marius Mercator (*c.*400ï 50), and a large number of anonymous churchmen.

The Christian tradition culminates in the work of St JEROME (342ï 419/20), whose Vulgate dominated biblical scholarship until the Reformation and is only now being displaced as the official version of the Catholic Church. Jerome is known as a first-class if somewhat rigorist and quarrelsome theologian, probably the most brilliant scholar of his time. He translated widely from contemporary Greek writers in a fairly classical style. His own thought on translation as expressed in letters and prefaces follows classical rhetorical precedent very closely. But his Biblical style harked back to the early Christian literal style. He seems to have been the first to use truth *(veritas)* as a critical concept. His first concern being accuracy of the source text, he set about producing a critically accurate Greek text for the New Testament and, once this was established, he revised the traditional Latin lightly. For the Old Testament he went to the Hebrew, actually asking a friendly rabbi to guide him through the Hebrew text *(hebraica veritas).* Jerome cast doubt on the Old Testament books extant in Greek only, an attitude later to be taken up by Luther. But even Jerome soon ran into trouble. The correspondence between him and Augustine is peppered with St Augustineôs warnings about religious innovation and pastoral difficulties caused by ócha ngingô familiar texts. To this, Jerome replies that God is on the side of the scholar (Kelly 1975).

Roman translation comes to an end and medieval translation begins with Manlius Anicius Severinus BOETHIUS (AD 480ï 524). He is most famous for his *De consolatione philosophiae,* which had a profound influence on the Middle Ages. Boethius is at once last of the classical Romans and first of the Medievals. He lived during a period very much like our own, in which the social shape of the world was changing fast and political, intellectual and religious norms were being transformed. He intended to leave Latin versions of most of the great philosophers, so that when the world came to its senses, civilization could be rebuilt. Boethius is notable for his uncompromising espousal of literality. Though his stand owes much to Jeromeôs ideals of truth in translation, he harks back to the medical translators of the time of Cicero. Their literality had been condemned by Cicero and his kind, but their rhetorical training had made them aware that different topics demanded different styles, and that this spilled over into translation (Chadwick 1981:123ï 41).

The Middle Ages (fifth to fifteenth centuries)

Principles of Latin translation

In practice, Jeromeôs method of translating the Bible proved more influential than the methods he used, and advocated, in other types of translation. Together with Boethius, he set the tone for translation into Latin. Literary translation with its rhetorical, poetic imperatives had disappeared, and translation was now in the hands of philosophers and theologians. And as scientific language lends itself naturally to Platonist ideals, the goal soon became truth in Senecaôs sense: conformity between language, concept and thing. Literal translation was generally seen as the way to truth, though there were a few protests from those trained in ancient rhetoric, for example Pope Gregory the Great.

As the Western Roman Empire crumbled, the sense of urgency in the work of Boethius continued to grow. Cassiodorus (?480ï ?550), a Roman senator, founded the Vivarium, a monastery specializing in philosophical and

theological translation from Greek. He intended to carry on Boethiusô work, as far as it was possible. The main peculiarity of the work done in the Vivarium was its anonymity. The best known of the named translators of the period is Dionysius Exiguus (d.556), who was on the fringes of the Vivarium and who specialized in contemporary theology (Berschin 1988:74ff.). The most pressing task of Latin translators remained that of keeping in touch with the Greek East, which, as yet, had not suffered the social collapse of the West. The language of the Church Councils was still Greek: the various collections of Council minutes provide a record of the translation work that kept the Western Church in contact with the East.

A Greek monastery whose task was to liaise with Constantinople is attested in Rome in AD 649. Notable translators include Pope Zacharias (741ï 52), who translated Gregory the Great into Greek, and John Scotus Erigena (c.810ï c.877) whose *Periphysion* was at the centre of the Pseudo-Dionysian tradition in the West. Until the ninth century, Ravenna and Naples were centres of Greek studies with well-known schools of translation. Ravenna was particularly active in liturgical work. And until the thirteenth century, the Greek community of Sicily were active in administrative and religious translation; Sicily was still largely a Greek community ruled by speakers of Latin (Weiss 1950). Because there was a Greek presence in every part of the north coast of the Mediterranean, we find translation in Spain, for example the *Vitae Patrum graecorum* translated by Paschasius in 570 and *De ortu et obitu Patrum* translated by Isidore of Seville, both from Greek originals. Merovingian and Carolingian Gaul had a fund of expertise in Greek too, necessary for maintaining close diplomatic relations between France and the East, including marriage alliances.

One of the most important figures in the ninth century was the papal librarian, Anastasius Bibliothecarius (? 800ï ?879). His major translations revolve around the councils of the ninth century and the increasing tensions between East and West He also did some translation of theology. He was known as a skilled translator, but his work does tend towards literality, without however doing violence to Latin style. He is also noted for a number of letters on translation practice (Kelly 1975). Translation of Greek conciliar documents ends about the fifteenth century with the final hardening of position, when the West withdrew its monasteries from Constantinople. The last of this stream of translators was Cardinal Bessarion (1403ï 72), a delegate of the Greek Church who changed sides and finally settled in Venice in the early fifteenth century. There was also some attempt at translation from vernacular languages into Latin during that period. The *Salic Law*, for instance, began as a German text in the ninth century, and was then translated into Latin. It underwent a number of retranslations back and forth after that.

By the eighth century, the Muslims had created a brilliant civilization with a number of schools and research centres at Baghdad, Basra, Toledo, Seville and Sicily. Through contact with the Greek world, they instituted an important programme of translation from Greek philosophy and physical science into Arabic (see ARABIC TRADITION). These translations were then commented on by a large number of scholars including Averroes, Avicenna, Algazzali and Alfarabi. Beginning in the eleventh century, philosophers and scientists from the West worked and studied in the Muslim East and came back with Latin translations of the Arabic versions of Greek philosophers, and of Arabic commentaries on them. The Arabs, at this point, were known primarily for advanced medicine. The substantial translation movement from Arabic into Latin was initiated by Constantine the African, who, late in the eleventh century, settled in the monastery at Monte Cassino after studying in North Africa. He specialized in the medical works of Galen. Constantine was followed by Bishop Alfanus of Salerno, who extended the field to Pythagoras, Plato, Aristotle and Hippocrates. During the twelfth century, most scientific and philosophical translation from Arabic into Latin was done in Spain and southern France. There arose a general pattern of cooperation or even collaboration between Christian and Arab. This was at the root of the formation of the School of Toledo, supposedly founded by Archbishop RAYMOND (1125ï 52). The best-known translators of this group worked under Raymondôs successor, Archbishop John, for example

Dominicus Gundisalvi, John of Seville, GERARD OF CREMONA (*c.*1114ï 87), Peter of Toledo, all of whom translated Aristotle and the Arab commentators, Averroes and Avicenna (see SPANISH TRADITION). There were many translators working outside Toledo, for example HERMANN OF CARINTHIA, Plato of Tivoli, Adelard of Bath, and Michael Scot; the latter was working as late as 1217. A couple of Latin versions of the Quòrŭ were also prepared during this period.

Aristotle and other Greek philosophers were introduced into the universities of the twelfth and thirteenth centuries through Latin versions of the Arabic translations. Jourdain (1843) gives a full list. Inevitably, the incursion of Aristotle in Arab dress caused intense disquiet in orthodox circles, and Aristotle was banned in several major places as a pagan influence. Aristotelians replied by translating directly from the Greek texts. The greatest of the twelfth-century translators from the Greek was James of Venice *(fl.* 1125ï 50). He was responsible for completing the Latin version of Aristotleôs *Organon,* the *Physics*, *Metaphysics, De Anima,* and *Parva Naturalia.* The only Latin versions of Plato came from Henricus Aristippus, whose *Meno* and *Phaedo* appeared in the late 1150s.

Two northerners stand out as important translators of this period. Robert Grosseteste, bishop of Lincoln and probably first chancellor of Oxford, translated the *Nicomachean Ethics* (?1246) and the *De Caelo.* He also translated a number of Greek commentaries on Aristotle, particularly those of Simplicius. Even more important was the Flemish Dominican, WILLIAM OF MOERBEKE (?1215ï 86), who revised a number of the known translations of Aristotle and added to the Latin canon the *Politics* and the *Poetics.* Among the Greek commentaries of Aristotle, he translated Alexander on the *Meteorology* and the *De sensu,* Ammonius on the *De interpretatione,* Simplicius on the *Categories* and the *De Caelo,* and Themistius on the *De Anima.* In the Dominican schools of philosophy and theology, the Moerbeke versions replaced most others (DôAlverny 1982).

The Renaissance (fourteenth to sixteenth centuries)

In translation as in other matters relating to classical traditions, the Renaissance was a time of rethinking, not a time of discovery of the past. Because literature was óphilosophy joined to eloquenceô as Cicero had taught, Renaissance translation theory followed Ciceronian norms, and Horaceôs *Ars Poetica* (134ï 5) suffered a radical rereading, cf. Ben Jonsonôs translation:

> For being a poet, thou maist feigne, create, Not care, as thou wouldst faithfully translate, To render word for word.

In principle, literality here precludes fidelity: in Horaceôs original the distinction is not as clear cut.

Humanist translation begins in the great mercantile states of fourteenth-century Italy, in particular Florence and Venice. From the beginning of the fourteenth century, these cities welcomed Greek scholars fleeing the Turkish advance into the Byzantine Empire. They encouraged them to set up schools and built a classical culture around them. For the translator, patronage was essential, because it made possible the building of great libraries and the financing of scholarly searches of medieval libraries for classical manuscripts, both Latin and Greek.

One of the most important schools was that founded by Manuel Chrysoloras (1350ï 1415) in Florence. Because such schools were essentially philosophy schools with high respect for rhetoric, the translators coming from them were basically philosophers. The first Humanist version of Aristotle was by Leonardo Bruni Aretino (1369ï 1444), whose 1423 version was prefaced by a pugnacious updating of Ciceroôs translation principles (Kelly 1979:83). It was first printed in 1498. He also translated some Plato, the history of Xenophon, and the sermons of Basil the Great. In the 1460s, Marsilio FICINO (1433ï 99) made what was to remain the basic Humanist Latin version of Plato. It was first printed in 1482. Other translators of Plato and Aristotle included Georgio Valla (1430ï 99), Theodore Gaza (1400ï 78) and Angelo Poliziano (1454ï 94). Translators of philosophy also translated medicine and science, often printing Latin and Greek on facing pages. Both Galen and Hippocrates were translated by Nicolo da Reggio (1280ï 1350). As the Humanist movement

spread outside Italy, so did translation from Greek. One of the best-known translators of this early period was the Englishman Thomas Linacre (1460ï 1524), who specialized in Galen and prepared the ground for medical training in England.

Technical and literary translators were often the same people, as stylistic training did not privilege one genre over another. As well as the philosophical and religious texts mentioned above, Leonardo Bruni Aretino, for example, also translated Homer into Latin. Among this first wave of Humanists were Lorenzo VALLA (*c.*1405ï 51), Georgius Trapezuntius (1395ï 1472), and Poliziano, all of whom translated history, literature and the Greek Fathers.

Grammar and literary theory were of intense interest. Longinusô *On the Sublime* was frequently translated (Weinberg 1950; Costa 1985). It is essential to remember that, at first, Latin translation was embedded in the Middle Ages. By the 1520s the standard of Latin had become less reminiscent of the late medieval style found in people like Linacre or Thomas More (1478ï 1534). Most of the great vernacular translators, like £tienne Dolet (1509ï 46) and Melanchthon (1497ï 1560), produced Ciceronian Latin versions of Greek works. Publishers, like Froben of Antwerp and the Estienne family of Paris, flourished as editors, and even did some translation of their own.

This second wave of translators did not ignore science. Nor were they any more specialized than their predecessors. Typical of these Humanist scientists was Johann Hagen-but (Joannes CORNARIUS; 1500ï 58), Dean of Medicine at Jena. He was a prolific translator from the Greek. Cornarius is most famous as a medical writer, his translation of Hippocrates (1546) being his best known. Among his versions are the complete works of Basil the Great (1540), some Plato, some Galen and some Synesius. In mathematics, the BOETHIUS translation of Euclidôs *Elements* had several modern versions to compete with. The most important of these was that by Federico Commandino (1509ï 75), retranslated many times into modern languages. Commandinoôs works cover the whole range of Greek mathematics, including the *Conics* of Apollonius of Perge (1566), some Archimedes and some Ptolemy. Another influential translator of mathematics was the German Jesuit, Christophe Clavius (1537ï 1612). His Euclid appeared in 1574 and was followed by various books on calendar reform. By 1600, practically the whole of Greek science and medicine had been translated into Latin.

At a time when most poets were *poetae utriusque linguae* (ópoets of both languagesô), translation between the vernaculars and Latin became very common. It began in the time of Francesco Petrarch (1304ï 74), himself both translator and translated. As Italy was the centre of European culture, this sort of translation came about pretty casually as a compliment paid by one writer to another. Leonardo Bruni Aretino, for instance, translated Boccaccioôs *Decameron* into Latin in about 1400. Probably the most influential translations were those of Machiavelli, done in the 1560s by SylvestroTegli (fl. 1590).

In England, Bartholomew Clerke (?1537ï 1609) translated Castiglioneôs *Il Cortegiano* into Latin, with a series of prefaces illustrating how England had come of age. At that time, hardly any English literature had been translated into Latin, apart from religious literature: there was some Chaucer translated by Sir Francis Kynaston. There is a full discussion of this issue in Binns 1993. France, however, translated its poets freely, in particular the poets of the Pl®ade. Most of the translators remain anonymous. There was little activity of this type elsewhere in Europe (Briesemeister 1985).

The Bible

Of more immediate interest, because of its polemical value, was Bible translation. The Humanists did have considerable qualms about the quality of the Latin in the Vulgate and there were well-founded doubts about the Greek text. Erasmus (*c.*1466ï 1536) published a Greek text of the New Testament with his own Latin version in 1519. There followed a Latin version by Santi Pagnini (1528) which remained studiously neutral and literal. His Old Testament was done from the Hebrew, not the Greek. The next Latin version of the Bible, by Sebastian M¿nster of Basle (1535), was in better Latin: he took the Old Testament from

the Hebrew and reprinted the Erasmus New Testament. These literal bibles lost ground before the Zurich bible of 1543, a squarely Protestant version edited by Leo Jud. In 1551 another Reformer, Sebastian Castellio, produced a bible in almost classical Latin. The most important of the Latin bibles was by Theodore de B¯ze, successor to Calvin. Though a bible of immense scholarship, it soon acquired a reputation for twisting the biblical text to the dictates of Calvinism. The last of the Reformation Latin bibles was that of Tremellius and Junius (1571). Among Latin versions of minor interest is the New Testament in verse by John Bridges, Bishop of Oxford (1620).

The Age of Reason (1600ï 1750)

In general, Humanist norms of translation remained in vogue, and translation into Latin was spared the excesses of the free translations current in France and England. This period is also notable for the appearance of bilingual Latin dictionaries. In England, one of the most extensive was by Adam Littleton, which included an English-Latin section. Similar dictionaries came out in other European countries. There were also a series of verse dictionaries, following in the tradition of the Humanist stylistic handbooks or *Elegantiae.* They culminated in Fran-ois No±lôs *Gradus ad Parnassum* (1755).

Technical translation

To a large extent, the ancient Greek writers were still relevant. Euclidôs *Geometry* was translated several times: in England in 1650 by Isaac Barrow, Professor of Greek and then Mathematics at Cambridge, and in 1703 by David Gregory, a member of Newtonôs circle. John Wallis, a member of the Royal Society, translated Archimedes in 1676. There were many versions of Hippocrates, most of them anonymous. The best known was made in 1717 by John Freind, a Royal physician, plainly for the instruction of medical students.

As an important centre of publication, free of censorship, Amsterdam had its own group of jobbing translators. These were not bound by any law of copyright, and translated all the latest work in all disciplines. Geneva seems to have had a similar group of scientific translators, and there was always the unemployed university graduate willing to freelance anonymously. But the most important translations came from practitioners who saw translation as part of their job of publicizing the latest theories and research. Frans van Schooten, who translated Descartesô *G®om®trie,* is a good example.

As vernacular languages began to compete with Latin, translation into Latin took on a rather desperate importance. There is a whole range of innovative works in alchemy, for example the works of the mythical ôBasil Valentineô, that began life in a vernacular and gained an international reputation in Latin. Partington (1961) gives lists of significant translations. Scientists began writing in their own languages in the seventeenth century, with consequent difficulties for international distribution. Henry Oldenbourg, the Secretary of the Royal Society, established a custom of translating all foreign correspondence into Latin for publication in the *Philosophical Transaction,* and kept a watching brief over the standard of Latin in Continental translations of work from the Royal Society.

Pirating was a problem. To overcome it, Descartes had one of his friends, the Duc de Luynes, translate his French works for international distribution. His English contemporary, Robert Boyle, after being translated without his permission by translators working for de Tournes of Geneva, arranged to be published simultaneously in English and Latin through Oxford presses. His example was followed by the philosopher Thomas Hobbes and later by Isaac Newton, on the rare occasions when Newton published in English. All of these authors kept very strict control over their translators. Newtonôs translator was a pupil, Samuel Clarke, who is also notable for an important Latin version of Rohaultôs *La physique* (1697), which became the prescribed text for physics at Cambridge.

After 1700, scientific translation into Latin became sporadic. At times, it was necessary, and Leeuwenhoekôs Dutch books on the microscope were translated for the international market as were books on diet by the Scottish physician George Cheyne. Translation of scientific material into Latin ceased about 1750.

Religious translation

What religious translation there was during that period tended to remain technical. True, there were versions of the Anglican *Book of Common Prayer* and of the Lutheran Service, and Latin versions of vernacular spiritual writing found their way into the Catholic breviaries. But more typical of the period was the immense Old Testament with a Latin translation facing the Hebrew text by Charles Houbigant (1686ï 1783), Franceôs finest Hebraist (1753). This is a study aid for the Old Testament containing commentary, translation and a justification of Houbigantôs methods.

Literary translation

The bulk of translation into Latin was in verse following strictly classical norms, and some very fine work was carried out. There were few Latinists of any note who specialized in translation, and most recognized poets tried their hand at Latin verse.

France is relatively typical of the Continental pattern. Training in Latin composition and translation was in the hands of the Oratorians, the Jesuits and the universities. A favourite author was La Fontaine, whose *Fables* were translated in full by the Oratorians, Modeste Vinot (1672ï 1731), Pierre Tissard (1666ï 1790) and Jean-Baptiste Giraud (1702ï 76). Tissard and Vinot also translated Malherbeôs Ode on Louis XIIIôs siege of La Rochelle (Lallemand 1888). Between 1669 and 1700 there was a steady stream of Latin versions of Nicholas Boileau-Despreauxôs satires and letters. Notable among the otherwise obscure bunch of translators are Charles ROLLIN (1661ï 1741) and Michel Godeau (1656ï 1736), who had both been rectors of the Sorbonne. Fénelonôs *Télémaque* was translated several times into Latin late in the seventeenth century, the most famous version being that of Etienne Viel (1737ï 87). Another version worth mentioning is that by Joseph-Claude Destouches (1764; see Vissac 1862). The rise of philology as a discipline in Germany was reflected by a spate of original composition, with a few lyrics by such as Goethe being translated into Latin.

The task of assessing the extent of translation into Latin in England is complicated by the immense Latin production of recognized poets like Abraham Cowley. There are many passages translated from English or other languages in these Latin poems. Andrew Marvell also translated much of his own English work into Latin. As translation was accorded more respect then than it is now, translated pieces appear in the collected works of recognized Latin poets like the Scot John Leech, who lived in the first half of the seventeenth century. The major poet translated during that period was John Milton. A certain William Hogg translated a large proportion of Miltonôs major poetry into Latin in the 1670s and 1680s. This included *Paradise Lost, Comus, Lycidas.* Other translators of Milton included Thomas Powerð a mathematics don at Trinity College in Cambridge; a translator known only as J.C.; and a Mr Bold. John Drydenôs *Alexanderôs Feast* was translated by George Bally in 1753 and his *Absalom and Achitophel* was translated by George Atterbury, later Bishop of Rochester, and Francis Hickman in 1682, and by William Coward, a somewhat notorious physician, in 1723. During the eighteenth century, Alexander Pope was widely translated, his *Essay on Man* and *Essay on Criticism* appearing in several versions. Among the translators of that period are the poet Christopher Smart, who translated *Ode for Music on St Ceciliaôs Day* in 1743, and Usher Gahagan, a classicist who went into coining (i.e. casting counterfeit coins of uncertain weight) after translating the *Essay on Criticism* in 1747, and ð between his conviction and executionð translated Popeôs *Temple of Fame* and *Messiah* in Newgate Prison. Among continental translators is the Dutch classicist, Gotlieb Am-Ende, who translated the *Essay on Man.* Milton remained popular well into the eighteenth century and was translated in 1741 by Joseph Trapp, who had made his name in translations from classical languages, and by William Dobson, whose *Paradise Lost* came out in 1750.

1750 to the present

Paradoxically, as Latin ceased to be an international language and became a learned recreation, classicists came to know more about Roman composition techniques. Thus, as in classical times, translation into Latin was

governed more by ancient rhetorical practice than by contemporary translation theory.
Because Latin remains a working language for the Roman Catholic Church, translation is a fact of administration, particularly in the day-to-day running of diplomacy, and the Church at large. There is also some translation done for liturgical purposes, particularly in the compilation and revision of the Roman Breviary, as well as some translation of the Bible into Latin, most of it unofficial. A short-lived version of the Psalter (1945) was even used in the Breviary for about 25 years.

Literature
Bradner (1940) gives a fairly complete list of anthologies of Latin poetry from English sources, without systematically noting which anthologies published by the English Public Schools (particularly Eton and Westminster), Oxford and Cambridge admit translations. Translations gradually displace original work in the *Musae Etonienses* (1755, 1795) and the *Lusus Westmonasterienses* (1863ï 67). From the universities, the *Anthologia oxoniensis* (1846), contained a very large proportion of translations, the last nineteenth-century edition (1899) was almost entirely translations. Its Cambridge counterpart, *Arundines Cami* (1841) consisting entirely of translations, went through six editions in 25 years. The prefaces of these anthologies are important statements of principle. Most classicists of any importance can be found among the translators published.
Perhaps the greatest of nineteenth-century English translators into Latin was George Lyttelton, Fourth Baron of Frankley (1817ï 76), known for translations covering most English poets of the seventeenth and eighteenth centuries. The French Latinistsô fascination with Boileau lasted until well into the nineteenth century, with versions of the *Art po®tique* being published in 1820 by J.A. Chambonnet and in 1822 by J.J.Laval, and versions of *Le Lutrin* in 1846 by Dalidou and in 1824 by Laval.
In the twentieth century, translation into Latin has become more and more of a learned game, typified by the *Liber quintus Odarum Q. Horati Flacci* (Horace, Odes V), translated by A.E.Godley, Ronald Knox, Rudyard Kipling and others in 1920. This is a collection of Latin versions of poems by Kipling, with a preface satirizing the classical profession. Other noteworthy translations of this type are Alexander Lenardôs *Winnie ille Pu* (from the English original by A.A.Milne, translated 1961), Carruthersô *Alicia in Terra Mirabili* (translated 1967) and *Domus in Angulo Pui* (from the English original by Lewis Carroll), and L.G. Kellyôs *Prorsus Taliter* (from the English original by Kipling, translated 1985). On the continent, Auguste Hauryôs excellent Latin version of St Exup®ryôs *Le Petit Prince* appeared in 1961. But in Germany, as in Britain, the preference is for verse translation, usually short lyrics. These follow the great philological tradition of German universities, filtered through the Romantic movement of the late eighteenth and early nineteenth centuries.
One important development in the early twentieth century is the rise of composition clubs, where a passage is proposed for a meeting, and the members gather to discuss their versions.
The retrenchment of classical studies after World War Two occasioned various measures. The most important was the founding of periodicals such as *Latinitas* in Rome, *Vita Latina* in Avignon, and *Hermes Americanus* in Danbury, the United States, all of which contain translations. Antonio Bacci, one of the best Latinists in the Vatican, worked on coining Latin words for twentieth-century innovations; his dictionary came out in 1963.
For the moment, translation into Latin remains the property of the enthusiastic Latinist, but anthologies which contain Latin translations continue to be published.

Further reading

DôAlverny 1982; Berschin 1988; Binns 1990; Bradner 1940; *Cambridge History of the Bible* 1961; Chadwick 1981; Jourdain 1843; Kelly, J.N.D. 1975; Kelly, L.G. 1979; *Oxford Classical Dictionary* 1970; Vissac 1862; Wardman 1976; Weiss 1950; Williams 1968.

LOUIS G.KELLY

Biographies

BOETHIUS, Manlius Anicius Severinus (*c.*480ï 524) came from a senatorial family

that had become Christian quite early. Following a distinguished public career under the Ostrogothic emperor Theodoric, Boethius was imprisoned on trumped-up charges and died under torture in 524. The intellectual climate of the Middle Ages can be said to have been born of his Latin translation of Aristotle, begun early in his career. His well-known translations include most of Aristotleôs *Organon,* Porphyryôs *Isagoge,* and the *Geometria,* a rather free translation of Euclidôs *Elements.*

CICERO, Marcus Tullius (106ï 43 BC) was born at Arpinum to the south-east of Rome. He was known as one of Romeôs finest lawyers, and rose to the post of consul but was murdered in 43 BC on the orders of the First Triumvirate (the political alliance of Caesar, Crassus and Pompey). Cicero is one of the few Roman authors whose work is almost entirely preserved. Although only a few of his translations from Greek remain, his discussion of translation in *De finibus honorum et Malorum* and in the *De optimo genere oratorum* had a formative influence on translation practice for the next 2000 years.

CORNARIUS, Joannes; Johann Hagenbut (1500ï 58). Cornarius studied Greek and Latin under Mosellanus and qualified in medicine at Wittenberg in 1523. He spent the next few years locating ancient medical books. Cornarius became Professor of Medicine at Marbary and then at Jena, but he is best known as the translator of Hippocrates and Galen.

FICINO, Marsilio (1433ï 99) was born near Florence and became leader of the Platonist Academy in Florence. He was ordained priest in 1423. Ficino attempted to harmonize Greek philosophy and Christianity and translated Hesiod, Plato, Plotinus, Porphyry, Proclus, and Pseudo-Dionysius.

HERMANN OF CARINTHIA (twelfth century). Probably the most important translator from Arabic into Latin during that period. He studied at Paris or Chartres, then learnt Arabic in Spain, and is most noted for his translations of astronomy and mathematics.

St JEROME, Eusebius Sophronius Hieronymus (*c.*342ï 420) was born of Christian parents at Strido, Dalmatia, and went to school in Rome. There, his teacher was the great grammarian, Aelius Donatus. In 365 he was baptized and began studying theology at Trier, then second capital of the Western Empire. After going to a hermitage in the Syrian desert in 374, he was ordained priest at Antioch, and then, following the ancient Roman tradition, he studied at Constantinople under the Christian teachers, Gregory of Nazianzen and Gregory of Nyssa, two of the greatest of the Greek Fathers. On his return to Rome, he attracted the notice of Pope Damasus and in 382 became his private secretary. Between 380 and 420 he produced a huge number of miscellaneous translations covering Church administration, monastic rules, theology, and letters. He is best known for his Chronicles of Eusebius (380), works of Origen (381ï 90), and the Vulgate (383ï 406). The latter, partly a revision of the *Vetus Latina,* partly a retranslation from the Hebrew parts of the Greek Septuagint he considered uncritical and unsatisfactory, was undertaken at the direct order of Pope Damasus.

LIVIUS ANDRONICUS (?285ï 204 BC), a Greek from Tarentum in the south of Italy, was brought to Rome as a slave in 272 BC. When he was freed from slavery, he set up as a teacher. In about 250 BC he made a Latin version of Homerôs *Odyssey*, which was still being used as a textbook a couple of centuries later. For the Roman Games of 240 BC, celebrating the end of the war with Carthage, he composed the first Latin comedy and tragedy by lifting his material from famous Greek dramas.

ROLLIN, Charles (1661ï 1741) was known primarily as an editor of classical texts, in particular Quintilian. He was appointed Chair of Rhetoric at the College du Plessis in 1683

and in 1687 took up the Chair of Rhetoric at the College royal de France. Rollin quickly became known as a supporter of the Jansenists. The Jesuits blocked his appointment to the Sorbonne until 1715. He was appointed rector in 1720. His most famous work is *Trait®des £tudes*, published in 1726, and he was known for his Latin translations of contemporary poets.

VALLA, Lorenzo (*c.*1405ï 57) was born at Piacenza. A wandering scholar who finally settled down as Papal secretary, canon of the Lateran Basilica, and professor at the University of Rome, he translated a wide range of Greek authors into Latin and wrote a number of important biblical commentaries. He is particularly important for his research into Latin style.

WILLIAM OF MOERBEKE (*c.*1215ï *c.*1286) was born at Moerbeke, in present-day Belgium. He joined the Dominicans and spent some considerable time in Greece. At the request of Thomas Aquinas, he translated the major works of Aristotle and his commentators into Latin. He is also reputed to have translated some Proclus, Hippocrates, Galen and Greek mathematicians.

LOUIS G.KELLY

Latin American tradition

Like Latin America itself, the history of translation in the subcontinent is both uniform and diverse. This is a reflection of the basic cultural unity which grew out of that paradoxical merging of the Hispanic with the indigenous. Indeed, the most representative figure in Latin American translation, Malinalli Ten®pal, is a veritable symbol of this cultural mix. Better known as MALINCHE, this controversial Aztec woman was among the first interpreters on the American continent to contribute to the process through which the peoples of the so-called New World enriched the knowledge and ideas of the Old.

Discovery and conquest (1492ï 1533)

When Columbus first set foot in America he was faced with about 1,000 languages from around 133 language families. The main ones were Aztec (with over 20 dialects) in Mexico and North and Central America; Maya-Quiche and Nahuatl in Mexico and Central America; Chibcha on the Colombian plateau; Carib in the Antilles and Venezuela; Tupi-Guarani in Paraguay, Uruguay and northern Argentina; Aymara and Quechua in Ecuador, Peru and Bolivia; and Araucan in Chile. Despite the lack of historical evidence, there can be no doubt that substantial contact between the various tribes took place, which in turn implies the existence of interpreters.

Interpreters were widely used from the very beginning of the Conquest, since the Spanish authorities and the Native Americans had no understanding of each otherôs languages. Indirect evidence can be found in the large number of terms by which interpreters were known, such as *lenguas, lenguaraces, farautes, trujumanes* and (in the case of Nahuatl) *naguatlatos.*

Of course the Spanish monarchs took great pains to encourage their new subjects to learn the European language, issuing a stream of edicts to the effect that the Native Americans should be taught to read and write in Spanish. A 1550 law, for example, ordered sextons to teach the language to native children. However, such commands fell on deaf ears, both during this and later periods, because the evangelization process was carried out in the indigenous languages. The situation remained unchanged even when a 1770 royal edict, issued against the wishes of the missionaries, outlawed the Native American languages.

Thus in practice the indigenous languages continued to be the vehicle for evangelization and oral contact, while Spanish (or Latin) was invariably used for written documents. The oldest translations printed on the American continent areð not surprisinglyð religious works: in Mexico, *Breve y m§s enjundiosa doctrina cristiana en lengua mexicana y*

*castellana*ô, and in Lima, a similar doctrinal text in Spanish, Quechua and Aymara.

The interpreters

It was appreciation of the important role interpreting would play in the Conquest that led Columbus to take two interpreters on his first voyage: Rodrigo de Jerez had spent some time in Guinea, while Luis de Torres supposedly spoke Hebrew, Chaldean and Arabic. They were obviously unable to use their foreign languages on the American continent. This initial experience made the colonizers aware of the need to train interpreters, and Columbus took 10 natives back to Europe precisely so that they could acquire knowledge of the Spanish language and culture, a policy he maintained throughout future voyages. On his return to America, Columbus was accompanied by two interpreters, Alonso de C§ceres and a young boy from Guanahani (the Bahamas) who was given the name Diego Col· n.

Subsequent expeditions followed the same pattern. In 1499 Alonso de Ojeda, Juan de la Cosa and Amerigo Vespuccio took captives to serve as *lenguas* (literally, ótonguesô). Ojeda actually married his native interpreter and guide, Isabel. In 1518 Juan Grijalba took two natives to Yucat§n as interpreters, Julianillo and Melchorejo, who had been captured the previous year by Captain Francisco Hern§ndez de C· rdoba. Melchorejo also accompanied Cort® on his first visit to Yucatan, along with another native called Francisco. Natives were captured along the Venezuelan coast by Admiral Vicente Y§¶ez Pinz· n and taken to Santo Domingo for service as interpreters on future expeditions. Thus the first generation of Latin American interpreters were mainly natives who were captured and then taught Spanish. However, mention should also be made of those Spaniards who arrived on the early voyages and for various reasons ended up living among the indigenous tribes. Several of these eventually acted as interpreters, some after being recaptured and pressed into service, others reuniting voluntarily with the conquest group. Whether Native American or Spanish, these pioneering interpreters played an important part in the initial encounter between the two cultures.

Central America and the Antilles

It is reasonable to assume that interpreters were as important to Cort® as the warriors from Tlaxcala and the other allies who eventually enabled him to conquer Mexico. Bernal D²az de Castillo (Rosenblat 1990:78ï 9) mentions that Cort® employed as many as three interpreters at one time: he would speak in Spanish to Aguilar, who would then translate into Maya for the Yucatec natives; MALINCHE would interpret from Maya into Nahuatl for the Mexican tribes; and Orteguita, a Mexican boy, would check whether Malincheôs words corresponded to what Cort® originally said.

Aguilar (whose full name was Jer· nimo de Aguilar) was a Spanish clergyman who survived Juan de Valdiviaôs shipwrecked expedition in 1511 and was taken captive on the island of Cozumel, where he lived with the Mayas for eight years before being freed by Cort®; from there he accompanied Cort® as his *lengua* throughout the Mexican conquest campaign.

MALINCHE (also known as Malintzin and Do¶a Marina) was born in a village near Coatzacoalcos. As a girl she was sold to slave traders and ended up in Tabasco, where she formed part of a group of 20 women given away to Cort® in 1519. One day, when Aguilar was unable to understand the language of some Mexican natives, Malinche started to converse with them, and between them they managed to establish communication with the natives, Malinche translating from Nahuatl to Maya and Aguilar from Maya to Spanish. This prompted Cort® to promise Malinche her freedom in return for her acting as his interpreter and secretary. She became much more than thisð his companion, adviser, secret agent, and the mother of his child.

Mexico, Santo Domingo and Cuba were the centres of gravity for the Conquest. From these positions numerous expeditions set off to the south and the north. Esteban Martin, the interpreter for Ambrosio Alfinger, who was the Santo Domingo agent for the Welser bankers from Germany, was sent to Coro (in Venezuela) with 20 men in 1529. Juan Ortiz, a Sevillian who was captured by the cacique Hirrihigua (or Ucita) at the age of eighteen and spent more than ten years with the natives,

became Hern§n de Sotoôs interpreter in the Florida and Texas campaigns up to 1542. Estevancio, the first known black interpreter in the Spanish-speaking world, sailed from Cuba for Florida in 1527 with P§nfilo de Narv§ez.

Peru and the rest of South America

In comparison with the Mexican campaigns, interpreters did not make such a deep impression on the Peruvian conquest. They did, however, play a vital role in the negotiations between the Inca Atahualpa and his counsellors on the one hand, and the Spaniards Francisco Pizarro, Hern§n de Soto, Diego de Almagro and company on the other, negotiations which led to the Cajamarca ambush in 1532 and the execution of the Inca chief a year later. Among the interpreters about whom concrete information exists, pride of place goes to Felipillo (or Felipe) and Martinello, two young natives who accompanied Pizarro and Almagro on their various expeditions to Peru. Born on the island of Pun§, Felipillo learnt Quechua in T¼mbez from natives who spoke it as a second language, picked up Spanish from listening to soldiers, and was then takenð along with Martinelloð to Panama by Pizarro. All historians agree that the interpreting provided by Felipillo of the conditions demanded of Atahualpa (recognition of the Church, the Pope and the Spanish monarchs) was far from faithful: indeed, the message was deliberately rendered in a manner offensive to the Inca king because Felipillo belonged to a rival tribe and was having an affair with one of Atahualpaôs concubines.

Another colourful character was a Spanish soldier called Barrientos, a rogue and a thief who was condemned by Pizarro to be whipped and have his ears cut off. Disfigured, he fled southwards to northern Chile, which was then part of the Cuzco empire, where he lived with the natives. Diego de Almagroôs expedition found him transformed into a bearded native and used him as an interpreter and intermediary.

Equally interesting was Francisco del Puerto, known as Paquillo, the first white interpreter in the River Plate area, where he arrived in 1515 with the explorer Juan D²az de Sol²s. He spent ten years as a prisoner of the natives before being commissioned as a guide and interpreter for Sebastian Caboto. In 1526 he fell out with Gonzalo N¼¶ez de Balboa and, by way of revenge, together with the natives prepared an ambush in which several Spaniards were killed.

Among Portuguese interpreters the most famous figure is the adventurer Gonzalo de Acosta, born in Portugal in 1490. He participated from the beginning in the discovery and conquest of the River Plate area and acted as interpreter for Alvar Nu¶ez Cabeza de Vaca and Pedro de Mendoza.

Not a great deal is known about other interpreters in the southern part of the subcontinent during this period, but Arnaud (1950) mentions Antonio Tom§s, Enrique Montes, Melchor Ram²rez and Jer· nimo Romero as interpreters who were active in the regions around what are now Buenos Aires, Montevideo and Asunci· n.

The colonial period (sixteenth to eighteenth centuries)

Once the various Native American kingdoms had been conquered, one of the main obstacles to evangelization was the diversity of languages in Latin America. Catholic clergymen became aware of the need for a lingua franca which could function as an intermediary between Spanish and the multitude of native languages. By way of solution, missionaries began to propagate the use of ógeneral languagesô: by 1584 Nahuatl was spoken from Zacatecas to Nicaragua; by the end of the sixteenth century Quechua spread from Peru down to north-west Argentina and from southern Colombia across to Ecuador and the Upper Amazon; Chibcha (or Muysca) was employed throughout the Colombian plateau; and Guarani could be heard in Paraguay, the Rio Plate estuary and a large part of Brazil. Paradoxically, under the Spaniards Nahuatl and Quechua covered a greater expanse of territory than they had at the peak of their own respective empires.

However, leaving aside the necessities of daily communication, it must be pointed out that right up to the end of the colonial period the native languages were neglected by the Spanish authorities, an attitude which resulted in the loss of texts and translations of immense

value, not to mention linguistic studies carried out by (among others) Jesuit, Franciscan and Hieronymite missionaries. In fact, since it was inconceivable that the sacraments of the Catholic Church be administered without a minimum of understanding of the basic articles of faith on the part of the convert, and since it was equally unacceptable that confession (for example) be undertaken through interpreters, priests dedicated themselves to a deep study of the local languages and even wrote grammars and dictionaries as well as translating several religious texts, such as breviaries, missals, devotional material, chants and hymns. These documents later fell into disuse, adding to the long list of scholarly works on the Native American languages that were produced during this period and then lost to posterity.

Interpreters and translators

In the course of colonization interpreters acquired an increasingly specific role and status within the emerging Latin American society. According to the *Recopilaci· n de Leyes de los Reynos de las Indias* (Book II, Section XXIX; discussed in Gargatagli 1992), between 1529 and 1630 there were 15 decrees relating to interpreters, signed by Carlos V, Philip II and Philip III. The first of these, in 1529, classified interpreters as assistants of governors and judges and prohibited them from requesting or receiving jewellery, clothes or food from the natives. A 1537 law authorized natives to be accompanied by óa Christian acquaintanceô for the purpose of verifying the accuracy of interpretations. Professional status was achieved through the 1563 laws which fixed a salary according to the number of questions interpreted, determined working days and hours, and established how many interpreters should be allocated to each court. In addition, interpretersô obligations were specified in the form of an oath they had to take: óto interpret clearly and openly, without omission or addition, without biasô (*Recopilaci· n de Leyes de los Reynos de las Indias;* in Gargatagli 1992). Failure to fulfil such obligations meant that an interpreter could be accused of perjury and fined.

Similarly, Cobarruviasôs *Primer Diccionario de la Lengua* (1611) offers a fairly detailedð if somewhat idealisticð def inition of the interpreter, expecting not only accuracy but also óChristianity and goodnessô.

Translations

According to Leal (1979:19), in the colonial period ópeople read everything they could lay their hands onô. Given this appetite for reading, it was not likely that the circulation of books would be greatly affected by censorship or the activities of the Inquisition. A royal decree in 1531 forbade the exportation to the American continent of fictional works and of any text that impinged on the monarchôs prerogatives or that was on the Inquisitionôs blacklist. The Crown was particularly keen to ban books that dealt with the New World, and most especially those written by foreigners. Among the most persecuted were the six volumes of the *Histoire Philosophique et Politique des ®tablissements et du commerce des Europ®ens dans les deux Indes* by Guillaume Raynal, published in Amsterdam in 1770. But despite censorship this book appeared in 38 editions before 1830 and circulated from Mexico to the River Plate, both in the French original and in the 1784 Spanish adaptation by Almod· var del Rio.

Such translations, together with the relatively free circulation of all types of books, contributed to the establishment of Spanish as the lingua franca in Latin America. However, books tended to lead rather ephemeral lives in colonial America. There were several factors that worked against the production and publication (and therefore the translation) of literary works, such as the wars of independence, the exodus of entire families (both Spanish and native) and the destruction of libraries, convents and public buildings. Indeed, it should come as no surprise that books were difficult to preserve in the colonial period in the New World since relatively few documents survived this epoch in Spain itself.

The disappearance of so many valuable texts appears at first sight to be a paradox, given that printing presses were installed early on in Mexico (1535) and Lima (1583), and that universities were soon founded in Santo Domingo (1538), Mexico (1553), Lima (1555), Bogota (1580) and Quito (1586). But the determination of the authorities to control the written word at times reached fever pitch,

as when the First Council of Mexico ordered the confiscation of all books of sermons in native languages on the grounds that they contained translation errors, or when grammars and dictionaries were included in the lists of prohibited texts.
At the southern tip of the continent the Jesuits carried out intense intellectual activity in which translation always played a pre-eminent role. Two works, P.Nierembergôs *Diferencia entre lo temporal y lo eterno* and P. Rivadeneiraôs *Flos Sanctorum,* were translated into Guarani and printed in Paraguay. But when the Jesuits were expelled, nothing remained of the printing presses nor of the works themselves.
Many other valuable translations were made of European works, but perhaps even more important were the translations of texts from the disappearing Native American cultures. For example, Juan Badiano from Xochimilco translated into Latin a book of native herbal medicines, *Libellus de medicinalibus indorum herbis,* which had been written in Nahuatl by a native called Martin de la Cruz in 1552. Around 1530 Fra Bernardino de Sahag¼n produced, in Nahuatl and Spanish, the *Libros de los Coloquios* or *Pl§ticas,* which dealt with a series of religious discussions between Franciscan monks and Aztec sages. The same author led a team that wrote, in Nahuatl, the *Historia de las Cosas de Nueva Espa¶a,* which was based on the accounts of the old people in Tlatelolco and which Sahag¼n himself then translated into Spanishð a work that took a total of 40 years to complete and ran into 12 volumes. A similar translation by Fra Diego de Dur§n, *Historia de las Indias de Nueva Espa¶a y Islas de Tierra Firme,* was literally carried out from the Ram²rez Codex. Such translations provide Americanists with material as valuable as the Rosetta stone because they facilitate the reconstruction of an almost completely obliterated past.
There are no records of any translations carried out between Native American languages during this period.

Independence and after (1800ï 1950)

The nineteenth and first half of the twentieth centuries was a prodigious period for intellectual activity throughout Latin America. At first, having shaken off the shackles of the Spanish colonists, nineteenth-century writers and artists were searching for a new identity and tended to look to (non-Hispanic) Europe and North America for models to imitate. The political and intellectual leaders of the emerging nations on the subcontinent generally had the opportunity to travel abroad in their formative years and were accustomed to sharing their ideas with their counterparts from other cultures and languages. Given this context of cultural interchange, it is not surprising that translation was virtually a necessity in post-independence Latin American society, a fact borne out by the volume of translations and the status acquired by some translators.
With some notable exceptions, translations during this period reflect more the genius of the original writer than the creativity of the translator; in other words they tended to adhere closely to the source text. The predominant themes of the translated texts are related to politics, education, the theatre and literary matters, though religious and military topics also feature to some extent. Translation activity was greatly stimulated by the establishment of newspapers, literary journals, publishing houses and universities. French was the most commonly translated language at the beginning of the nineteenth century, with English gaining in importance later on. Italian and German also received attention, but fewer translations were carried out from Latin and Greek texts.
While the above-mentioned characteristics are to some extent shared by all the countries in the region, the true flavour of the period can only be fully appreciated by looking at some specific cases in more detail.

(a) *In Argentina,* various literary and drama societies, such as the Sociedad del Buen Gusto del Teatro (founded in 1817), translated and performed European works. Two of the republicôs presidents took measures which had a direct impact on translation activity: in the early part of the nineteenth century Moreno ordered schools to teach an expurgated version of Rousseauôs *Social Contract* (with the religious point of view eliminated); and

later on Sarmiento imported North American teacher trainers, along with a package of didactic materials. As in other countries on the subcontinent, the rejection of everything Spanish led to increased interest in other cultures, which in turn stimulated translation. In addition, the waves of immigrants arriving on Argentine shores tended to promote cultural interchange and, consequently, translation activities. The major figures in translation in Argentina during this period include Bartolom®Mitre, Leopoldo Lugones, Manuel Galves, Ricardo Rojas and Jorge Luis Borges. Mitre and Borges are also important for their theoretical reflections on translation.

(b) *In Chile,* the history of translation goes hand in hand with that of publishing. The first newspaper to be founded in the country, *La Aurora de Chile* (1812), disseminated the ideas of Rousseau and other foreign philosophers. Government action, such as the creation of the University of Chile in 1842, was also crucial in the promotion of translation. It was quite common that texts destined for pedagogical use would be adapted to the Chilean context rather than translated literally. In the first half of this period French was the source language of the vast majority of texts translated, partly because of the enormous influence of authors like Voltaire, Rousseau, Diderot and Abbot Raynal on the processes of emancipation and formation of the new nation. The principal figures in the field of translation in Chile include Valent²n Letelier and Jorge Lagarrigue, as well as Andr® BELLO who, though Venezuelan, carried out most of his intellectual activity in Chile. Special mention should also be made of Pablo Neruda for his translation of literary works, including his excellent version of *Romeo and Juliet.*

(c) *In Cuba,* this epoch really starts at the end of the eighteenth century with the creation of the *Papel Peri· dico de La Habana,* in which a translation of Pope appeared. This was followed by a string of translations of the leading works of the contemporary philosophical and literary schools, translations which soon began to acquire a special Cuban flavour. The list of distinguished Cuban translators is headed by Jos®Mar²a Heredia y Heredia, who was born in Mexico in 1803 and who translated Sir Walter Scott, Thomas Moore, Marie Andr®Ch®nier, Vittorio Alfieri, Jean-Fran- ois Ducis, Voltaire, Roch and Tytler, always enhancing the original text with his own creativity. In a similar vein, Gertrudis Gomez De Avellaneda (1814ï 73) translated the works of Victor Hugo, Lord Byron, Lamartine and Augusto de Lima into Spanish, Other notable female translators in nineteenth-century Cuba include Aurelia Castillo De Gonzalez and Mercedes Matamoros, whose translations included Byron, Ch®nier, Moore, Goethe and Schiller. In the fields of education and science, the major figures were the brothers Antonio and Eusebio Guiteras Font, Esteban Borrero Echevarria and Jos®Del Perojo (who was the first to translate Kant and Fischer directly from German to Spanish). Finally, that major figure in universal letters, Jos®Marti (1853ï 95), was also a noteworthy translator.

(d) *In Venezuela,* the same patterns can be detected: the predominance of literary translation, the importance of philosophical texts related to the emancipation process, the connection between translation and the pedagogical task of the emerging universities, and the creative freedom of the translator. The best representative of all these traits was undoubtedly the writer, educator and diplomat, Andr® BELLO, whose poetry translations have received universal acclaim for their beauty and originality. Bello translated (among others) Florian, Byron, Plautus, Victor Hugo, Dumas, Boyardo and Virgil; his translation of Hugoôs *La pri¯re pour tous* deserves special mention. The poet Juan Antonio Perez Bonalde (1846ï 92) was responsible for popularizing Heine and Poe in Latin America; his Spanish translation of Heineôs *Das Buch der Lieder* has yet to be surpassed. Finally, Lisandro Alvarado (1858ï 1929) translated the chronicles of Nicholas Federman

andð most importantlyð Alexander von Humboldtôs *Viaje a las regiones equinocciales del Nuevo Continente.*

The present day

Latin America constitutes a large, expanding market for the translator. Apart from the growing number of publishing houses for literary and other kinds of works, future demand for translations is guaranteed by the volume of commercial, industrial and technological exchange required by a community of fifteen countries and 400 million people.
In various countries there exists the figure of the public translator, appointed or authorized by the state for legal acts. Beyond this, however, the profession lacks official status throughout the subcontinent, a situation which has given rise to an intense struggle for recognition by Latin American translators and interpreters. This struggle has borne fruit in the creation of associations in practically all the countries of the region over the last 20 years. Unfortunately these associations wield little power; indeed, there is a tendency towards proliferation rather than unity. For example, in Venezuela there are as many as four different associations.

Training centres

Although it has been suggested that a translation school existed in Mexico as early as the sixteenth century, the first university programme aimed at forming translators was created in Argentina in 1945. This was followed by similar programmes in Uruguay (1954), Mexico (1966) and Cuba (1968). Then in the 1970s the first translation centres within university faculties in Latin America were founded: the Department of Translation at the Pontificia Universidad Cat· lica de Chile in 1971, and the School of Modern Languages at the Universidad Central de Venezuela in 1974. Since then, several universities on the subcontinent have set up translation schools or departments, most of them offering degrees in translation (but rarely interpreting) after four or five years of study.
On these degree courses English is the language in the greatest demand, followed by French and German, with Italian and Russian some distance behind. Portuguese is also now coming into its own in the Spanish-speaking parts of the subcontinent. The potential combinations of languages differ from one institution to another, but none offers as wide a range of possibilities as the School of Modern Languages at the Universidad Central de Venezuela, where two foreign languages (in addition to Spanish) are selected from among English, French, German, Italian, Russian and Portuguese, leading to a five-year degree in both translation and interpreting.
Although not specifically dedicated to training, the Servicio Iberoamericano de Informaci· n en Traducci· n (SIIT), created by UNESCO in 1986, deserves special mention for its efforts in the collection and dissemination of information related to translation throughout the subcontinent.
Another significant development has been the increase, since the 1980s, in the number of national and international events (congresses, symposia and courses) dealing with translation and terminology. Such events are usually organized by the universities and often count on the participation of internationally recognized specialists in the field of translation theory.

Research and publications

Compared with other parts of the world, Latin Americaôs contribution to the field of translation studies has been rather modest. However, the region is not without its theorists: it is quite common, for example, to find a theoretical justification for the approach adopted to a particular work in the prologue to its translation. More often than not, such contributions have gone unnoticed, but Santoyo (1987) does acknowledge some of these efforts. The most widely recognized Latin American theorists are Miguel Teurbe Tolon from Cuba (1820ï 70), who was probably the first to write a didactic work on translationð *The Elementary Spanish Reader and Translator* (New York, 1852); Andr® BELLO from Venezuela; Octavio Paz, Alfonso Reyes and Francisco Ayala from Mexico; Miguel Antonio Caro from Colombia; and Bartolom®Mitre and Jorge Luis Borges from Argentina. Borges was not only a prolific translator but he also wrote several articles on the translation

process (see Gargatagli and Guix 1992). At the risk of over-generalizing, all these writers seem to emphasize mainly the creative freedom of the translator, particularly with reference to literary translations.
There are now quite a few journals dedicated wholly or partly to translation matters in Latin America. These publications are usually produced by the universities, as is the case of *Taller de Letras* (Pontificia Universidad Cat· lica de Chile), *Nucleo* (Universidad Central de Venezuela), *Puente* (Universidad Feminina del Sagrado Coraz· n in Lima), *Cuadernos* (Universidad de Puerto Rico) and ISITôs *Bolet²n informativo* in Mexico. The SIIT distributes *Informaciones SIIT* three times a year. In addition, Latin American specialists are now contributing more regularly to international publications, for example to the journal *Meta* (see especially vol. 35(3), 1990: *Translation in the Spanish and Portuguese world*). Most translatorsô associations also issue regular bulletins.

Further reading

Arencibia 1993; Arnaud 1950; Bowen 1994; Cabrera 1993; de la Cuesta 1992; Delisle and Woodsworth 1995; Fossa 1992; Gargatagli 1992; Gargatagli and Guix 1992; Rosenblat 1990; Santoyo 1987; SIIT 1993; Solano 1975; Vega 1994.

GEORGES L.BASTIN

Translated from Spanish by Mark Gregson

Biographies

BELLO, Andr®s (1781ï 1865). Born in Caracas, Venezuela; poet and scholar; studied philosophy, law and medicine. Bello carried out his first translation at the age of 15: the fifth book of the *Aeneid.* At 20, he was already widely admired for his poetic compositions, whether his own or imitated. Bello did not believe in translating in a servile manner; he wanted poetry to live in Spanish and in a Latin American tropical environment. He therefore imitated numerous poems of Victor Hugo, among others, taking great liberties in the process. In 1810 Bello was sent to London by the Venezuela Revolutionary Junta on a political mission with his friend and pupil Simon Bol²var. He stayed 19 years in London, where he published poems, articles and translations. In 1829 he moved to Santiago, where he worked for the Chilean Ministry of Foreign Affairs. He founded the University of Chile, of which he was rector until his death.
Bello is regarded as one of the most prominent figures of Latin American jurisprudence, education and literature. He is best remembered as the author of the *Gram§tica de la lengua castellana* (1847) and of poems such as *Silvas americanas* and poetical imitations such as Victor Hugoôs *La pri¯re pour tous.* His translations in general (of Berni, Byron, Locke, Voltaire, Boyardo and Dumas, among others) are outstanding.
MALINCHE (Malinalli Ten®pal; also known as **Malintzin** and **Do¶a Marina)** (*c.*1501ï *c.*1550). Well-known Aztec translator of Hern§n Cort®s, one of the leaders of the Spanish Conquest of Latin America. Malinche was one of 20 young women who were given to Cort®s on his arrival in what is now known as Mexico. She quickly proved herself indispensable in a variety of ways: she interpreted for Cort®s, acted as informant (warning him of ambushes by the local tribes), became his mistress and bore him a child. It is widely thought, whether correctly or not, that without her aid, Cort®s may not have been able to accomplish his mission of conquering Mexico. To this day, the term *malinchista* is used in Mexico to denote someone who sells out or otherwise betrays a cause.

GEORGES L.BASTIN

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Persian tradition

The Persian language spoken today in Iran, Afghanistan and parts of Central Asia is a member of the Indo-Aryan branch of the Indo-European family of languages, and a direct descendant of old and middle Persian. For over a millennium this language has been the primary means of daily discourse as well as the language of science, art and literature on the Iranian plateau. Before colonial rule, it was also the language of statecraft, jurisprudence and culture in the Indian subcontinent. At different times in the past it has been the language of literature in parts of the Caucasus and at the Ottoman courts. Today, all Iranians and Tajiks, and a majority of Afghans, use it. In the wake of the Iranian revolution of 1979, the civil war in Afghanistan, and the collapse of the Soviet Union, it is also emerging as the language of a largeð and growingð diaspora community.
Translation into Persian has a long and eventful history; it has played an important part in the evolution of Iranian and Iranate civilizations throughout western Asia and beyond. Information on translation activity before the advent of Islam in the seventh century is scant. In medieval Persia, the interaction between Arabic and Persian was the principal and determining feature of the activity. Following the Mongol and Tartar invasions of the thirteenth to the fifteenth centuries, new patterns of interaction emerged between Persian on the one hand and a number of Indian and Turkic languages on the other, making this history even more complex and multifarious. Since the middle of the nineteenth century, translation from European languages has been an integral part of various modernization projects, both in Iran and in the Persian-speaking areas outside it.

Ancient Persian Empire

To the best of our knowledge, Old Persian was brought into the Iranian plateau in the second millennium BC by wave after wave of invading tribes from the Eurasian steppes, In time, it became the language of the Achamenians (559ï 330 BC), a dynasty of kings who established the largest, most powerful empire in the ancient world. However, Old Persian remained essentially the language of Persis, the south central region of present-day Iran, now known as Fars. Its literature is thought to have been transmitted orally, as we have no written records. We do have *The Avesta*, a religious book written in what scholars have termed Avestan, a language closely related to Old Persian. Even though it was committed to writing in the fourth century AD, the *Avesta* contains some Zoroastrian hymns thought to be in older Iranian languages.
In time, Old Persian gave way to other languages, including Parthian and Median. However, Avestan remained the main language of Zoroastrian religion and culture throughout the centuries that separate the Achamenians from the Sasanians. The Achamenian empire was multilingual, and many of its documents were written not only in the various languages of the empire, but in Babylonian and Elamite as well. Still, our information about specific translation activities among these languages is too sketchy to allow any in-depth discussion of trends and patterns.
With the establishment of the Sasanian dynasty in Persia (AD 224ï 652) and the rise of Middle Persian, also known as Pahlavi, we begin to gain sufficient information about intercultural exchange to afford substantive discussions. We have Middle Persian translations of parts of the *Avesta,* albeit in literal renditions which at times make the meaning

unclear. Towards the end of the Sasanian period, the number of such translations increased considerably, perhaps as a way of combatting the rise of heretic tendencies within Zoroastrianism. Many surviving translations from Avestan into Middle Persian are religious in nature and contain a heavy dose of Semitic heterograms. Some contain translations from the *Avesta* and other books, either in an Avestan alphabet known to us as Pazand, or in the Arabic script adopted in later centuries.

We also know that the Sasanian kings encouraged translations from Greek and Latin. Much historical knowledge, lost to the Persians as a result of the chaos that followed Alexanderôs conquest in 330 BC, was regained in this way. The Sasanian monarch Shapur I commissioned many translations from Greek and Indian works to be incorporated into collections of religious texts, and Shapur II laid claim to parts of the Roman Empire on the basis of descriptions provided by Greek historians.

More importantly, the wide currency of Greek philosophy and sciences in Iran just before the advent of Islam may be attributed principally to translations which have now been largely lost. Early in the sixth century AD, King Khosrow the First, known as Anushirvan (óthe immortal soulô), decreed the establishment of a clinic and medical school in the town of Gondishapur. There, Greek and Syrian philosophers and physicians worked side by side with their Iranian colleagues. The king also commissioned a translation into Pahlavi of *The Panchatantra*, an Indian collection of stories which provided the basis for numerous works in the Persian literature of the Islamic era.

Subsequently, this work formed the basis of many narratives in medieval Europe as well, possibly through later translations or abridged versions in Syriac. Arabic encyclopedias and chronicles list the names of several significant sources of historical information on the Sasanians and incorporate the information they contained. According to these, early in the seventh century AD many famous Indian literary works had also been translated into Middle Persian. In addition to the above-mentioned *Panchatantra*, which was later modified and expanded into *Kalileh va Demneh*, these included two of the Sinbad books, among many other tales.

Medieval Persia

In the second half of the seventh century, Islam began to spread over the Iranian plateau gradually but steadily. This marks a unique turning point in the life of the Iranians, not only religiously, but culturally and linguistically as well. The Persian language constitutes the most concrete link between Islamic and pre-Islamic Iranian cultures. It is true that the abandoning of the Pahlavi scriptð in favour of the Arabic scriptð resulted in significant linguistic changes. Still, the new script was far simpler and more advanced. In addition, where the Arabic script lacked essentially Persian consonants these were added to it. In short, the adoption of the Arabic script for Persian did not give rise to ruptures as significant as certain modernist reformers have assumed it did.

In the two centuries that followed, a succession of cultured Persians spearheaded a translation effort aimed at preserving pre-Islamic Iranian texts. They translated the most significant Middle Persian documentsð literary, religious or otherwiseð into Arabic, hoping to preserve the old content in the only garb likely to survive.

Rozveh or Ruzbeh, better known by his Muslim name cAbdollŪh EBN **AL-MOQAFFA**[c] (executed about 759), translated *The Panchatantra* and *Khotaynamak* (a collection of mythical legends of Persian kings and heroes) into Arabic. In all likelihood, he is also responsible for the translation into Arabic of accounts of the sixth-century reformist prophet Mazdak, and that of his followers.

Such texts, later translated from Arabic back into New Persian, formed the basis for much of our information about pre-Islamic Iranian culture, particularly its textual tradition. Among the extant Persian texts, the eleventh-century *SiŪsat-NŪmeh* (Book on Statecraft) and the twelfth-century *FarsNŪmeh* (Book about Fars), give a clear impression of being renditions of earlier works in Persian or Arabic. Those earliest texts, now largely lost, were themselves probably translations from Middle Persian. Thus throughout the eighth and ninth centuries, which was the

period of Arab domination over cultural and political life on the Iranian plateau, translation activities were motivated by the desire to preserve an ancient civilization; these activities may be credited for what insights we have gained into pre-Islamic Iranian culture.

Persian, spoken throughout the Iranian plateau for over a millennium, has undergone few changes, remaining essentially at the same stage of morphological evolution. The proximity of neighbouring languages which belong to different linguistic families (the stronger influence of Arabic on Western Iran, and Uzbek and other Turkic languages on Eastern Iran), the push and pull of nationalism, and the 50-year experiment with the Cyrillic alphabet in Soviet Tajikistan (1940ï 90) have had little effect on the structural ties among its varieties. Semantically, of course, its different varieties reflect complicated processes of linguistic absorption and appropriation. However, none has been substantial enough to create a new language.

Any discussion of the translation tradition in this language must begin with the very complex and multifaceted relationship between Arabic and Persian in the eighth and ninth centuries. It must take note of two parallel trends. The first, already mentioned, consisted of a series of translations made from extant texts into Arabic, later translated back into Persian. The second activity, undertaken by Persian converts to Islam, took the shape primarily of commentaries on the holy QURôN. As the word of God, the QurôDn was considered untranslatable. Persian-speaking Muslims therefore produced important texts to propagate Godôs message to believers who did not understand Arabic. While technically conceived as commentaries, such texts none the less contained much word-for-word translation. Muslim commentators by and large kept the sentence structure and syntax of QurôDnic verses intact, supplementing them with extensive commentaries. More often than not, such translations produced an effect of estrangement in Persian readers, signalling the alien character of the language in which God had revealed his message.

In addition to the first examples of a budding poetic tradition, the earliest extant documents in Persian include a number of translations. Among these we can count, interestingly, two important documents in scripts other than the modified Arabic script used for writing Persian: a commentary on Ezechiel in the Hebrew script and a translation of the Psalms in the Syrian script. Besides these, the most significant early examples of non-religious translation into Persian were translations of Arabic works. For instance, the influential *Hodud al-ʿălam* (Frontiers of the World), an extremely important early Persian book of unknown authorship, is a translation of parts of Tabariôs *History*. As philological documents, such works set the standard of admissibility of Arabic lexicon into Persian. As translations, they provided a model of prose writing in Persian which remained operative for many centuries.

In the tenth to twelfth centuries, translation into Persian gathered tremendous momentum, making available to Persian readers an impressive array of knowledge in fields as diverse as medicine, astronomy, geography, history and philosophy. The climate of religious tolerance and intellectual debate established in Baghdad by some Abbasid caliphs provided a model for local rulers in different parts of Iran, particularly in the north-eastern regions of KhorDsDn and Transoxiana. Under courtly patronage, works originating in Greek and Latin, Syriac and Aramaic, even Chinese and Sanskrit, began to appear in Persian, often through previous translations in Arabic.

In all these activities, the approach to translation was essentially utilitarian and pragmatic in nature. Translators thought it necessary, important or useful to translate certain works, and they did so efficiently and without much pretension. Typically, texts were subjected to a variety of changes; they were simplified, annotated, abridged, illustrated with pictures and diagrams, amended through sequels, or otherwise altered to suit the specific needs of the patron and the new readership. Translators of secular texts gave more priority to the grammatical features of Persian than had the translators of the QurôDn and other Islamic texts. As a result, two rather dichotomous approaches to translation gained currency, one considered appropriate to religious and philosophic discourse, the other, freer approach, thought suitable for scientific translation.

Examples of the latter approach are too many to enumerate, but two are worth mentioning here. In the 1080s Mohammad b. Mansur of GorgŪn, known as Zarrindast, composed a Persian manual of ophthalmology entitled *Nur al-ᶜOyun* (Light of Eyes), on the basis of the Arabic work *Tazkerat al-KahhŪlīn* (Advice to Oculists) by a scientist known to us as ᶜAli b. ᶜIsŪ In order to make it more useful to his local readers, the Persian translator recast the Arabic work in the form of question and answer. He also added much information that came from his own practice in the field of ophthalmic operations. Similarly, when the twelfth-century scholar Abu-Nasr Ahmad al-Qobavi was turning al-Narshakhiôs tenth-century *History of Bukhara* into Persian, he updated the work with a sequel. Both works have subsequently been lost; only an extract from the latter, incorporated into another work some years after the authorôs death, survives.

This approach to translation made a great deal of scientific knowledge available to medieval Persia. Perhaps the best example is *DŪneshnŪmeh-ye óAlŪôi*, an encyclopedic work begun by the famous physician Avicenna and completed by his student Juzjani. It is a compendium of disciplines, more heavily tilted towards the sciences than towards literature and the arts. In a more or less systematic way, it addresses every imaginable sphere of human activity, from astronomy and its various offshoots to philosophy, theology, ethics and mysticism, as well as information about the properties of human and animal bodies, plants and minerals, poisons and antidotes, and numerous divinations and curiosities. Historically, *DŪneshnŪmeh-ye óAlŪôi* is the first of many encyclopedic Persian works which attempt to synthesize existing knowledge, both speculative and utilitarian. Without a translation tradition free from the constraints of attribution and propriety, such works may not have been possible.

As elsewhere in the Muslim world, in medieval Persia Arabic was the lingua franca. Almost all Persian writers and scholars were bilingual, and an extraordinary number of scientists and philosophers continued to write entirely or primarily in Arabic. In addition to the historian Tabari and physician and philosopher Avicenna, three of the greatest Islamic theologiansð the Shiôite Mohammad Tusi (d.1076), the Sunni reformist Mohammad al-GhazŪi (d.1111), and the Moôtazelite Zamakhshari (d.1144)ð who was also a great grammarian and lexicographerð can be counted among these, as can the jurist and philosopher Fakhr al-Din RŪzi (d.1209). These men sometimes prepared Persian versions of the works they had written originally in Arabic, or supervised their students in such tasks. This is one reason why the border between translation and original work, as envisaged in that culture, appears blurred to us.

This fluidity enabled medieval Persian scientists and philosophers to be original authors and translators at the same time. The absence of proprietory concerns in medieval times further undermines modern-day efforts to distinguish writing from translation. Acts of borrowing, ADAPTATION and appropriation were undertaken in ways that transcend modern classifications. The corpus of philosophical and scientific works in Persian is replete with bilingual texts or hybrids, as well as those in which text and commentary are in two different languages. There are also numerous texts of an indeterminate character; these may or may not be considered original works with later commentaries or annotated translations. Within the terms of medieval Persia, such works must be assumed to have originated in Arabic unless proven otherwise. They would subsequently be translated from Persian into Turkish, Urdu or Hindi.

Perhaps a trend could be mentioned here: before the Mongol invasions of the thirteenth century, Persian was primarily the language of literature and Arabic mainly the language of scientific enquiry in western Asia. Medieval Persians, generally writing in Arabic, may be regarded as the custodians and successors of three pre-Islamic traditions in scientific writing: ancient Iranian, Hellenistic Greek and Indian. They frequently translated scientific works from Arabic, adding their own observations to them. Thus Nasir al-Din Tusi (d. 1274) translated the Greek basic manuals of mathematics and geometry, including Euclidôs *Elements* and Theodosiusô *Spherica* into Arabic, and the astrological judgements of Ptolemy from Arabic into Persian. In each

case, he added his own comments to his translations. He also wrote Persian treatises on arithmetic based on Indian works unknown to us.
This makes a second trend visible: in medieval times, Persian was the second most important language of the Muslim world, a position which it has preserved ever since. It is the main language through which Islamic sciences have made their way to Eastern Muslim lands, particularly in the period that followed the Mongol invasion. At that time, many scientific works began to be written originally in Persian and were later translated into Arabic. We can list in this category the astronomical works based on direct observation and recorded on orders from HulŪgu in thirteenth-century Azerbaijan, or under the tutelage of Ologh-bayg, the scholarly ruler of Samarkand in the fifteenth century. The importance of this trend in the evolution of translation activity on the Indian subcontinent cannot be overemphasized.

The post-Mongol era

By the thirteenth century, Persian was becoming well established in India as the language of religious, literary and legal learning and communication. A number of important translations began to be made from Sanskrit and other Indian languages into Persian. Centuries of British colonial rule in India and the ascendancy of modernism and nationalist ideologies in Iran and elsewhere in the Persian-speaking world have obscured the importance of these works. Still, some of the more important translations of this kind are known to us. They include ówAbdol-ówAziz Nuri-Dehlaviôs fourteenth-century translation of an astronomical work by Varahra Mehera (d.587), a 1587 translation of *Lilavati* (a treatise on arithmetic and geometry by the twelfth-century Indian scientist Bhaskara), and a treatise on algebra, entitled *Vija-Ganita*, which was translated in 1634. Scores of less important translations may also be mentioned, the best known being Najm al-Din Kakuraviôs *Resaleh dar Jabr va MoqŪbeleh* (Treatise on Algebra and Reciprocity, 1814).
An Indian hub of translation activity can be found at the court of Emperor Akbar the Great in the latter part of the sixteenth century. In 1582, Akbarôs minister Todar Mal issued a decree making Persian the official government language of the Moghul empire. As a result, Persian came to dominate the Indian subcontinent all the way to Bengal, and a great variety of works of Sanskrit literature were translated into it. Chief among these were Abdol QŪder BadŪôuniôs translations of the *Mahabharata* and the *Ramayana* in the 1590s. In time, several significant translations were also made from English, making Persian the gateway to European sciences as well.
For a number of reasons, Persian cultural centres outside Iran became even more important between the sixteenth and nineteenth centuries. The officiating of Shiôism in Iran in the sixteenth century shifted the emphasis in translation back to religious texts, particularly those of the prophetic tradition and the sayings of the Imams, collectively known as *Hadith.* In particular, *Nahj al-BalŪgheh,* a compilation of aphorisms and wise sayings attributed to Imam cAli Ebn Abu-TŪeb, cousin and son-in-law to the prophet and the first Imam of the Shiôites, emerged as an embodiment of the ideal of eloquence. The sayings contain a variety of rhetorical devices very difficult to maintain in translation. In the expanding network of Shiôite seminaries at Qom, Isfahan and other urban centres of Iran, translating this and similar Shiôite texts into Persian came to be regarded not only as the summit of literary achievement but as a great service to the community.
In India, the approach to translation was markedly different from that which prevailed in Persia. India was far more a multilingual environment than was Persia, and this fact was reflected in approaches to translation as well. Words were interchanged more freely between Persian and other languages, and a degree of tolerance emerged toward mixed usages. This in turn gave rise to a divergence between the Persian of Iran proper and that of India and Central Asia. Furthermore, translations were now made into Persian not so much from Arabic but from Indian and Turkic languages, as well as English and Russian.
Eventually, various historical developments contributed to divisions among the speakers of Persian. One principal reason, the rise of Shiôism in Iran, has already been

mentioned. British colonialism in India and Russian incursions into Central Asia were no less important. In 1832, the British initiated the process that resulted in the virtual obliteration of Persian from the Indian subcontinent. Similarly, with the fall of Central Asia to Russia in the latter part of the nineteenth century, almost all translation activity in Persian-speaking Central Asia was realigned with Chaghatay (later Uzbek) and Russian languages.

All this affected translation activities in Persian, seriously undermining the international character of the language. The problem was compounded in modern times by several factors, among them the realignment of Central Asian Persian, renamed Tajiki by the Soviet Union, with Uzbek and Russian languages, as well as the emergence of a language reform movement in Iran which paid no attention to the consequences of its pronouncements and actions for the language as a whole. The result has been a crisis of mutual intelligibility which makes the impressive volume of translations into the modern Persian of Iran of little use outside Iranôs borders. Coupled with the fact that in the last century or so no important translation movement has taken shape in Afghanistan or in Persian-speaking Central Asia, the fate of Persian as an international language can be said to stand at a critical juncture at the end of the twentieth century.

The modern period in Iran

A number of developments resulted in a renaissance of translation activity in Iran in the latter part of the nineteenth century. After a century and a half of political instability, the Qajar dynasty (which ruled 1795ï 1925) had returned a semblance of stability to Iranian society early in the century. More or less regular cultural contact with Europe had begun with the despatch of Iranian students to Europe, adding to the pressing need for inter-governmental contact. Lithograph printing had found its way to Persia, bringing in its wake the beginning of the Persian press and a fledgling book industry. All this led to greater familiarity with European languages and a resurgence of translation activity.

The new translation movement was propelled primarily by the perceived need to gain access to European sciences and technology. Anxious to modernize the Iranian army and bureaucracy, the Qajar state followed the despatching of groups of students by the establishment of a polytechnic College, modelled after European institutions of higher education. Established in Tehran in 1852 and known as Dar al-FonÎn (House of Techniques), this institution played a crucial part in modernizing Iran. European teachers were hired to teach a variety of subjects, often with Iranians as their assistants and interpreters. They also prepared a number of textbooks in various sciences which were based largely on European scientific works. Thus, translation and interpreting began to play a crucial part in the evolution of pedagogical processes in modern Iran.

Many early Iranian translators of European works were graduates of Dar al-FonÎn. Chief among them was Mohammad-Hasan KhÜn, better known as EctemÜd al-Saltaneh, the last title the court bestowed on him. From 1871 to 1896 EctemÜd al-Saltaneh headed a new government office called Dar al-Tarjomeh (House of Translation), designed to coordinate government-sponsored translation and interpreting activities. The office was charged with supervising all state-sponsored translation activities. Under EctemÜd al-Saltanehôs tutelage, many significant European works were made available to Iranians, often from French and frequently in more or less free versions which approached adaptation.

Soon, translation activity was directed towards disciplines such as history, politics and literature and became an integral part of various modernization projects. It was almost always undertaken to make Iranians conscious of their own backwardness, in spite of a glorious past. European orientalists had been studying Persian literature and Iranian history with interest and enthusiasm for over a century, and the Romantics had glorified Persian culture and civilization, particularly of pre-Islamic times. Iranians had to be made aware of these works if they were to strive to regain the glory of their ancient culture.

The new translation movement was at least as significant in terms of its cultural impact as it was of the knowledge it transmitted or

generated. Among the mix of works translated into Persian in the last decades of the nineteenth century, one can name Voltaireôs historical narratives on Alexander the Great, Peter the Great, and Charles XII, Moli¯reôs *Le Misanthrope* and *Le M®decin malgr®lui,* John Malcolmôs *History of Persia,* as well as works by some of the best-known European authors of the time, including Dumas the Elder, F®nelon, Le Sage, Bernardin de Saint-Pierre, Jules Verne and Daniel Defoe. The availability of such works began to affect all aspects of Iranian culture, from writing style to the position of women in society.

From the perspective of over a century, late nineteenth-century translations into Persian appear like a curious mix of ideology and fantasy, of fiction and history. However, if we begin to think of the phenomenon in terms of Iranôs need for restructuring and reform, we may be in a better position to gauge the part such works have played historically. They made Iranians sorely aware of their backwardness, submitted the cultureôs assumptions and categories to unprecedented scrutiny, and intensified national desire for alignment with the West. Thus Persian translations of the nineteenth century may be said to have played a unique and significant part in Iranôs drive toward modernization.

In terms of aesthetic quality, one work stands out from among all the nineteenth-century translations: MirzÜ Habib ESFAHŭ NIôS translation of James Morierôs *The Adventures of Haji Baba of Esfahan.* Written in 1824, Morierôs book was bitterly critical of Iranian society and has never been quite accepted by Iranians as the realistic work it is. EsfahÜniôs 1872 translation from French is unique in many respects. It attempts to indigenize the work through a variety of techniques: colloquialism, the use of a fairly heavy dose of Persian proverbs, and interspersing the work with Persian verse and humour. The strategy was so successful that it soon gave rise to a theory that Morierôs work may have been based on a Persian original which was now being offered as a translation. As long as it provided the Iranians with some solace in thinking that the criticism may have been registered by an Iranian, the theory held some sway. More recently, it has been discredited fairly roundly.

By the end of the century, translation had made a considerable portion of European sciences and arts available to Iranians, and literary translation of European works had led to new movements aimed at modernizing Persian literature. Thus, Iran entered the twentieth century with an insatiable appetite for translation brought about by a deep thirst for restructuring its state, society and culture along European lines. Translated accounts of the French revolution played a significant part in driving forth the constitutional movement (1905ï 11), and the Persian translation of the Belgian constitution of 1831 served as a draft document for the Iranian Constitution ratified in 1906. Throughout the past 90 years, various translated texts of European and American originð from the laws of nature and rules of etiquette to legal codes, political documents and bureaucratic regulationsð have performed similar functions in Iran.

In broader terms, translation has been at the base of a great many philosophical and scientific enquiries, cultural speculations, social activities and political agendas in Iran throughout the twentieth century. It has been the chief means of introducing Iranians to new ideas, schools of thought and literary trends. It has been considered a necessary component of the drive towards modernity, no less so in the Islamic republic than in the monarchical state which preceded it. As a result, it has been pursued with an enthusiasm and determination unparalleled in the history of the Persian language. Today, almost all important works of Western civilization, from Aristotle and Plato to examples of the latest trends in American or French fiction, are available in Persian translation.

At the same time, translation has at times been viewed as an easy road to fame, if not to fortune, particularly in the social sciences and literature. While it has attracted much talent, it has at times had a negative impact on the evolution of culture. It has certainly thwarted efforts to explore possibilities of political, social or cultural development which do not fit into Western patterns. Be that as it may, the importance of translation as a cultural activity has encouraged almost all notable intellectuals of contemporary Iran to try their hand at it. Rarely have these intellectuals specialized in

fields such as literature or the social sciences. Instead, the impulse to translate seems to follow the search for relevance or the perceived need to buttress or justify oneôs own position, politically, philosophically or aesthetically.

Still, a distinction can be made between earlier translation activities and those prevailing since World War Two. In the earlier period, translation was considered the best way to inform Iranians about the West. Typically, translators conceived of translation as a vehicle to speed up Iranôs drive toward modernization. Whether literary, philosophical or historical, they envisioned translation as a vehicle for social or cultural change. In their hands, translation was used primarily as a means of education, and a tool for nation-building and cultural integration.

Almost all the major translators of the timeð Yusof EcTESŭ M AL-MOLK, Mohammad-cAli Foruqi, óAbbŪs EqbŪ AshtiŪni, Saõid Nafisi, among many othersð were concerned essentially with serving the Iranian culture through introducing European cultural achievements to Iranian readers. Almost all forums for disseminating ideasð the book industry, literary and political periodicals, as well as the institutions of higher education at a later stageð included translation-related activities as part of their agenda for acculturating and enlightening literate Iranians. To give only one example, Iranian journalsð *BahŪr, DŪneshkadeh, ErmaghŪn, VafŪ,* and *ŭyandeh,* among numerous othersð relied on translation to inform Iranians about the history, politics and current affairs of European nations, with the express desire to propagate them as models for Iranians to follow. In doing so, they helped to bring about a new writing style, new means and methods of communication, and eventually a new literary tradition.

Following World War Two, English gradually replaced French as the main European language taught at Iranôs secondary schools and universities, as well as the principal medium for translation. At the same time, through a translation effort spearheaded by the pro-Soviet Tudeh Party of Iran, Marxist ideas, particularly in their Stalinist interpretations, began to gain currency in Iran. Soon, the Americans, having wrenched control of Iran from the British, entered the scene as well. By the 1960s translation activity had entered a new phase as competing political forces advanced their separate agendas, in part through translation.

In 1953, The Institute for Translation and Publication of Books (BongŪn-e Tarjomeh va Nashr-e KetŪb) was founded in Tehran on the initiative of a young Western-educated Iranian scholar named Ehsan Yarshater. Under the auspices of the royal court, the institute spearheaded a translation effort which resulted in several series of books, including the foreign literature series, the children and young adults series, the Iranology series, and the Persian texts series. Although the institute expanded the scope of translation-based publication substantially, its historic significance lies primarily in the standards it established to ensure authenticity, accuracy and editorial supervision. It also provided a model for other similar ventures, most notably the Franklin Institute of Iran, an American publishing enterprise founded in 1954. Such organizations also tried to persuade the Iranian government to become a signatory to the Geneva Copyright Convention, to set copyright requirements for translations, and to set standards for editing translated texts. These efforts were only partially successful, as Iran saw no benefit in joining the international copyright convention.

Meanwhile, translation had remained a central component of the language learning process, particularly at university level. However, the activity was pursued in fairly traditional ways which were not always conducive to training competent, professional translators and interpreters. The main activity consisted of actual translations, with little discussion of the theoretical underpinnings or the principles governing the process of text production. Typically, students would offer their own translations, discussions would ensue, and a text would be suggested as the best possible rendition of a given original.

Through the 1970s, efforts were undertaken at Tehran University, the College of Translation and elsewhere, to introduce a new approach to teaching literary translation from English into Persian and vice versa. Teaching was based essentially on examining existing translations and discussing their relative merits

and shortcomings. It also aimed to instil a sense of the comparative grammars of the languages and texts involved. Extensive discussions of the style, diction and context of each text replaced the requirement of text production. Important as it is, translation pedagogy has never been studied in Iran as a crucial component of translation activity.

Early in the 1980s, as part of the Islamic Republican Stateôs efforts to redirect Iranôs educational system toward its ideology, a Committee for Translation, Composition and Editing was established at the Headquarters for the Cultural Revolution. This committee seized the occasion provided by the temporary closure of the countryôs system of higher education to prepare textbooks that would better reflect the state ideology. Areas of knowledge were divided into some 30 different fields and university textbooks, often translated from English or French, were prepared for each field. In this way a series of text-books, essentially translations and collations of Western works, were produced. These have since been updated and are still in use in Iranôs educational system.

At present, translation pedagogy as well as the practical activity of translation and interpreting are diffuse, with no specific institution setting the agenda or guiding translation-based activities. In 1990, a professional journal called *Motarjem* (The Translator) began to be published at Ferdowsi University in Mashhad. This constituted the first attempt at stimulating the academic discourse on translation. In five years of irregular publication, the journal has offered a series of theoretical observations and practical guidelines for would-be translators. It also features occasional interviews with professional translators and edited texts designed to guide beginners. Its essays range from discussions of computerized and machine translation to the editing of translated texts, etc.

Translation activity continues to form an integral part of all academic studies and professional work involving foreign languages in Iran. It also features prominently as a means of social, cultural and literary communication between Iran and the rest of the world, more so in the light of recent restrictions on trade and travel. It may appear wanting in governing principles and institutional support but it is still a lively cultural activity and likely to remain so for the foreseeable future.

Further reading

Balay and Cuypers 1983; Browne 1909ï 24; Fouchecour 1986; Husain 1981; Karimi-Hakkak 1995; Rypka 1968; Storey 1970ï 2; Yarshater 1988.

AHMAD KARIMI-HAKKAK

Biographies

EBN AL-MOQAFFAᶜ, ᶜAbdollŪh (d. AD 759), also known as Rozveh or Ruzbeh; son of DŪduyeh. A most remarkable translator of Middle Persian texts into Arabic, Ebn al-Moqaffaᶜ was also a historian of languages whose surveys of the Iranian languages of his time, which survived in Arabic, constitute our sole source of knowledge on the topic. It is owing to his work, for example, that we know that a century after Islam, Pahlavi was still the language spoken in Media and Azerbaijan, while Farsi was spoken in Fars, and Dari in the eastern parts of the Persian empire.

Ebn al-Moqaffaᶜ was the principal figure among a group of Iranian Zoroastrians or Manicheans and other dualists, free thinkers, and supporters of various beliefs united in their hostility to the official state doctrine. Collectively, they were known as the *zandiqs*. The spirit of freedom that reigned among the group contributed to a translation movement motivated, in all likelihood, by the desire to save the most important Persian texts of pre-Islamic times.

The translations attributed to Ebn al-Moqaffaᶜ are many, almost all from Middle Persian into Arabic. Unfortunately they have all been lost. The most important is his translation of the famous *KhotŪy-nŪmak*, a vast work on the history of Iran from mythical times to the death of Khosrow II in 628. His translation, translated back into Persian almost 200 years later, possibly by a few surviving Zoroastrians, formed the basis for the Persian poet AbolqŪsem Ferdowsiôs *ShŪhnŪmeh* (Book of the Kings).

Almost all of Ebn al-Moqaffaᶜôs other translations have had similar fates. His translation of

the *Panchatantra* and another collection of Indian fables, known as *BidpŪ*, formed the basis for *Kalileh va Demneh*. His translation of *ŭyen-nŪmak* (Book of Customs) into Arabic and his interpretation of *TŪj-nŪmak* (Book of the Crown), which consisted of treatises on royal documents, ordinances and edicts, have both given rise to later texts that inform us about pre-Islamic Iranian civilization and culture. Among Ebn al-Moqaffaᶜôs translations, *The Letter of the Magian Priest Tansar to the King of Tabarestan* deserves a special mention. It is our chief source of information on the kinds of counsel given by Zoroastrian sages to the rulers of their time. Ironically, such translations, while undertaken in the spirit of Iranian national pride, may have enabled the Arab overlords to master the art of statecraft.

Ebn al-Moqaffaᶜ was executed in AD 759 or 760, possibly for his heretical beliefs.

ESFAHŭNI, MirzŪHabib (1834ï 97). A nineteenth-century Iranian poet best known for his translation into Persian of James Morierôs 1824 novel of life in Qajar Iran. EsfahŪni was born in a village near EsfahŪn and studied Islamic theology and Persian literature in EsfahŪn and Tehran. In his youth, he also spent four years in Baghdad, returning to Tehran some time in the early 1860s. Here, he was accused of atheism, possibly for having satirized a Qajar prince in a poem. He fled to Istanbul in 1868, where he joined several other Iranian intellectuals and social reformers. He lived there and earned a living as a teacher of Persian and Arabic until 1893. Then, because of his poor health he travelled to the mineral waters in Brussia, in the Caucasus, where he died in 1897.

EsfahŪni is unique among early Iranian intellectuals in having made his reputation solely through a single work of translation. The reasons for this are not far to seek. In translating *The Adventures of Haji Baba*, he had imbued the work with his own opinions and biases in religious, social and political matters. The Persian work thus fit very well within the emerging agenda of Iranian moder-nization. What added to the bookôs appeal, and has ensured its success ever since, is EsfahŪniôs approach to translation and his style of writing. He had appropriated Morierôs work in a way which set the tone for generations of translators to follow, and his simple, elegant prose introduced Iranians to a vehicle well suited to realistic narration.

EsfahŪniôs contemporaries have referred to him as an extremely erudite scholar and a resolute advocate of liberal and democratic ideas. These ideas may well have motivated him in his poetry as well as in the work which has secured his fame. His works on the grammar of Persian may have been an offshoot of his teaching career, but his 1869 translation of Moli¯reôs *Le Misanthrope* was doubtless undertaken with a view to making social criticism part of Iranian literary discourse. EsfahŪniôs approach to translation is no different here from his 1872 translation of *Haji Baba.* In his poetic *Divan,* too, he repeatedly laments the backward state of affairs in his homeland.

EᶜTESŭM AL-MOLK, Yusof (1874ï 1938). Iranian journalist and advocate of womenôs rights, possibly the most important figure in Persian translation history in the first part of the twentieth century. In many ways, EᶜtesŪm typifies Iranian translators of the early twentieth century. He received his traditional education in Islamics, Arabic and Persian literature in his birthplace Tabriz, and had written two commentaries on the medieval Islamic literature of moralia by the turn of the century. He had also helped to establish a modern printing press in Tabriz. There he published his book on the rights of women, entitled *Tarbiat-e NesvŪn* (Womenôs Upbringing), in fact a translation from Arabic. This was the first publication on the subject in Iran, and is generally viewed as having a considerable impact on Iranian society. By 1910, when he began publishing the monthly journal *BahŪr,* EᶜtesŪm was proficient in French as well as Persian, Arabic and Turkish.

In the pages of *BahŪr* EᶜtesŪm offered brilliant translations of European poetry and prose, primarily from French. These included fables from La Fontaine, poems by Victor Hugo, Lermontovôs *Demon,* passages from Shakespeareôs *Henry IV,* Schillerôs and Tolstoyôs biographies, as well as selected essays

of the American journalist Arthur Brisbane and others. Some of these translations were later completed and published in book form, as were several Romantic accounts of the life of Napoleon, at the time a favourite European hero with Iranians. In many cases we do not know for certain whether his translations were done directly from the original French (and in a few cases English), or from previous translations into Turkish or Arabic. This is certainly the case with some of E'tesÜmô's most important translations, such as his translations from Shakespeare or the first volume of Hugoô's *Les Mis®rables.*

The staggering diversity of E'tesÜmô's translations testifies as much to the need for literary models to be emulated as to the eclectic nature of translation activity in modern Iran. It also points to the fact that throughout the twentieth century translation remains a major means of communicationð aesthetic, historical, and sociopoliticalð in contemporary Iranian culture.

TUSI, Nasir al-Din (1200ï 74). A prolific writer and translator, chiefly of Greek scientific works, particularly in mathematics and geometry. Euclidô's *Elements* and Theodosiusô *Spherica* are among the most important scientific works he translated into Arabic, while the astrological judgements of Ptolemy is his principal translation into Persian. He added his own comments to all these works. Many of Tusiô's Arabic translations were later either translated into Persian or formed the basis for later works in that language.

Tusi was a Shiõite theologian and an influential writer in his own right. His *AkhlÜq-e NÜseri* (Naserian Ethics) is an impressive compilation and demonstration of Greek literature on ethics. His commentary on Avicennaô's *EshÜrÜt* (Allusions), a story of Greek origin, formed the basis for JÜmiô's mythical allegory *SalÜmÜn va AbsÜl* (Salaman and Absal). His other writings include treatises in theology, mysticism, and logic.

Tusi was also a statesman. An IsmÜõili by birth and upbringing, he may have had links with the Assassins, a secret organization of terrorists aimed at sabotaging the rise of the Saljuq Turks to power. When the Il-Khan emperor HulÜgu invaded Iran, Tusi entered his service, possibly to save innocent lives in the turbulent times that followed. He served as chief minister and counsellor to HulÜgu and encouraged him to build an observatory in the town of MarÜgheh in north-western Iran. The astronomical tables that bear his name, and were made famous in Europe through an early translation by Oxford professor John Greaves, were later annotated and expanded several times. They were also translated into Arabic.

AHMAD KARIMI-HAKKAK

Polish tradition

Polish is a West Slavonic language, closely related to Czech and Slovak, and ultimately traceable to an ancient language known as Protoslav. The dialects that gave rise to modern Polish cannot be accurately described, as no written records exist prior to the twelfth century. The earliest extant work written in Polish is the religious hymn *Bogurodzica* (óthe-one-that-gave-birth-to-Godô), which dates back to the eleventh century. But while most medieval hymns are translations from Latin, no source text has been found for *Bogurodzica.* Interestingly, however, the title of the hymn is itself a translation of the Old Church Slavonic *bogorodica,* which in turn is a translation of the Greek *Theotokos,* meaning óGod-bearingô. Thus, in a sense *Bogurodzica* may be considered the first recorded translation into Polish.

Christianity made its way to Poland via Bohemia. In the ninth century AD, the Greek missionary St CYRIL (see BULGARIAN TRADITION) invented the Cryrillic alphabet and, with his brother St METHODIUS, introduced some Slavonic religious vocabulary into the language. St Methodius later translated the Bible into Slavonic. Many Czech and Slavic religious terms were consequently adopted in church services, but Latin remained the official language of the Catholic Church in Poland. During the Middle Ages, it was the only language used in schools, and the only official language of literature. Many authors

continued to write in Latin well into the eighteenth century, but a few began to write in Polish during the Renaissance.

In the sixteenth century, Latin was used by both church and state as an effective means of communication with what had by then become a highly heterogeneous population. Lithuanian and Ruthenian were spoken in rural areas in the eastern and southern parts of the country; German settlements in the west encouraged the predominance of German in this area; and there were large Jewish communities in most cities. Poland had become a multilingual and multicultural state.

A variety of languages were also spoken at the royal court. The court of the Italian-born Queen Bona Sforza (1494ï 1557) used Italian, a language which was familiar to the Polish social ®lite who had studied in Padua. King Zygmunt III (1566ï 1632) belonged to the Swedish House of Vasa, and his court consequently spoke German. In the seventeenth century, French established itself as the language of diplomacy and soon became the official language of the Francophile court of King John Sobieski (1629ï 96). The subsequent rise of the Saxon House of Wettin towards the end of the seventeenth century brought to Poland a large number of Saxons, while the election of the last Polish king, Stanisğaw-August Poniatowski (1732ï 95), resulted in a massive influx of Russians: the king was a favourite of Empress Catherine the Great and adopted a policy of complete submission to the Russians. Every group introduced yet another language and culture into Poland. Foreign intervention culminated in the partitioning of Poland by Russia, Austria and Prussia in 1795. Poland ceased to exist as a national state and Latin was no longer the official language of this area. The partitioning powers tried to impose their own languages, German and Russian, on the people of Poland. Polish consequently became the language of freedom, a symbol of national identity and integrity. It was to be cherished again as the symbol of resistance almost two centuries later, during the German occupation of 1939ï 45.

The instability of frontiers and the largescale forced relocation of the population after World War Two resulted in the establishment of an ethnic state, with a few small minorities (German in the west, Lithuanian in the east, and Ukrainian in the south). Today, Polish is practically the only language spoken in the country. In interacting with other members of the international community, the need to rely on translation in the new Polish state is as great now as it ever was in the past.

Languages and texts in translation

The Middle Ages

Little evidence remains of translational and other activities in the early Middle Ages, but the domination of Latin culture is well documented. Although they are not translations as such, the earliest works (historical chronicles written in Latin) show the strong influence of the Old French epic poetry known as *chansons de geste*. The first known translations are *Psağerz floriaŒski* (St Florianôs Psalter), a fourteenth-century collection of psalms translated from Latin, and a number of extracts from the Bible. In the fifteenth century, it was mainly religious hymns that were translated, mostly from Latin, but some translations were also done from Czech and German. By contemporary standards, these translations are extremely free and might therefore be considered adaptations.

There is not much to say about interpreting during this period, but two historical facts are worth mentioning. In 1285, a synod of Polish bishops decreed that all masters appointed to teach in church schools had to know Polish well enough to be able to óexplicate Latin authors to the boys in the Polish languageô (StğpieŒand WilkoŒ1983 (I):8; translated). Less than a century later, in 1363, a meeting was held in Krakow and attended by several monarchs of medieval Europe. The guest of honour was the King of Cyprus, Pierre de Lusignan, who was visiting the courts of Europe in the hope of finding support for a crusade; he clearly needed interpreters to communicate with the kings and dukes who gathered at the Polish royal court.

The Renaissance: fifteenth to sixteenth centuries

The development of the Polish Humanist tradition began in the late fifteenth century,

but its real cradle was the cosmopolitan court of King Zygmunt I (1467ï 1548) and his Italian Queen, Bona Sforza (1494ï 1557). The court attracted artists and scientists, many of them Italian, whose interest in the ancient world and contemporary Italy set the stage for the arrival of the Renaissance. Although some young Polish noblemen chose to study at the protestant universities of Wittenberg, Zurich or Basle, the majority went to Padua and Bologna; they brought back manuscripts by Italian writers which ushered in a new intellectual climate.

Growing interest in antiquity encouraged Polish authors to look to the literature of the ancient world for inspiration. Similarly, the development of Humanist thought led to the revival of works by the great political writers of the classical era. The adaptation of foreign texts for a wider reading public became an established feature of that period. In addition to Latin and Italian, Greek became an important source language for translation.

Among the earlier attempts at non-literary translation was a rendering of some letters by Theophilactus Simokata, undertaken as an exercise by Nicolaus Copernicus in 1509. But it was not until the beginning of the following century that genuinely professional translations first appeared. Some, like Plutarchôs *Treatises,* were anonymous. Others were done by famous philologists who combined a profound interest in the relevant languages with scholarly expertise in the source material. One of the most prominent translators of the time was Sebastian PETRYCY, a physician, poet and philosopher, best known as a translator and commentator of Aristotle. His contemporary Szymon Birkowski (1574ï 1626), professor of physics and medicine at the famous Academy of ZamoŠÍ and a prominent philologist, translated *De collocatione verborum* by Dionysius of Halicarnassus and published what was probably the earliest bilingual edition of any text.

While in the Middle Ages texts were available mainly in the form of manuscripts, the Renaissance saw the revolutionary development of printing techniques. Several printing houses were set up in the 1570s to cater for this new market. The medieval tradition persisted in the printing of chronicles of the lives of saints and martyrs, prayer-books and similar texts. But the development of printing techniques also aided the circulation of texts which marked the arrival of a new epoch. In 1535, Marcin Bielski (*c.*1495ï 1575) published *t ywoty filozof· w* (The Lives of Philosophers). This was a translation of a Czech version of Walter Burleusôs *De vita et moribus philosophorum et poetarum,* a compendium of knowledge about the ancient world. It was reprinted several times (the last reprint appeared around the middle of the sixteenth century) and translated into a number of the vernacular languages of Poland.

Eager to cater for a growing readership, Renaissance editors saw an opportunity to expand the book market by encouraging and supporting translators, whom they recruited mainly from the academic community at Krak· w. Several scores of romances were published, as well as many collections of novellas. The quality of the translations was often very high, with many translators demonstrating great skill and inventiveness. Some books appeared in several editions; a few were still being reprinted as late as the eighteenth century. Some titles could even be bought at country fairs at the beginning of this century. Chivalric romances were quite popular; among the best-known was *Historia o Fortunacie* (A History of Fortunat, 1570), translated anonymously from German. However, it was the folktale type of romance that survived particularly well. The earliest recorded representative of this genre was *t ywot Aesopa Fryga* (The Life of Aesop of Frigia), published in 1522 by Biernat of Lublin (*c.*1465ï *c.*1529). This was an adaptation of a Latin translation of a Greek story about a clever slave who outwitted his master, now set in the Polish context. The same protagonist appears in two more adaptations which count among the finest translation achievements of the time: the poem *Rozmowy, kt· re miağkr· l Salomon mądry z Marchoğtem grubym a sproŜnym* (Conversations between King Solomon the Wise and the fat and lewd Marcholt, 1521) translated by Jan of Koszyczki (date unknown), and the anonymous *SowiŨzağkrotochwilny i Ŝmieszny* (The Witty and Funny SowiŨzağ *c.*1530). The latter was the first Polish translation of the adventures of Till Eulenspiegel, a character from folk-tale type German romances of the Middle Ages.

These three translations illustrate what was to become the general practice of the time: that of appropriating original works. The idea of copyright was entirely alien to Renaissance authors, who treated the works of foreign colleagues as common property. This approach was advocated explicitly by the first Polish theorist of translation, Ğukasz Gč RNICKI. G· rnickiôs plea for the use of free paraphrase was to become the guiding principle for Polish translators over the next two centuries (Ziomek 1973). Indeed, it was fully acknowledged in the Golden Age of the Polish Renaissance. Several works by Mikolaj Rej (1505ï 69), known as the ófather of Polish literatureô, draw heavily on foreign sources, among them Paligenius, a Lutheran author by the name of Thomas Naogeorg, and the Dutch Humanist and writer Cornelius Crocus. The same principle is adopted in the work of the greatest poet of the Polish Renaissance, Jan Kochanowski (1530ï 84). Educated at the University of Padua, well travelled, and fully conversant with Latin and Greek, Kochanowski borrowed freely from various foreign sources. His famous *PieŜni* (Songs, published in 1586) consists mostly of adaptations of Horace. His greatest achievement in the field of translation is *Psağerz Dawid· w* (Davidôs Psalter, 1579). This is a poetic adaptation of the *Psalms of David*, but based on various source texts: apart from the Vulgate, Kochanowski used the Hebrew original and, as a source of inspiration, Latin poems by the Scottish humanist George Buchanan.

The first translations of drama appeared around the end of the sixteenth century. Gč RNICKI produced an adaptation of Senecaôs *Troas* in 1589, in 1592 an adaptation of Plautusô *Trinumus* was shown at the court of a Polish nobleman, and in 1616 Jan Andrzej Morsztyn (1621ï 92) published his translation of Corneilleôs *Le Cid.* As far as poetry is concerned, free verse was first introduced into Polish in 1699 by Krzysztof Niemirycz, a minor poet, in a translation of La Fontaineôs *Fables.*

The works of Polish authors who wrote in Latin were frequently translated into vernacular languages during this period, though some were not translated into Polish until the twentieth century. Many texts by Polish authors were printed outside Poland, either in the original Latin or in translation. A well-known example is *De optimo senatore,* a political treatise by Wawrzyniec GoŜlicki which was published in Venice in 1568; it was later translated in extenso into English and dedicated to Sir Robert Walpole in 1773 as one of the best books of its kind.

The Bible

Renaissance translations of the Bible deserve a separate chapter in the history of translation in Poland. More translations of the Scriptures were produced in this period than in any other, and this flurry of activity coincided with the developing role of translation as a powerful tool for promoting the Polish language.

The earliest Bible translation, printed in Prague and Vilnius (1517ï 25), was an old-Belorussian version produced by Franciszek Skoryna, a medical doctor at the University of Krakow. Fiercely attacked by both Orthodox and Protestant churches on account of his translation, Skoryna had to appeal to the king for protection. His translation marks the beginning of a long debate on how the Bible should be translated. At that time, the debate revolved around two main issues. The first was directly connected with the development, brief as it was, of the Polish Reformation. Making the Bible available in the vernacular was seen as a direct contribution to disseminating the ideas of the Reformation, and was therefore vehemently opposed by defendants of the Catholic Church. The second issue concerned an argument which is of central importance in most translation theories, namely the opposition between word and sense, the supremacy of the literal over the literary, or vice versa. As in other Christian countries, early translators of the Bible adhered to the former strategy, often at the cost of readability.

At least six complete translations of the Bible were made at the time: the Catholic version by Jan Leopolita (1561), the Calvinist Bible (1563), the Antitrinitarian Bible translated by Szymon Budny (1572), the Orthodox Bible which was translated into Old Church Slavonic (1589), the new Catholic Bible by the Jesuit Jakub Wujek (1593), and the Protestant Bible known as *The Bible of GdaŃsk,* translated by Daniel Mikoğajewski (1632).

Though based essentially on the Vulgate, most later translations made some reference to the Greek and Hebrew originals (Frankowski 1975).
Controversies over the translation of the Bible gave rise to the earliest Polish form of translation studies as criticism directed at the representatives of rival denominations gradually developed into theoretical treatises.

The Enlightenment: seventeenth to eighteenth centuries
In the seventeenth century, the work of Piotr Kochanowski (1566ï 1620) deserves special mention. Kochanowski adapted for the Polish reader two masterpieces of Italian post-Renaissance literature: Tassoôs *Jerusalem Delivered* and Ariostoôs *Orlando Furioso.* The former became extremely popular; it was first printed in Krakow in 1618, and the last reprint appeared in 1968.
In diplomacy, contact with the West was easy to maintain, at least for the social ®lite versed in Latin, French, Italian or German. By contrast, interpreting services were required to maintain communication with the East. In transactions involving Russians and Tartars, for instance, each party used their own native tongue, and formal documents were issued in the two languages. The languages adopted in dealing with the Turks depended on the expertise of those interpreters who happened to be available at the time (often Polish ex-captives). The first qualified interpreter on record was probably the secretary of King Zygmunt-August II (1520ï 72); he was given a royal grant to study in Istanbul.
Whereas in the seventeenth century translating was considered almost the duty of a writer (cf. Balcerzan 1977:444), with the dynamic development of Polish literature during the Enlightenment translations into Polish came to be seen mostly as sources of inspiration for original works. Apart from the authors of the ancient world, who remained very popular, it was representatives of French Classicism who occupied a prominent position on translation lists. The main principles established during the Renaissance underlay the poetics of translation in the eighteenth century: free adaptations existed as texts in their own right, totally independent of the originals. The ôbeautificationô of original works was considered a merit, drastic changes to the basic genre of the original (as in translating poetry into prose) were made as a matter of course, and indirect translation, that is translation based on other translations, was the norm. The eminent Polish translator of the time, Franciszek Ksawery Dmochowski (1762ï 1808), translated the poems of Edward Young from French versions, and the first Polish staging of *Hamlet* was based on a translation of a German version. James Macphersonôs works of Ossian were first translated from French in 1792 by the greatest Polish poet of the time, Ignacy Krasicki (1735ï 1801). In the case of the classics, however, no mediation was needed: Dmochowski used the originals for his translations of Homer and Horace, as did Krasicki for his renderings of Plutarch and Hesiod. Dmochowskiôs chief achievement was an adaptation of Nicolas Boileauôs *Lô Art po®tique* (1788), one of the most important theoretical works of the time.
The general disregard for the integrity of an original work is best seen in drama. Early Polish playwrights borrowed original plots and used them as a kind of basic canvas on which local pictures could be painted. The first attempt at imposing some restraint on this common practice came from a scientist and publicist, Stanisğaw Staszic (1755ï 1826), who suggested organizing translation contests for quality assessment. Staszic himself was mainly interested in the translation of scholarly treatises, but his activities influenced translation in general and signalled the end of the epoch of *les belles infid¯les.*
The novel, a genre which established itself in Poland in the early nineteenth century, was greatly influenced by earlier developments in European literature. One of the most influential works in this field was Rousseauôs *La Nouvelle H®loïse,* some extracts of which appeared in a very good, annotated but anonymous translation in 1823. Tomasz Kajetan Wğgierski (1756ï 84) translated Voltaireôs *Zadig* (published in 1811) and Montesquieuôs *Lettres persanes.* Unlike the sentimental novel, the gothic novel did not find many followers in Poland. The best of the few representatives of the genre is at the same time an example of an unusual translation

activity: Jan Potocki (1761ï 1815), a Polish soldier, writer and traveller, wrote his *Manuscrit trouv®¨ Saragosse* in French; it was published in St Petersburg in 1804 and then translated into Polish by a Polish ®migr®in 1847. The twentieth century provides a similar example: the literary output of the great Joseph Conrad (1857ï 1924), a Pole who wrote in English, had to be translated into Polish. Another unusual case is the translation of Jan Kochanowskiôs Polish poems into Latin, published by one of the Polish bilingual poets of the Enlightenment, Franciszek Dionizy KniaŦnin, in a collection of poems by the title *Carmina* (1781).
The earliest translations from English were made during this period by Jan Ursyn Niemcewicz (1757ï 1841), a prominent poet who spent part of his life in the United States and translated Grey and Byron. At roughly the same time, the first English translations of Polish poetry began to appear: Maciej Kazimierz Sarbiewski (1595ï 1640), known in Europe as Casimire, was discovered by the English metaphysical poets; his poems appear in numerous anthologies.

The nineteenth and early twentieth centuries

During the first half of the nineteenth century the work of the translator did not in general merit much respect; this was a consequence of both the unorthodox principles which seemed to guide translation activities at the time and the sloppiness of mass production. The influx of badly translated, second-rate French novels which characterized that period is only comparable to the present-day influx of cheap British and American romantic fiction. In this context, some of the best Polish poets and writers who also worked as translators found it extremely difficult to explain to their contemporaries that translation was as much of an art as original literature.
The Romantic opposition against classicism meant a change of genres and languages chosen for translation. One of the most original poets and at the same time best translators of the time, Cyprian Kamil Norwid (1821ï 83), translated Horace, Homer, Dante, Buonarotti, B®anger and Shakespeare into Polish. Shakespeare, whose plays naturally attracted artists of the Romantic era, reached Polish audiences mainly via French adaptations or German translations. Poems by Goethe and Schiller were translated from German, and some novels by Walter Scott were translated via German. The feeling of nostalgia for the Golden Age, encouraged by the general situation in Poland (partitioned by Russia, Austria and Prussia in 1795), provided the impetus for translating Polish Renaissance poetry written in Latin. Increased contact with Russia resulted in the emergence of Russian as an important source and target language in translation. The works of the greatest Polish Romantic poet, Adam Mickiewicz (1798ï 1855), were translated into Russian, and Mickiewicz himself translated into Polish several poems by his Russian friend, Aleksandr Pushkin.
Following the failure of the January Uprising against the Russians in 1863, literature began to reflect an overall shift from romantic fantasy to positivist rationalism. The uprising and the ensuing events had changed both the social and economic situation of Poland as a significant number of intellectuals and some members of the wealthy ®lite were either sent into exile or left the country of their own accord. The central theme of most literary works (with the novel as the main genre) now became the plea of a stateless nation for its right to exist. The mission of translators, who no longer had to be creative authors in their own right, was clear: to enrich the literary canon available to the Polish reader. As always, the choices reflected the tastes and needs of the time: Zola, Balzac, Diderot, Gide, Stendhal, Voltaire (for fiction); Byron, Dante, Verlaine, Swinburne and Rimbaud (poetry); Maeterlinck and Ibsen (drama); Bergson and Kierkegaard (philosophy); Georges Brandes (criticism); and Russian theorists in general in the field of literary studies. The first translations of American poetry, including Whitman and Poe, were done by Zenon Przesmycki (1861ï 1944), a representative of Polish Modernism known as óMiriamô.
The most prominent translator of the time was undoubtedly Tadeusz t eleŒski, known as óBoyô (1874ï 1941). A physician by profession and a great admirer and connoisseur of French literature, he published 112 translated volumes. Apart from the great French

novelists of his time, he translated Moli¯re, Pascal, Rabelais, Rousseau, Villon, and Voltaire. ŧ eleŒski was killed by the Nazis in 1941, leaving uncompleted his translation of Proust. It is largely due to his efforts that foreign literature occupies its present prestigious position in the literary canon of Poland. Equally important are the translations of the Russian Romantic poets (such as Pushkin and Lermontov) and Symbolists (such as Balmont, Blok, and Briusov) by one of the greatest Polish poets of the period, Julian Tuwim (1894ï 1953). Tuwimôs well-known essay Traduttore-traditoreô, published in 1950, castigated incompetent translators and put forward a proposal for organizing regular diploma courses for translators. Tuwim suggested that candidates should pass a series of examinations on language, stylistics and culture; only those who successfully completed the course would then be allowed to publish their work.

In the first decades of the twentieth century Polish became a source language for translation. Polish novelists of the time contributed significantly to the world literary canon. *Quo vadis,* which earned Henryk Sienkiewicz (1846ï 1916) the Nobel Prize in 1905, was translated into many languages; it remained on the list of French best-sellers until quite recently. A modern American translation of Sienkiewiczôs three-volume historical saga about seventeenth-century Poland (*Ogniem i mieczem, Potop, Pan Woğodyjowski*, translated by S.Kuniczak as *With Fire and Sword, The Deluge, Fire in the Steppe*) appeared in the United States in 1919ï 20, and immediately gained considerable popularity. By 1916, the number of translations of novels by Sienkiewiczôs contemporary, Eliza Orzeszkowa (1841ï 1910), had exceeded 200 in Russia alone. Various novels by another Polish Nobel prize winner, Wğadysğaw Reymont (1867ï 1925), were translated into several languages.

The present time

As in earlier periods, the choice of texts and languages for translation in contemporary Poland has been conditioned by the political situation. The revival of cultural life after World War Two under Russian dominance resulted in prioritizing the translation and reprinting of works which were seen to be ópolitically correctô. In 1956, labour riots in the city of PoznaŒwere ruthlessly suppressed, resulting in the death of some 53 people. In the wake of these events, a period of political óthawô began, which stimulated an influx of works by such writers as Sartre, Saint-Exup®ry and Camus. Polish translations of Faulkner, Steinbeck and Hemingway had a great impact on Polish readers, who also showed a growing interest in both classical and modern drama, including Shakespeare, Moli¯re, Lope de Vega, Calder· n, Goldoni, Goethe, Schiller, George Bernard Shaw, Brecht, Ionesco, Beckett, D¿rrenmatt, and Genet. In 1969, Maciej Sğomczynski (1920-) published his translation of James Joyceôs *Ulysses*, which soon became a major cultural event. Several publishing houses launched thematic series of translations, for example on modern novels, Scandinavian authors, writers of Latin America, and contemporary Catholic writers.

Another significant shift came after the political upheaval of 1989. The abolishment of state censorship and the appearance of private publishing houses soon brought about an avalanche of translated books. The boom proved to be a mixed blessing. In addition to international best-sellers, a large number of substandard books began to appear in equally substandard Polish translations, and they were often promoted as highly representative of the long forbidden culture of the West.

In the humanities, translation has often proved to be the most effective means available for filling the gaps left by 40 years of Communist rule. Examples include two recent translations into Polish; one of a comprehensive history of Poland written by a British historian (*Godôs Playground* by Norman Davies, 1981; Polish edition 1990, 1991), and the other of *The History of Polish Literature* by Czesğaw Miğosz, (1969; Polish edition 1993). Miğosz, a writer, poet and Nobel Prize winner, is a Polish ®migr®who originally wrote the book for his American students.

Today, (American) English is by far the most important source language in literary as well as non-literary translation. The number of professional translators and interpreters, who often specialize in terms of translating a single

author or translating within a single field of knowledge, continues to grow to meet the demands of an expanding book market and a free market economy.
The list of Polish writers whose works have been translated into other languages has also grown considerably. Readers in Europe now have access to works by contemporary Polish poets such as Herbert and Szymborska, dramatists such as MroÛek and R· Ûewicz, and novelists such as Andrzejewski and Konwicki. In the academic field, works by Polish scholars have also begun to appear in translation. Growing interest in Poland as part of the new united Europe has stimulated the production of other types of publications, such as multilingual manuals, tourist guidebooks, and historical surveys in a variety of languages.

Theories and models

The earliest recorded attempt by a Polish scholar to formulate a theory of translation dates back to the 1440s. In an introduction to a treatise on spelling, an anonymous writer suggests that ówe may translate the same expression as meaning one thing or another, depending on the contextô (translated from a quote in Balcerzan 1977:29). The Polish verb *tğumaczyÍ* is ambiguous: it can mean óexplicateô or ótranslateô. This dual interpretation partly explains the two conflicting principles of translation in the Polish tradition, namely the principle of óappropriating foreign ideas and images, so that a foreign work is tailored after our own patternsô (Balcerzan 1977:22; translated) versus the postulate that a foreign text must not be stripped of óthe features through which it can be recognized as being foreignô (Balcerzan 1977:22; translated). The principle of adaptation, or óPolonizationô, dominated translation practice mainly during the Renaissance and the Enlightenment, but it continued to feature in Modernist disputes between those who wanted to preserve the original local colour in their translations of foreign poetry and those who insisted that the foreign text should be domesticated (see STRATEGIES OF TRANSLATION). However, the more scientifically oriented philological and/or critical approach to translation which developed over the past few decades has resulted in a higher level of respect for the integrity of the original work. Fidelity in translation is now understood to mean preserving the original text rather than reconstructing it.
In contemporary thought, the old opposition is reworded in terms of a distinction between *samoistne* or óself-sufficientô and *związane* or óintegratedô translations: while the former come to exist as independent texts, interpretations of the latter are achieved through confrontation with original works and their earlier translations. The distinction was first formally proposed by Stanisğaw BaraÑczak (1946-), a poet and one of the best contemporary translators of poetry, who combines the talent of a poet with the extensive knowledge of a literary critic. As a theorist, BaraÑczak represents the literary branch of Polish translation studies (BaraÑczak 1974, 1992). In general, literary translation theory in Poland has traditionally taken the shape of individual case studies in which practising translators discuss their own work or the work done by their colleagues. Although often interesting, such essays rarely offer anything more than passing observations and fragmented comments.
More theory-orientated contributions came from such scholars as Wacğaw BOROWY and Edward Balcerzan (1937-), the latter a specialist in literary translation theory, who, as a university professor, supervised many scholarly dissertations on translation studies. Theoretical aspects of translation have been discussed at length by Polish philosophers of language (for example in essays on the nature of literary work by Roman Ingarden, 1893ï 1970) and by linguists (most notably Zenon Klemensiewicz, 1891ï 1969). The linguistic branch of Polish translation studies is, however, a relatively young field. One of the most comprehensive early attempts at constructing a formal linguistic model of translation was offered by Olgierd Wojtasiewicz (1957/1993), who saw translation as a process consisting of two stages: at the initial stage, the surface structure of the text should be analysed and matched with a deep structure; at the second stage, such adaptations as might follow from an analysis of the context should be introduced. During the

1970s, the flourishing of contrastive linguistic studies (mainly Polish-English) gave rise to works which defined translation equivalence within the framework of transformationalð generative grammar (Marton 1968, Krzeszowski 1974). In keeping with developments elsewhere, the approach to translation changed in recent years to reflect developments in the field of pragmatics and the popularity of the cognitive school in linguistics. Equivalence in translation has been redefined in terms of functional rather than formal criteria, and it is now widely recognized that equivalence is conditioned by cognitive and pragmatic factors (Krzeszowski 1981). As far as literary translation is concerned, the new model has the advantage of bridging the traditional gap between literary and linguistic studies (Taba-kowska 1993), though theoretical works on non-literary translation remain heavily weighted towards linguistically based models (KopczyŒski 1980, Pisarska 1990).

The identity and status of translators

During earlier periods of history, translators were recognized as creators of literature and were accordingly granted rights equal to those of original authors. The gradual professionalization of the job, however, brought about a radical change in the status of translators. As early as 1772, Ignacy Krasicki felt obliged to make a plea in *Uwagi o tğumaczeniu ksiąg* (On Translating Books) for the importance and prestige of the profession to be recognized. Today, the translator is no longer seen as a mediator nor translation a guide to original literature; the translator is simply a professional engaged in a specific form of communication. A few translators continue to follow the old tradition, making their names mainly as writers, poets or literary critics.
Translation as a professional activity in Poland was first institutionalized with the founding of the Translatorsô Commission of the Union of Polish Writers in 1976. In 1981 a new organization was established: the Association of Polish Translators and Interpreters. Both organizations are affiliated to FIT. Soon after the latter was formed, Warsaw hosted the Ninth World Congress of FIT (1981). TEPIS (Polish Association of Translators of Economic, Legal and Court Documents) has recently been established; its main aims are to protect the rights of its members and to promote in-service training. In 1985, Zygmunt Stoberski, member of the Editorial Committee of the journal *Babel*, became President of the International Organization for the Unification of Terminological Neologisms. It was at Stoberskiôs initiative that the list of International Scientific Termsð which appeared as a regular column in *Babel* from 1977 to 1985ð was upgraded into an independent publication: *NEOTERM*, a bulletin published in Warsaw since 1985.
In spite of increasing demand for professional translation services, translator training in Poland is still largely inadequate. Various publications by scholars and professional translators, as well as a few occasional workshops organized by individuals rather than institutions, provide some help for those who wish to improve their skills. Professional translators and interpreters are trained at the Institute of Applied Linguistics of the University of Warsaw, which also publishes research on the teaching of translation and interpreting (Grucza 1985, 1986). A postgraduate school of translation and interpreting was established at the University of PoznaŒ in 1992. Other universities offer occasional specialized courses in translation. Recent publications include a discussion of practical aspects of literary translation (Wawrzyniak 1991) and a survey of major models of translation (Kielar 1988).

Further reading

Balcerzan 1977, 1984, 1985; Frankowski 1975; KopczyŒski 1980; Krzeszowski 1981; Miğsz 1983; Pisarska 1990; Pollak 1975; Rusinek 1975; Tabakowska 1993; Ziñtarska 1969; Ziomek 1973.

ELŁBIETA TABAKOWSKA

Biographies

BOROWY, Wacğaw (1890ï1950). Polish historian and literary critic. An expert on Polish Romantic poetry, he was also interested in Polish translations of Shakespeare, Eliot,

Chesterton and Conrad. Apart from his critical essays on various aspects of literary translation, Borowy produced numerous publications on the history of translation, and his essays on the early theorists of translation are thought to be among the most significant contributions to Polish translation studies. His essays on translation are collected in *Studia i rozprawy* (Studies and Dissertations, 1952), a two-volume anthology published posthumously by Borowyôs colleagues and students.

Gč RNICKI, Ğukasz (1527ï 1603). Polish poet and political writer. Educated in Padua, he spent his mature years at the royal court as a secretary and librarian of King Zygmunt-August. Most of G· rnickiôs original literary output is lost, and he is therefore remembered mainly as the translator of Baldassarre Castiglioneôs *Il libro del cortegiano.* In his version *Dworzanin polski* (The Polish Courtier, 1566) G· rnicki replaced the court of an Italian prince, which is the setting of the original story, with the court of a Polish bishop, and instead of Italian noblemen and noblewomen he introduced local characters. In the introduction to his version, G· rnicki asks ówWhy is it that I differ from grof Balcer Kastilion?ô. In answer to this question, he details his reasons for changing such elements of the original cultural setting as he judged alien, offensive or difficult to understand for a Polish reader. This explanation earned him the position of the founding father of what came to be known as the ómethod of Polonized adaptationôto which Polish translators were to adhere for the next couple of centuries.

PETRYCY, Sebastian of Pilzno (1554ï 1626). Polish philosopher, physician, poet and translator. In 1583, he was appointed lecturer in literary poetics at the University of Krak· w. Petrycy was known as an author of both medical treatises and lyrics inspired by Horace. His annotated translations of Aristotleôs *Politics* and *Economics*, dedicated to King Zygmunt III, were published in Krak· w in 1605 and 1618 respectively. In the introduction to both works, he explained to the Polish reader his translation strategy of óturning the foreign into our ownôby ósoftening the hard, silencing the shameful, filling in the gapsô(translated). Petrycy is considered one of the earliest theorists of translation in Poland.

ELŧ BIETA TABAKOWSKA

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Romanian tradition

The Romanian language is a descendant of the Latin once spoken in the eastern part of the Roman empire (Rosetti 1986:76). After the Roman conquest in AD 106, the province of Dacia (roughly corresponding to modern Romania) was colonized and Latin became the vehicle of communication among its inhabitants. The variety of Latin which served as a basis for the Romanian language was not different from the Latin used in other Roman provinces, but it has since passed through continuous transformations, owing partly to its normal evolution, and partly to the influence of the languages with which it came into contact. Present-day Romanian has been influenced by non-Romance languages such as Hungarian, Albanian and various Slavic languages, which are spoken in neighbouring countries.
Romania switched from the Cyrillic to the Roman script in 1860. However, Romanian is also spoken in some parts of the former Soviet Union, where it is known as Moldavian, and there it is still written in the Cyrillic alphabet.

Early translations

In common with many other languages, the first translations into Romanian were of a religious nature and motivation. The basic Christian terminology is of Latin origin, for example *Dumnezeu* (from *Domine Deo,* ôLordô), *boteza* (from *baptisare,* ôbaptizeô), and *cruce* (from *crux,* ôcrossô). Some time between the tenth and thirteenth centuries, the language and the organizational structures of the Slavonic church were officially adopted in Romania, signalling the incorporation of Romanian territory into the Byzantine sphere of influence. This development played a major role in shaping Romanian culture in subsequent centuries and is comparable to the adoption of Catholicism and Latin by the Poles and the Croatians of Slav origin in the tenth century (Ivakcu 1969:30). The cultural background which gave rise to the earliest Romanian translations was dominated by the merging of two traditions: the Byzantine tradition in the south and the occidental tradition in the east. The first recorded Romanian manuscript is a translation, probably from the first half of the sixteenth century, of a Slavonic *Acts of the Apostles* from the fifteenth century; it was discovered at the monastery of VoroneŞin Bucovina. There is no indication of when or where it was completed. There are, however, cultural and linguistic arguments which support placing it in the north of Transylvania, for instance the fact that it contains a large number of Hungarian elements such as *fuglu* (from Hungarian *fogoly* meaning ôcaptiveô) and *felelui* (from Hungarian *felelni* meaning ôto answerô).
Given that Romanian was not a written language at the time, the official language being Slavonic in all contexts, the first Romanian translations of religious texts cannot be explained in terms of internal needs. These translations appear to have been driven by Lutheran and Calvinistic propaganda. The Lutheran Reformation was welcomed by the Magyars and Saxons of Transylvania, who then sought to attract the Romanians to their new faith; the distribution of printed translations of relevant texts provided an efficient means of achieving this aim. The first Romanian printed document was a Lutheran catechism published by the Saxons in Sibiu in 1544 (no longer extant). The Saxons in Brakov soon realized the benefits of being able to distribute books in Romanian on a large scale

and began to use the existing paper-mill and printing shop more extensively. They hired Deacon Coresi, who proved to be extremely active. In 1559, he published *Ġatrebare creĸtinescĿ* (The Christian Inquiry), the first printed Romanian translation on record; in 1561 he published a Romanian Gospel, and in 1570 a Romanian Psalter and a Romanian missal. These translations enjoyed the support of the authorities. Prince Z§polya of Transylvania, for instance, personally commissioned the replacement of Slavonic books by Romanian ones. Like the Lutherans, the Calvinists also used translations into Romanian to promote their faith. A book of psalms was translated from Hungarian in 1570 and printed with Latin characters in Oradea or Cluj. Bishop M. Tord§si translated the books of Genesis and Exodus from the Hungarian Bible of G§sp§r Heltai, which appeared in Cluj in 1551, and published them in OrŁĸtie in 1582. Such largescale distribution of printed translations throughout the region played a decisive role in developing and shaping the Romanian literary language.
In 1648, the whole of the New Testament was translated in Alba Iulia under the supervision of Metropolitan Simion ķtefan. Around the same time, and in the same region, the Apocrypha (the fourteen books appended to the Old Testament in the Septuagint and the Vulgate) were translated from Slavonic.

The seventeenth century

The seventeenth century was a time of political instability in the principalities and Transylvania, and this state of affairs naturally did nothing to stimulate an active cultural life. For almost 50 years no books of any kind were published. Nevertheless, even in these gloomy feudal times some translation and adaptation of folk-tales continued to bear testimony to existing links with the Orient. At the same time, literary and printing activities gradually freed themselves from church authority, and contact with European Humanism was established through Moldavian and Wallachian scholars who studied at Italian and Polish universities. This had the effect of diminishing the importance of Slavonic, and translations from other source languages began to appear. Nicolae Costin (1660ï 1712), statesman and historian, translated Antonio de Guevaraôs famous book on Marcus Antonius, *Relox de Principes* (1529), from Latin. Spatharus Milescu (1636ï 1708), diplomat and great scholar, was the first to translate directly from a Greek original; he published his translation of the *Book with Many Questions* by Athanasius of Alexandria in 1661. Milescu also published the first translation of a philosophical text: *On Prevailing Reason* (1688), attributed to Flavius Josephus. But Milescuôs most important contribution was translating the Old Testament in full from a version of the Septuagint which was published in Frankfurt in 1551. The translation appeared in 1688 under the title *Biblia de la Bucuresti* (The Bible from Bucharest), and all Romanian versions of the Septuagint have since been based on it.
The first poet translator in the Romanian tradition was DOSOFTEI (1623ï 93), the Metropolitan of Moldavia. His verse version of the *Psalter* (1673) remains one of the most highly valued translations of the *Psalms of David*, comparable in terms of its influence to famous versions such as those by Jan Kochanowski and Cl®ment Marot. This was the first time that high quality poetry appeared in the Romanian language. The aesthetic quality of Dosofteiôs verse is also evident in the fragment which he translated from the Cretan drama *Erofile*, a Greek adaptation of the Italian baroque play *Orbecche* by Giraldi. Dosoftei also translated a prayer book (1681) and a missal (1679) from Greek versions. These translations, which were prepared for Moldavian churches, soon spread throughout the principalities and became far more popular than those done by Coresi approximately 100 years earlier, thus making it possible to start conducting church services in Romanian.
The first law books and dictionaries were also translated and published during this period. They included *Pravila de la Govora* (The Law Books from Govora), translated by the monk Moxa from Slavonic and published in Wallachia in 1640, and *Pravilele ĠmpĿrĿteĸti* (The Imperial Body of Law), translated by Eustratie from Greek and Latin sources and published in Moldavia in 1646. Both are among the earliest statements of legal codes

written down in any national language in Europe. The first bilingual dictionary with Romanian as the source language was *Dictionarum valachico-latinum.* It contained 5000 headwords and was compiled by Mihai Halici from the town of Caransebeș in 1643.
Lexicographic activity, combined with increased involvement in the practical problems of translation, stimulated thinking in this area. The lack of perfect correspondence between the words of two languages began to be noted and discussed. While translating the *Carte de pravile* (Book of Laws), for instance, I.B.Deleanu observed that there was no exact Romanian term for the German *Verbrechen* and noted that the lack of appropriate terminology posed a serious difficulty for the anonymous author of *Retorica* (Buda 1798). This close link between practice and theory has remained the driving force behind translation studies in Romania down to the present day.

The Enlightenment

During the eighteenth century, when the Enlightenment was beginning to gain ground in Europe, the *hospodars* or governors appointed by the Ottoman sultan began to rule in the Romanian principalities. Hungary had fallen under Turkish rule in 1526, after a long period of struggle between dynasties and threats from foreign powers, and eventually became part of the Habsburg Empire in the seventeenth century. Although this period is still viewed negatively by Romanians as well as Hungarians, the ensuing decades witnessed a thriving cultural life. The *hospodars* were functionaries and dragomans (interpreters) of the Porte, well educated and with a good command of French and Italian. They imposed the use of Greek in all contexts, including the church. More than 300 books were printed between 1720 and 1820.
The principalities (Wallachia and Moldavia) and Transylvania went through a rapid process of secularization during this period, with translations and adaptations of popular literature gradually replacing those of religious works. French became the dominant source language in translation, with writers who expressed the spirit of the Enlightenment, such as Voltaire, Montesquieu and Rousseau, being among the most translated. The translators themselves were either educated members of the Romanian royal family, like Iancu Vłcłrescu and Iordache Golescu, or Greek scholars brought in by the new rulers to teach at the royal academies in Iași and Bucharest.
It is to Transylvaniaôs credit to have created the modern Romanian education system during this period. Numerous Greek handbooks on a variety of subjects such as logic, ethics and metaphysics were translated to cater for the demands of the new system. Eugen Vulgarisôs translations of the French writer Fontenelle led Romanians to believe that the sun was the centre of the universe. Folk-tales were also retranslated on the basis of Greek models such as *Halima*, the *Odyssey* and *Aesopôs Fables.* Samuil Micu, one of the representatives of a movement known as Școala Ardeleana (The Transylvanian School), translated Baumeisterôs *Elementa Philosophiae* under the title *Logica* (Buda 1799); this was the first and most important contribution to the creation of a Romanian philosophical language.
During the last quarter of the eighteenth century and the first quarter of the nineteenth century, Romanians became particularly receptive to European science and philosophy in the principalities and Transylvania, actively assimilating Western literature and integrating it into the indigenous culture (Duşu 1970:155). Free adaptation was the order of the day, with ófaithfulô translations being the exception rather than the norm. The adaptations are both entertaining and instructive. Sappho, Anacreon, Petrarch, Ronsard, Metastasio and other representatives of the great European tradition in lyrical poetry were translated, often from intermediary versions (Greek in the principalities, Hungarian in Transylvania). Adaptations of Fénelonôs *Adventures of Télémaque* by P.Maior in 1819 and Gr. Plecoianu in 1831 enjoyed great popularity. Ion Barac published the first Romanian *Odyssey* in verse form in 1801, as well as the first *Hamlet* (c.1820). V.Aaron translated Ovidôs *Metamorphoses* in 1803ï 4 and I.B.Deleanu translated *Themistocles,* by the Italian poet Metastasio, in 1801. Translations, or rather adaptations of works by Rousseau, Montesquieu, dôArnaud, Marmontel, Pope and

Florian portrayed man as a complex being; the pre-Romantic hero gradually found his way into Romanian literature. Theatrical performances given in the principalities by numerous French, Italian, German and Russian touring troupes provided further contact with European literature. The performances were hosted by the cultured members of the royal family, the boyars, who translated the plays into Greek as well as Romanian. The organizer of the first performance in the city of Iaki was Gheorghe ASACHI, who adapted *Mirthil and Chloe* by Florian in 1816 and later *Alzire* by Voltaire in 1818. Iancu VŁcŁrescu translated Goethe (a fragment from *Faust),* Racine *(Britannicus)* and the German playright Kotzebue *(The Evening Hour).*

Beyond the Enlightenment: the nineteenth century

During the 1840s and 1850s, translation activity continued to reflect the Romanian need for integration with European culture and literature. French continued to be the dominant source language, with the three genres of drama, epic poetry, and the lyric being well represented. Works translated during this period include *Ph¯dre* and *Athalie* by Racine, *Horace* by Corneille, *Le Misanthrope* and *Les Pr®cieuses ridicules* by Moli¯re, *Alzire* and *M®rope* by Voltaire, and *Marie Tudor* by Victor Hugo. Apart from drama, Romantic poets such as Hugo and Lamartine received special attention, but there were also several translations of prose writers such as Lesage, Pr®vost, George Sand, Dumas, Eug¯ne Sue, and Balzac. The popularity of French culture also encouraged the translation of a great number of grammars and other types of handbooks.
In addition to French literature, works by Italian writers such as Dante, Ariosto, Tasso and Alfieri were also translated. English writers such as Young, Byron and Shelley were generally translated from French intermediaries. *Gulliverôs Travels* became very popular shortly after it was first published in 1848 and was translated several times. German literature did not fare very well during this period, with a small number of writers such as Goethe and Schiller being translated. Interest in Russian literature was particularly strong in Moldavia, with Pushkin being the most popular writer: *The Gypsies* was translated by Al. Donici in 1837 and *The Black Shawl* by C.Negruzzi in 1834. European works of criticism, such as those by La Harpe, Marmontel, Saint-Marc Girardin, and Jules Janin also became available in translation.
Three outstanding scholars, Heliade R§dulescu (Wallachia), Gheorghe ASACHI (Moldavia) and G.BariŞu (Transylvania), encouraged the Romanian public to read the masterpieces of various cultures and to adopt the moral values espoused in them. Heliade R§dulescu (1802ï 72) initiated a collection of classical authors in 1836; these included Homer, Xenophon, Demosthenes, Virgil, Tasso, Byron and Hugo, among others. In 1846, he published the *Biblioteca UniversalŁ* (Universal Library). This was a collection of 232 famous authors from various historical periods and representing various fields of knowledge, including philosophy, law, theology, natural science and aesthetics. Unfortunately, the Romanian public was not yet ready to receive and appreciate literary masterpieces or alternative moral and cultural values and could not assimilate European culture. The aristocracy continued to enjoy the masterpieces, while the less educated middle class preferred the melodrama, comedy or mawkish novelette. Heliade himself anticipated this reaction and tried to strike a balance between the needs of the common reader and the desirability of translating high literature. His translations of the latter type included Cervantes (an extract from *Don Quixote* appeared in 1840), Lamartine, Byron, Voltaire, Rousseau, Boileau, Goethe and Schiller; his translations of the kind of literature in which the common reader took an interest included Guinot, Marie Ayard Marville and Miss Norton. The popularity of ephemeral inferior literature in translation encouraged some intellectuals to accuse translation of being a ódangerous maniaô and to suggest that Romanian reception of foreign literature in the nineteenth century was motivated merely by ósupply and demandô (Cornea 1970:109).
G.BariŞu (1812ï 93) played a leading role in the cultural life of Transylvania, especially in the field of translation. He was a great

admirer of England as a ómodel of political freedomô (BariŞu 1837) and one of the first translators of Shakespeare. In 1840, he published extracts from *Julius Caesar* and *The Merchant of Veniceô*; these were translated from German versions (as were his later extracts from works by Dickens). He published the full text of *Julius Caesar* in 1844; this was the first complete translation of a Shakespearean play to appear in Romania. His translations of Schillerôs *Don Carlos*, *Maria Stuart* and *Fiesko* appeared in 1843.

In the period heralding the rise of the revolutionary movement which swept much of Europe, including Romania, around the middle of the nineteenth century, Byronôs personality and his fiery poems became very popular, and English literature, which by and large had been ignored until then, began to attract more attention. The first direct translation from English was probably Byronôs *Manfred,* translated in 1843 by the Romanian revolutionary and writer C.A.Rosetti. The Byronic hero with his romantic and rebellious attitude became a distinctive feature, even a model, of Romanian cultural life. The first English novel to be translated was also to become one of the most popular; this was Defoeôs *Robinson Crusoe,* translated and published by V. DrŁghici in the city of Iaki in 1835. Bulwer-Lyttonôs *The Last Days of Pompeii,* published in London in 1834, was serialized in Romanian magazines in 1838. Walter Scottôs historical novels were well known to the Romanian public from the mid-1850s onwards.

Romanian magazines also carried the first news about the New World during this period, and translations of American literature soon began to appear. Washington Irving was the first author to be translated into Romanian, in 1836, followed by Benjamin Franklin, Fenimore Cooper, Edgar Allan Poe and Mark Twain. Harriet Beecher Stoweôs *Uncle Tomôs Cabin,* published in 1852, was translated in Iaki in 1853 and in Bucharest in 1854. This novel was particularly popular because of the topicality of its social message, which was consistent with the ideology of the democratic intellectuals striving to emancipate the gypsies.

The flourishing of translation activity during the nineteenth century had an enduring influence on Romanian cultural life and helped to bring Romania closer to the rest of Europe. The influence of French culture could be seen in the overall process of modernization which began to take place. The Schiller centenary in 1859 was followed by a boom in the translation of his work, as well as the work of other German authors such as Goethe, Heine and Lenau. German literature and philosophy helped shape the thinking of a number of influential Romanian personalities who studied in Berlin, Vienna and other Germanspeaking universities. Titu Maiorescu, founder of the magazine *Convorbiri literare*, (Literary Talk), was highly influenced by the ideas of Schopenhauer. The poet Mihai Eminescu (1850ï 89) was similarly influenced by German Romanticism. His excellent translations of the Austrian poet Lenau, *Bitte* (Request) and *Das d¿rre Blatt* (The Withered Leaf), were published in *Convorbiri literare* in 1879. Eminescu created a highly expressive poetic language, and in so doing made it possible for translations into Romanian to stand in their own right as equals of their European and American originals.

The last quarter of the nineteenth century witnessed an emphasis on translating works which focus on social issues. These included Gogolôs *The Inspector-General,* published in 1874, Turgenevôs *The Nest of Gentlefolk* (1880), Dostoyevskyôs *Crime and Punishment* (1898), and Chekhovôs *Motley Stories* (1899). Fragments of Dickensô *The Old Curiosity Shop* were published in the magazine *Contemporanul* (The Contemporary), in 1883, and the text appeared in full in 1894. Edgar Allan Poeôs *The Murders in the Rue Morgue* appeared in translation in 1892 and Emile Zolaôs *The Dreyfus Affair* in 1898.

The twentieth century

Translation before World War Two

During the first half of the twentieth century, a number of excellent translations were published by scholars who were established poets in their own right. The Transylvanian poet George COĶBUC translated from German as well as a number of other languages, including Greek (Homerôs *Odyssey*), Latin (Virgilôs *Aeneid* and *Georgics*), Sanskrit (*Rig-Veda;* Kalidasaôs *S§kuntala, Ramayana* and *Mahabharata*), and

Italian. His translation of Danteôs *The Divine Comedy* was considered one of the best existing versions by C. Tagliavini, a well-known Italian scholar who had a special interest in Romanian, Another Transylvanian, ķt.O. Iosif (1875ï 1913), was considered one of the best translators of German poetry during his time. He translated Heine, Goethe, Schiller, Burger, and Lenau. He also translated work by the Hungarian poet Pet¹ fi *(The Apostle),* as well as Shakespeareôs *Romeo and Juliet* and *A Midsummer Nightôs Dream.* The *Iliad* and *Odyssey* were translated in perfect hexameters by G.Murnu. Other writers translated or retranslated during this period include Jules Verne, Oscar Wilde, Mikhail Lermontov, Ivan Goncharov, Rainer Rilke, Eugene OôNeill, Fran- ois Villon, Mark Twain, Marcel Proust, and Balzac. These translations were the result of personal affinity and individual choice on the part of the translators rather than of official planning. Publishers were mainly interested in producing lucrative, popular literature. However, high quality literature could also be successful. One of the most popular authors during this period was W.Somerset Maugham: almost 30 of his titles were translated by the Romanian writer J.Giurea and published between 1930 and 1945.
Translations from Hungarian were particularly well received during this period. This could be explained by the existence of a large core of shared elements and values in the history and the daily life of Romanians and Hungarians. The social theme was topical in both countries. For Romanians, the revolutionary verses of the Hungarian writer S§ndor Pet¹ fi carried much the same message as that derived by Hungarians from the poetry of the Romanian writer George COķBUC. This stimulated translation activity between the two languages, at times even against official political trends. Liberally minded intellectuals were conscious of the contribution made by translations in terms of achieving better understanding and harmony between the two peoples, especially against growing fascism in both countries. In 1935, for instance, G.Moĸoiu, Lord Mayor of Oradea, offered a translation prize as a way of promoting mutual understanding between Romanians and Hungarians. One of the most successful translators from Hungarian during this period was the Transylvanian poet Octavian GOGA. His versions of Pet¹ fi, Ady and Mad§ch *(The Tragedy of Man)* were outstanding.

Translation after World War Two

World War Two and the years which followed it brought about a new isolation. Both original and translated literature were censored. The 1950s witnessed a growing demand for foreign literatures, with a definite need for translations, since the majority of the Romanian public did not speak foreign languages. Many writers refused to publish their own works on literary or moral grounds, preferring instead to sign translation contracts with publishing houses. The result was that several masterpieces appeared in excellent translations during this period. For example, in 1955 two important works by Goethe were published: *Faust,* translated by the great poet and philosopher Lucian Blaga, and the autobiographical novel *From My Life. Poetry and Truth,* translated by Tudor Vianu, an outstanding scholar of the time. Translations of this type were the result of personal choice. Only the Russian classics were translated systematically in a series of complete works, including Gogol (1954ï 8), Chekhov (1954ï 63), and Turgenev (1953ï 62). The only non-Russian author whose works were translated and published in a complete edition was Shakespeare (1955ï 63, in 11 excellent volumes by L. LeviŞchi and D.DuŞescu).
The early 1960s brought a gradual reappraisal of Romanian and foreign literature. High quality translations appeared of outstanding works of literature from all over the world. The magazine *Secolul XX* (The Twentieth Century) and the Editura pentru LiteraturĿ UniversalĿ (Publishing House for World Literature, later known as Univers) played an important role in this process. Between 1961 and 1980, Univers published 2,700 titles by 2,100 different authors. In the following years, numerous other publishing houses were set up, for example Minerva, Albatros, and The Romanian Book. These, together with specialized journals such as *Familia, The Literary Romania, Horizon* and many others, ensured that all the classics from every country and epoch were translated. There is hardly an international writer who has not been translated into Romanian at least once, a fact often

highlighted in UNESCO reports and statistics. As in previous decades, the most successful translators were writers, especially poets, in their own right.

One of the most valuable contributions of Univers was publishing seminal works in the fields of aesthetics, literary theory and criticism soon after they had appeared abroad. The *Essays* series included the main works of Croce, Curtius, Genette, Wellek, Eco, Greimas, Kaiser, Lotman, Alonso, Frye, Tomasevski, Vossler, Zumthor, Friedrich, Walzel and many others. A similar series was published by the Political Publishing House under the title *Idei contemporane* (Contemporary Ideas); this included works by Marshall McLuhan, Marcuse, Habermas, and Jaspers, among others.

Under the dictatorship of Ceauкescu, who was elected President of the State Council in 1967 and eventually President of Romania in 1974, translating was regarded as an ethically sound activity, whereas original literary works were subject to censorship and could only be published if they glorified the totalitarian regime. This further stimulated translation activity, and important works from all languages continued to be translated and retranslated into Romanian. In addition to individual works, a large number of anthologies were also published in the 1960s and 1970s. These included *Antologie Shakespeare bilingvŁ* (A Bilingual Anthology of Shakespeare, 1964), *Antologia literaturii maghiare* Iï III (Anthology of Hungarian Literature Iï III, 1965ï 8), *Antologia poeziei romantice germane* (Anthology of German Romantic Poetry, 1969), *Sonetul italian* (The Italian Sonnet, 1970), *Antologie bilingvŁ de poeziei francezŁ* (Bilingual Anthology of French Poetry, 1970), and *PoeŞi ai expresionismului* (The Poetry of Expressionism, 1971). A comprehensive overview of the literature of the first half of the century is given by A.E. Baconsky in his *Panorama poezie universale* (1972), which covers 99 poets from Ady to Yeats. The *Antologia poeziei americane* compiled in 1979 by I.Caraion, covers all representative areas of American poetry: 130 poets from Anne Bradstreet (1612ï 72) to the present day. *Simbolismul european*, compiled in 1983 by Z.MolcuŞ is an imposing anthology (1800 pages) of 160 authors, one of the most complete accounts of European Symbolism in existence.

In recent decades, there has been a growing interest in non-Western literature. S.Al. George published a complete translation of *Bhagavad-Gita* from Hindi in 1971; this is one of the most famous philosophical poems of the oriental world. The *Antologia literaturii precolumbiene* (covering the literature of three cultures: Mayan, Mexican and Incan) appeared in 1973, and *Antologie Haiku* (Japanese lyric poetry from the sixteenth to the twentieth centuries) followed in 1974.

The relationship between national and translated literature is often one of close interdependence. Works by Gide and Proust, who greatly influenced the evolution of the Romanian novel in the first half of this century, remained largely untranslated during that period. By the 1960s and 1970s, the ground had been prepared by indigenous writings and their complete works became available in translation. Under the influence of Balzac, the novelist Cezar Petrescu created the ócomédie humaineô of Romanian society between the two World Wars. It was only during the second part of this century, when the Romanian public had come to appreciate his own work, that he was able to publish successfully his excellent translations of Balzacôs *Le P¯re Goriot* and *Eugénie Grandet.* The popularity of certain works in a foreign culture is also often aided by the relevance of their political and social themes, particularly when these themes cannot be addressed openly in the indigenous literature. The character of the dictator, developed in the context of a turbulent political situation, is a recurring feature of more recent South American literature, as in *The President* by Miguel Angel Asturias, *The Autumn of the Patriarch* by Gabriel Garc²a M§rquez, as well as the novels of Alejo Carpenter; translations of all these works were very popular under the Ceauкescu dictatorship.

Translation theory today

Translation theory remains closely connected with practice in Romania. Most of the literature on translation is published by professional translators or teachers of translation. Titles such as óHow I Translated Faustô (Blaga

1955), óNotes of a Translatorô (Doinaк 1972b) and óOn the Faithful Translation of Poetryô (Doinaк 1988b) are good examples of theoretical studies which are grounded in genuine translation tasks. In 1965, the magazine *Secolul* XX, which has published works by theorists such as George Steiner, Ji Ś Levy and Ortega y Gasset on a regular basis, organized a debate on Georges Mouninôs *Les probl¯mes th®oriques de la traduction* to which many well-known translators contributed. A variety of linguistic, aesthetic and cultural issues were discussed. In the title of his contribution to this debate, ķt. Aug. Doinaк (1965) expressed the view held by a generation of Romanian translators: óDifficult, Risky but not Impossibleô.
Interest in translation theory is also stimulated by the need to train translators and interpreters. Various manuals and handbooks have been published, as well as a number of translation-oriented linguistic studies. Doctoral dissertations on the subject have been presented at the universities of Bucharest, Timiкoara and Cluj. Overall, however, the number of published books on translation remains relatively small.

The organization of the profession
There are currently two associations which represent translators and interpreters in Romania. The older of the two is the Translations and World Literature Section of the Writersô Union (a member of FIT). The Professional Union of Interpreters and Translators (UPIT) was established in 1990 and is responsible for protecting the rights of authors and promoting the professional status of translators and interpreters.

Further reading

BariŞu 1838; Cornea 1970; DuŞu 1970; Ivaкcu 1969; Kohn 1980, Rosetti 1986.

JĆNOS KOHN

Biographies

ASACHI, Gheorghe (1788ï 1869). Romanian writer, scholar, and translator. Asachi played a major role in founding the Academia MihŁileana in Iaкi, where he taught mathematics and architecture. He also founded the first literary journals in Moldavia: *Abina Rom©neascŁ* (The Romanian Bee, 1829) and *AlŁuta Rom©neascŁ* (The Romanian Flute, 1837). His literary and translation activities spanned a wide range of genres but he was particularly drawn to classical and Western works. Among other works, he adapted *Mirthil and Chloe* by Florian and *Alzire* by Voltaire. Together with the Wallachian Heliade R§dulescu and the Transylvanian G. BariŞu, Asachi played a major role in encouraging the Romanian public to read the masterpieces of various cultures and to adopt the moral values espoused in them.
COķBUC, George (1866ï 1918). One of the greatest poets in the history of Romanian literature, often referred to as óthe poet of the peasantsô, as well as an outstanding translator of poetry. He was profoundly influenced by German neoclassical literature and Romanian folklore. Coкbuc translated from a variety of languages, including Greek, Latin, German, Italian and Sanskrit.
DOSOFTEI (real name Dumitru BŁrilŁ; 1623ï 93). Moldavian Metropolitan, translator and one of the first Romanian poets on record. He was elected Archbishop of Iaкi in 1671 but was later prosecuted for political reasons. Dosofteiôs versions of the *Psalter, Psalms of David,* and other religious material, including a prayer book and a missal, were highly expressive and became extremely popular in Moldavia and the principalities, making it possible to start conducting church services in Romanian for the first time.
GOGA, Octavian (1881ï 1938). Romanian poet, politician and translator of various poets, including Pet¹ fi, Ady and Mad§ch. He studied philology in Budapest, Berlin and Paris. Gogaôs outspoken views on the unification of Transylvania and Romania led to his imprisonment in the city of Szeged but, following unification in 1919, he held several ministerial posts and eventually became Prime Minister in

1938. He was awarded the National Prize for Literature in 1924 and his translation of Madšchôs *Tragedy of Man* is still considered one of the best in existence.

JĆNOS KOHN

Russian tradition

Russian is part of the East Slavonic family of languages and one of the six official languages of the United Nations. The history of modern Russia dates back to the ninth century AD, when a number of East Slavonic tribes united to form a new state known as Kievan Rus, after the name of its capital. Later the countryôs political centre moved to Moscow, which became the capital of a united Russia under Ivan the Great in the fifteenth century. Contact with Western Europe was initiated in the seventeenth century by Peter the Great, who established the educational system and built a new capital, St Petersburg (later to become known as Leningrad). Political unrest under the tsars culminated in a period of civil war (1918ï 22), after which the Communists established control of the country. The end of World War Two saw the rise of the Soviet Union as one of the two major world powers. The mid-1980s saw the beginning of a period of social and political reform, known in the West as perestroika, and the progressive disengagement of Russia from Eastern Europe. The recorded history of translation in Russia is as long and rich in events. The following is a brief overview of the main trends evident during different historical periods.

Translation in Kievan Rus

Writing, literature and translations were introduced in Kievan Rus in a relatively mature form. In the year 864, a Greek priest named CYRIL and his brother METHODIUS, who were sent by the Byzantine emperor to do missionary work among the Slavonic peoples, began with the creation of a new alphabet (now known as Cyrillic) which they used to translate a number of religious texts from Greek into Old Church Slavonic. Among their first translations were the New Testament, the Psalter and the Prayer Book. After Rus embraced Christianity in 988, numerous translations were made to give the converts access to the philosophical and ethical doctrines of the new religion and to the churchôs rituals and customs. These included a variety of genres, such as Lives of Saints, Homilies, Chronicles and the like. Apocrypha also enjoyed great popularity with their stories of miracles, fantasies and exoticism, sometimes bordering on what was later called fiction. Most of these translations were made in Bulgaria but were used in Rus. The translators of religious books usually opted for word-for-word rendering of the source text.

A score of translations which were not exclusively religious and relatively less literal were also made in Rus at the time. Among them were such books as the *Zhitie Andreya Yurodivogo* (The Life of Andrei, the Man of God), *Pchela* (The Bee), *Kosmografiya* (Cosmography), and *Fiziolog* (The Physiologist), to mention just a few. One considerable achievement was the translation of Joseph Flaviusô *The Judaic War*, in which the translator successfully avoided many pitfalls of literalness.

In this early period the translatorôs name was not mentioned as a rule, and it was often impossible to say whether a translation was made within the country or beyond its borders.

During the tragic years of the Mongol invasion (1228ï 1480) translations continued to play a major role in shaping the cultural character of the country. More parts of the Bible were translated and some of the previous translations were revised or replaced with new ones. Alongside religious translations, translated versions of non-religious material gradually began to appear, including *Istoriya Indiyskogo Korolevstva* (A Tale of the Indian Kingdom) and *Troyanskaya Voina* (The Trojan War). Most translations were made from Greek, some presumably used Latin and Old Hebrew sources.

This period also witnessed the gradual formation of the Russian language as a result of mutual influence between Old Church Slavonic and the peopleôs vernacular. However, religious texts continued to be translated

into Old Church Slavonic, which nobody spoke outside church services. At the same time, contact with other countries required the translation of political and business documentation, and here the new Russian language began to gain ground. Apart from translations, original texts during this period were themselves also written in a mixture of Slavonic and Russian.

Translation in the sixteenth and seventeenth centuries

From the sixteenth century onwards, Moscow began to emerge as the political as well as the translation centre of the country. Important translations were no longer anonymous, and their contribution to the countryôs language and culture gained more recognition. Thus in 1515 Basil III, the Grand Prince of Moscow, asked for a learned translator to be sent to Moscow from a Greek monastery. The man came to Moscow in 1518 with a Greek embassy and became known as MAXIM THE GREEK. During the rest of his life (he died in 1555 or 1556) he worked as a translator of religious books as well as some non-religious texts. In addition, he revised a number of existing translations and added commentaries to them. At first, he knew neither Russian nor Old Slavonic and his translations were made in two stages: he translated from Greek into Latin and then his assistants translated the Latin text into Old Slavonic. In his revisions of old translations, he often ignored long-established traditions and suffered accusations of heresy and blasphemy. Maxim the Greek was also a prolific writer, educator and philosopher. In his writings we can find numerous statements on the art of translation, and these represent the first recorded exposition on the subject in Russia. He insisted on the need for a careful analysis of the source text in order to grasp all its nuances and allegories. To carry out such an analysis, the translator had to possess not only good linguistic but also extensive philological knowledge and had to undertake a great deal of preparatory work. Maxim backed up his prescriptions with ample observations about Greek vocabulary, rhythmical organization and phonetic features, which were to be accounted for in translation. Among his contributions to Russian philology was a dictionary which covered mostly Greek proper names but also included some Latin and Hebrew names.

Although the Russian scholars of the time seem to have already formed some ideas about the need for the translator to have a perfect command of the two languages and extensive background knowledge, in practice most translators lacked proper education. Their knowledge of languages and the resulting translations often left much to be desired.

In the seventeenth century, a greater number of translations of predominantly nonreligious material began to appear. Scholarly translations included topics in astronomy and astrology, arithmetic and geometry, anatomy and medicine, as well as descriptions of various animals. Some translations could be described as works of literature in their own right. Also during this century, bilingual dictionaries were compiled for the first time to help translators in their work: Latin-GreekSlavonic, Polish-Slavonic, Russian-LatinSwedish and other combinations.

Translators of this period fell into four groups. First, there were staff translators in various administrative departments. These were mostly foreigners (Poles, Germans, Dutchmen) or natives from the southern or western parts of the country. As often as not, they had a good command of classical languages or of Polish but their knowledge of Russian and Old Slavonic was very scant. They were probably assisted by scribes, who wrote down and corrected their translations. The second group was small and consisted of a few monks who had a scholarly background and translated only religious and didactic books from Latin and Greek. The best known among them were Epiphanius, Slavinezky, Arsenius the Greek and Dionysius the Greek. The third group was the largest and its members could be described as part-time translators who occasionally made one or two translations in their spare time. Finally, there were translators who worked on their own initiative and chose the source texts they wanted to translate. Among them were some attendants of the tsar, for example Andrei Matveev, Bogdanov and Prince Kropotkin.

Translation in the eighteenth century

The eighteenth century proved decisive in the development of translation in Russia. Peter the Greatôs political reforms greatly expanded Russiaôs economic and cultural contacts with European countries, and this created a demand for numerous translations of scientific and technical texts, as well as works of fiction. Translators were now expected to produce work to higher standards. Tsar Peter issued a special decree on translation demanding a faithful rendering of the original sense. This was a period during which the Russian language began to develop its own literary models and many enlightened Russians saw translation as a means of enriching their language and of asserting its originality and its expressive potential.

Mikhail LOMONOSOV, the great Russian scientist and poet, played an outstanding role in this process. Lomonosov and other prominent writers during this period, such as A.P. Sumarokov and V.K. TREDIAKOVSKY, produced many translations, predominantly of poetry. They often supplemented their translations with theoretical discussions, explaining why they rendered the source text the way they did and emphasizing the great value of the translatorôs work and its creative nature.

A new stage in translation activity began to develop in three directions. First, translation began to be institutionalized, with new structures emerging to organize and supervise the work. A group of translators were assembled in Tsar Peterôs Foreign Collegium, and in 1735 the St Petersburg Academy of Science established the Russian Assembly, which was the first professional organization of translators. Lomonosov, Trediakovsky and a few other members of the Academy were active in the Assembly, which had a body of staff translators. The Assembly selected books for translation, laid down some rules and principles and produced critical reviews of the work performed. It was also involved in training future translators. The Academy set up a language school whose graduates often became official translators. The general requirement at the time was that a translator had to be able to translate from at least three languages: Latin, German and French. Some students were sent by the Academy to study ólanguages and sciencesô abroad. Examinations were held to assess the professional performance of translators. The Academy also tried to stimulate public interest in translation. In 1748 its President announced an order from the Tsarina Elisabeth to step up the translation of non-religious (secular) books. Later, the Academy Chancery published an appeal to the ógentlefolk and people of other ranksô to produce translations. It was during this period that translators began to receive regular remuneration for their work.

In 1768, the Society for the Translation of Foreign Books was established with 114 members; among them were such eminent personalities as Trediakovsky, Sumarokov and Radishchev. The Society existed for 14 years and produced many literary translations; it also stimulated discussions on the theoretical problems of translation.

The second dimension of this new stage of translation activity involved a change in terms of the selection of books to be translated. At the turn of the century, translations of classical authors began to be supplemented by a great number of books of a pragmatic nature; these were needed to support the age of reform. The process was accompanied by a change in the source languages: Polish texts now lost their popularity and the emphasis gradually shifted to modern European languagesð mainly French, German and English.

Technical translations later lost their predominant position and literary translations came to occupy their place. Social reforms stimulated cultural life, and local literature was not yet at a stage when it could fulfil the cultural needs of Russian society. Literary translations were expected to fill the gap and to meet important social and cultural needs. Translators regarded their work as a service to their country, and they expressed this belief in forewords and prefaces to their translations. They believed that their mission was to enlighten and instruct their compatriots, to set moral standards and to create a new Russian literature. From that time on literary translations always enjoyed a high status in Russian culture.

This new awareness of the social importance of translation and translators constituted

the third characteristic feature of the period. Translation was now considered a kind of creative writing, no less worthy of respect then original literature. The translator was regarded as a rival of the source-text author, with the translated text being expected to aspire to higher standards and even to surpass the source text in terms of artistic quality.
The eighteenth century also witnessed the emergence of poetry translation in Russia, which later developed into a highly esteemed activity. TREDIAKOVSKY, for instance, made his reputation from his translation of P. Talmanôs *Voyage a lô´le dôamour*, which included many verses that were successfully rendered in Russian rhyme. Less known but no less remarkable was A.Kantemirôs translation of Horaceôs *Epistles* and other pieces of poetry from Latin and French. Especially numerous and varied were LOMONOSOVôS translations from Latin, German, French and Greek, in which he showed remarkable skill both in rhymed and free verse. He paid much attention to reproducing the rhyming scheme of the source text, using various forms of choree and iambus to render the alexandrine of French epics and the hexameter of Greek tragedies. As Russian poetry of the time was not highly developed and was still based on the distribution of syllables, Lomonosovôs innovations helped to enrich it and to establish new forms and traditions in the genres and metres of Russian verse.

The nineteenth and early twentieth centuries

The nineteenth century can be described as the golden age of Russian translation. If the previous age had made translation a professional activity, the nineteenth century raised this activity to the level of high art.
The new Russian school of translation began to take shape thanks to the outstanding contributions of such prominent personalities as the historian Nikolai Karamzin and the poet Vasily ZHUKOVSKY. At the end of the eighteenth and the beginning of the nineteenth century Karamzin published many translations in several periodicals. He regarded translation as an effective tool for improving a writerôs style as well as an invaluable source of information, undertaken for the sake of curiosity, for establishing historical facts, for entertaining women, to provide material for new magazines, or to acquaint Russian readers with books that have not yet become well known. Karamzinôs translation activity covered an impressive range of genres and languages: he translated the works of classical and contemporary authors from Greek, French, Latin, German, English, Italian and some oriental languages.
Pushkin referred to ZHUKOVSKY as ôthe genius of translationô. Zhukovsky was a talented Russian poet but translations accounted for a considerable part of his output. He translated from English, French, Old Russian, Latin and German. Thanks to him, Russian readers gained access to many works of Schiller, Goethe, Byron, Walter Scott and other giants of world literature. The range of his creative translation activity was staggering, covering, among other things, translations of fairy tales by Charles Perrault and the Grimm brothers, a complete translation of Homerôs *Odyssey* and a translation of the famous Old Russian epic *Slovo o polku Igoreve* (The Tale of Igorôs Host). Zhukovsky is one of the leading names in the history of translation in Russia.
Like Karamzin, Zhukovsky advocated free translation, which sometimes resulted in a paraphrase or even a new story on the subject of the source text. He would occasionally transfer the setting to Russia, give the source text characters Russian names, and so on. His outstanding talent, however, enabled him to reproduce the style, rhythm and tone of the original poetry, and his best translations were remarkably faithful to their sources. The Russian school of translation owes much to Zhukovskyôs legacy.
The practice of taking liberties with the source text was also characteristic of prose translations of the period. Irinarkh Vvedensky, a talented and very popular translator of many novels by Charles Dickens and William Makepeace Thackeray, would typically add several pages which had nothing to do with the source text. In his translation of Dickensôs *David Copperfield*, for example, he introduced his own texts at the end of the second chapter, at the beginning of the sixth chapter

and in some other parts of the novel. And he justified such contributions by the desire to please the reader, claiming that the translator had the right to freely recreate the spirit of the source text, to give a new life to the ideas of the author in a new situationð óunder another skyô, as he put it.
Alexander Pushkin and Mikhail Lermontov, the two great Russian poets, also played a major role in the history of translation in Russia. Although translations occupied a relatively modest place in their poetry, they made a significant contribution to the improvement of literary translation in Russia. In their poetic paraphrases and imitations they managed to reproduce the most important features of foreign poetry and, above all, their renderings were remarkable works of art in their own right, in no way inferior to their original masterpieces. These free translations served as a model for other translators and established an important principle, namely that a good literary translation should be part and parcel of the national literature in the target language. The role played by Pushkin in the development of the Russian school of translation deserves special emphasis. He always showed great interest in the problems of translation, and his critical analyses of translations were exemplary and thought-provoking. He emphasized the importance of the initial selection of the literary works to be translated. His insistence on loyalty to the source text, coupled with the high quality and expressiveness of the translatorôs literary style, was a positive influence on the best Russian translators of the nineteenth and twentieth centuries.
Although the majority of translators during this period advocated and practised free translation, a few insisted on complete faithfulness to the source text, on literalism even to the detriment of sense and clarity. Among them were such prominent men of letters as P.A. Vyazemsky, N.I.Gnedich and A.A.Fet, all of whom translated from a number of different languages. However, they did not always practice what they preached. Sometimes the translatorôs artistic intuition and talent broke through the barrier of literalism. Vyazemskyôs translations of works by Benjamin Constant and Adam Mickiewicz, for instance, were not devoid of literary value, and Gnedichôs translations, especially of Homerôs *Iliad*, were highly appreciated by Pushkin. Fetôs extreme literalism adversely affected the quality of most of his translations, but he did come up with successful solutions sometimes.
Free translation was sometimes practised as a means of promoting democratic ideas, which would not have escaped official censorship in original works. Translators such as V.Kurochkin, D.Minaev and M.Mikhailov, among others, achieved this by choosing suitable source texts and/or by introducing in their translations subtle changes which triggered associations with the Russian context. It was during this period then that using translation as a vehicle of dissent became part of the Russian tradition.

The Soviet period

The years following the 1917 Revolution saw a new upsurge in translation activity. On Maxim Gorkyôs initiative, a new publishing house was set up with an ambitious goal of publishing the new or revised translations of all major literary achievements both in the West and in the East. In spite of enormous practical and administrative difficulties, this organization managed to publish in the following two decades or so translations of the works of such great authors as Balzac, Anatole France, Stendhal, Heine, Schiller, Byron, Dickens, Bernard Shaw, Mark Twain and many others.
A great number of translations were also published by other national and local presses in the 1930s and the following decades. The countryôs best scholars and writers participated in this work, elevating the art of translation to a new level of perfection. Many talented translators became known and respected in the Soviet Union and abroad during this period; they included M.Lozinsky, T.ShchepkinaKupernik, S.Marshak, N. Lubimov, E.Kalashnikova, N.Daruzes and many others.
The fact that the Soviet Union was a multinational state contributed to the growing demand for translation. The scale of translation among national literatures was particularly impressive. Russian readers became familiar with the great epics from Georgia, Armenia, Uzbekistan, Kazakhstan, Azerbaijan and elsewhere. Much

was done in this field by such prominent Russian poets and writers as Lev Ginzburg, Boris Pasternak and Nikolai Tikhonov.
The information explosion of the second half of the twentieth century gave a tremendous impetus to non-literary translation. The majority of translations were now of social, political, scientific and technical material. There was a growing demand for professional translators, but non-literary texts were still frequently being translated by non-professionals as part of their work in other spheres.
This unparalleled boom in translation activity brought many new people into the profession and resulted in structural and organizational changes. A network of translation services, agencies and departments was established in government offices and industrial and commercial enterprises. Many translators and interpreters became staff personnel; others worked part time or freelance. Given the scale and the overall high quality of translations, both literary and technical, the country was justly regarded as a great translation power during this period.
The increased demand for professional translators was met by numerous training establishments. A number of foreign language institutes set up translation departments, and translators were also trained in universities and technical colleges. Many educational establishments offered their students courses in translation alongside their main professional specialization.
Literary translators received their training at the Gorky Literary Institute, which was sponsored by the Soviet Writers Union. The emphasis here was on translating from the languages of the various ethnic groups of the Soviet Union.
This rich and varied translation activity attracted much attention and recognition. Many periodicals regularly published translations from various languages as well as critical assessments of the strengths and weaknesses of specific translations.

Translation in the post-Soviet period (the 1990s)

The years of *perestroika* radically changed the nature of translation practice in general and the market for translations in particular. The abolition of censorship has made it possible to translate many books which had been regarded as inadmissible on ideological or moral grounds. Publishing houses are no longer financed by the state, and many have since gone bankrupt or have had to reduce their output drastically. The market has been swamped by private commercial enterprises, with the result that book prices have risen sharply and standards have generally dropped. Emphasis has now shifted to translating popular fiction and pornographic material.
The new situation has had both positive and negative effects on the business side of translation. Most translations are now from English and translators receive better renumeration. Higher fees encouraged many non-professionals to try their hand at translation, and this has naturally produced a great number of poorly translated books. The new publishers set very tight deadlines in order to market the translations ahead of their competitors; they are no longer interested in supporting the kind of long and arduous effort that can result in a masterpiece.
There has also been a greater demand for English and German interpreters, and many of them earn good money working for national or foreign firms, or joint ventures. By contrast, translators from other languages often find it difficult to make a living. Especially hard hit have been the languages of limited diffusion and staff translators who had previously enjoyed a regular income in the state publishing houses.
The new market conditions highlight the absence of appropriate legislation to regulate translation activities in Russia. The newly founded Union of Translators has been trying hard to raise the social and financial status of its members and to restore the prestige of translation in Russia.

Translation theory in Russia

As an important aspect of the nationôs culture, translation has been the object of scholarly discussion in Russia throughout its long history. It was not, however, until the second half of the twentieth century that the thoughtprovoking but often subjective ideas of critics,

authors and members of the profession were supplemented by attempts to develop a coherent theory of translation. Since then, the level of growth in translation activity has been matched by numerous publications on theoretical aspects of translation.

Translation research in Russia stems from different schools of thought, reflects different areas of interest and expresses opposing views. Nevertheless, some common features can be singled out to identify what can be described as the Russian school of translation theory.

Russian translation theories are largely based on the assumption that translation is a phenomenon that can be studied and described in an objective and consistent way, using various methods of observation and analysis. The translatorôs decision-making process may seem subjective and intuitive, but it is ultimately governed by correlated linguistic and cognitive patterns in the source and target languages. Translation theory is expected to be descriptive in the first place, and its main task is to study observable facts, to discover the regular features of the translating process common to most individual acts of translation. It is only after discovering what translation actually is that conclusions can be drawn concerning what it should be. Theoretical generalization must therefore be based on facts rather than on subjective speculation. The main method of research used by Russian translation theorists is the comparative analysis of the source and target texts, as well as various experimental studies of the actual act of translation.

Theoretical investigations of translation in Russia are largely carried out within a linguistic framework. Most researchers regard the linguistic theory of translation as an important branch of the linguistic sciences, alongside general linguistics, comparative linguistics, psycholinguistics, sociolinguistics, text linguistics and other areas of linguistic research. This broad concept of macrolinguistics makes it possible to make extensive use of linguistic methods to describe the formal, semantic and cognitive aspects of translation. Most translation theorists in Russia are professional linguists as well as practising translators. This helps to maintain a close link between theory and practice.

Scholars of translation in Russia carry out a wide range of investigations which embrace all aspects of the translating process and all the factors which are thought to influence it. They attempt to deal with general aspects of interlingual communicationð its linguistic, cognitive and psychological dimensionsð as well as problems associated with translation from one particular language into another. Much attention is paid to the concept of equivalence in translation, to the pragmatic and stylistic aspects of translation, to various models of the translating process and the meaningful text components which are replaced by equivalent elements in the target text. Translation problems are investigated through the analysis of translations from and between English, German, French, Spanish, Italian, Russian and other languages. The idea is that such complex studies of translation activity will eventually enable scholars to generalize from their findings and to develop a viable framework that can accommodate a general theory of translation.

Of no small importance is the fact that translation studies in Russia embraces all types of translation. Much attention is paid to the description of various aspects of non-literary translation, both written and oral, with an emphasis on political, technical, commercial and similar types of translation. Research in the field of literary translation considers both its linguistic and artistic features. In terms of oral translation, the object of interest is mainly conference interpreting, especially simultaneous interpreting. The investigation of such a wide range of translational activities has made it possible to describe both common features of all translations and the peculiarities of each particular type of translation.

Translation studies in Russia has always maintained close links with the practical training of future translators and interpreters. Specific types of research have often been prompted by the need to develop effective training syllabuses and curriculae. Training establishments use theoretical research results to select appropriate teaching techniques and include courses in translation theory and practice in their syllabuses.

Further reading

Barkhudarov 1975; Chernyakhovskaya 1976; Chukovsky 1964; Fydorov 1953, 1968;

Gachechiladze 1970; Komissarov 1973, 1980, 1990; Kopanev 1972; Latyshev 1988; Minôyar-Beloruchev 1980; Retsker 1974; Revzin 1964; Semenets and Panasôev 1989; Shveitser 1973, 1988.

VILEN N.KOMISSAROV

Biographies

LOMONOSOV, Mikhail Vasilieviech (1711ï 65). Outstanding Russian scientist, historian and poet; founder of Moscow University. His field of activity was astonishingly wide. He made remarkable contributions in physics, chemistry, metallurgy and many other branches of science. In addition, he was instrumental in laying down the foundations of the Russian literary language, was a prominent educator, philosopher and playwright. Translation, especially of poetry, occupied no small space among his numerous achievements. He translated a large number of poetic texts from Latin, as well as from German, French and Greek, most notably Horaceôs *Odes,* Homerôs *Iliad* and Virgilôs *Aeneid.* Lomonosov was a great reformer of the Russian poetic language, expanding its rhyme and rhythm potential. He did much to promote translation in Russia: he took part in the Russian Assembly, the first professional organization of translators, recommended books for translation and wrote critical reviews. His various activities in the field and his writings on the role and methods of translation have played a major part in enhancing the social status of translators in Russia.

MAXIM THE GREEK (nickname of Mikhail Trevoles; 1475ï 1556). A controversial religious writer and a prolific translator. Educated in Italy and Greece, he went to Moscow in 1518 at the invitation of Basil III to work on translations of religious texts and consequently produced many new translations and corrected previously translated texts. His active participation in Russiaôs political and ideological struggles brought him condemnation from the Church and he spent many years in exile. Maxim annotated his translations heavily with theological and philological commentaries. His writings included many reflections on what constitutes a good translation; the most important in this respect was his commentary on his translation of *Tolkovaya Psaltyri* (Explanatory Psalter), which he entitled *Poslanie k velikomu knyazyu Vasiliyu Ivanovichu* (A Message to the Grand Prince Basil). Maximôs reflections on language, particularly grammar, were also important for the development of philology in Russia. He is the author of the Greek-Slavonic Dictionary *Tolkovanie imenam po alfavitu* (Names Interpreted in Alphabetic Order).

TREDIAKOVSKY, Vasiliy Kirilovich (1703ï 68). Russian writer and translator. In 1730, he published his translation of P.Talmanôs *Voyage ¨ lô´le dôamour,* which he supplemented with a number of his own love poems. Both the translation and the poems were written in an unadorned style which gained him much recognition. In 1732, he became a staff translator at the Russian Academy of Science and the first Russian translator to earn his living by regular professional work. Trediakovsky was a reformer of the Russian verse system: he introduced the syllabic-tonic system which had a great impact on the subsequent development of Russian poetry. He was the first to use the Russian hexameter, later adopted by such eminent translators as Gnedich and ZHUKOVSKY. Among his most important works were translations of Boileauôs *LôArt po®tique* (1752) and F®nelonôs *Les Aventures de T®l®maque* (1766).

Trediakovsky was the first Russian translator to pay particular attention to the theoretical aspects of translation. He discussed many interesting issues such as stylistic problems, types of translation and the impact of the target language on the translating process, among others.

ZHUKOVSKY, Vasiliy Andreevich (1783ï 1852). Russian poet and translator. Educated in an aristocratic boarding school, he joined the Russian army in the 1812 war against Napoleon and was later appointed tutor of the Tsarôs son. Zhukovskyôs sentimental poetry

enjoyed great popularity, but he was equally famous for the quality of his translations. Especially successful were his renderings of Romantic authors: his poems not only conveyed the style, content and atmosphere of the source texts faithfully but were also remarkable examples of Russian verse in their own right. Among his masterpieces are translations of ballads by Schiller and Goethe, Schillerôs drama *Jungfrau von Orleans*, Homerôs *Odyssey* and Firdausiôs *Shah Nama*. Though often remarkably faithful to the source text/author, he advocated free translation and saw the translator as a poet in his/her own right, competing with the author in terms of poetic excellence.

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Slovak tradition

Slovak is a West Slavonic language, typologically close to Czech. It has a literary form, used in official communications, in literature and in the media, and various dialects. The literary form is based on the Central Slovak dialects and has been taking shape since the middle of the nineteenth century. Until then, Czech (with an occasional admixture of Slovak lexical elements) was used as the literary language of the territory of what is now Slovakia. Towards the end of the eighteenth century, Anton Bernol§k (1762ï 1813) attempted to create a literary Slovak language on the basis of western Slovak (now known as *Bernol§kġtina*, i.e. Bernol§k language), but it was Ludov²t Ġt¼r (1815ï 56) who laid the solid foundations of literary Slovak. Full stylistic development did not begin until after 1918, with the establishment of the First Czechoslovak Republic (the first Slovak orthographical standards were laid down in 1931), and more especially after 1945, with the establishment of the Second Czechoslovak Republic.

Beginnings of Slovak translation

Until the turn of the eighteenth and nineteenth centuries, translation in the Slovak-speaking territories was mainly into Czech, though there were sporadic attempts at translation into spoken Slovak. Some ancient Greek texts were translated into Latin, exclusively for educated readers. Towards the end of the eighteenth century, a few translations were made from German into óBernol§k Slovakô. The translators were generally Catholic priests. The most important figure of that period was J§n HollÏ (1785ï 1849), a priest and poet, whose work marked a new epoch of translation: he translated the Greek and Latin poets into óBernol§k Slovakô, including Virgilôs complete *Aeneid* (1828). Bohuslav Tablic (1769ï 1823), a Protestant clergyman, poet, enlightener and organizer of cultural life in the Slovak region, translated German and English poetry (for example *Anglick® m¼zy v ļ esko-slovensk®m odÌvu:* The English Muses in Czech-Slovak Garb). Shakespeare, Racine, Moli¯re, Voltaire, Rousseau, Goethe, Pushkin, Mickiewicz and others were also translated into the newly created Slovak literary language during this period.
An outstanding figure in translation at the end of the nineteenth century was the poet and dramatist Pavol Orsz§gh Hviezdoslav (1849ï 1921), who translated from English, Hungarian, German, Polish and Russian. Hviezdoslav, together with the followers of Ludov²t Ġt¼r, transmitted the great literary works of the Renaissance, neo-classical and Romantic age to the Slovak reading public.

Translation in the twentieth century

After World War One and the establishment of Czechoslovakia there was an increase in translation activity in Slovakia, but complete emancipation from Czech was not yet achieved. For one thing, Czech translations of the world classics had to compensate for the shortage of native Slovak translations, and for another, these translations, all of them earlier than Slovak translations, frequently proved to be the Slovak translatorsô most important working aid in the absence of a native tradition of literary translation.
Not until after World War Two did Slovak translation emancipate itself from Czech models, as a new generation of educated translators came to the fore. From the 1970s

onward, the growing independence of Slovak literary translation was reflected in the fact that not only foreign, but also Czech literature was translated into Slovak.

In parallel with translation practice, though more slowly, a Slovak theory of translation came into being. This was based not only on the experience of the leading practitioners of modern literary translation, but also on the work of some theoreticians, principally those of what has come to be known as the Nitra School. Proceeding from the work of JiŘ Levy, Slovak scholars elaborated a scientific definition of translation as a metatext within the system of literary communication. The founder of this school of thought was Anton POPOVIĽ (1933ï 84). He arrived in Nitra in 1967 and co-founded with Frantiġek Miko the Centre for Literary Communication and Experimental Methodology with the objective of developing a theory of literary communication, and with it also a communicative theory of literary translation. Popoviļ outlined his theory in a number of publications, namely *Poetika umeleck®ho prekladu* (Poetics of literary translation, 1971) and *UmeleckĨ preklad v ĻSSR* (Literary translation in Czechoslovakia, 1974), and eventually formulated it more fully in his monograph *Te· ria umeleck®ho prekladu* (Theory of literary translation, 1975). He also edited the volume *Origin§l/ Preklad, Interpretaļn§ terminol· gia* (Original/Translation, Interpretational terminology) in 1984.

An undesirable aspect, in the 1970s and 1980s, wasð just as in the Czech Lands and elsewhere in the Soviet sphere of influence the widespread practice of the translation of poetry with the aid of óinterlinear translationsô. This was theoretically justified by the argument that poetry could only be translated by a poet. The real reason, however, was political rather than literary, in that the Slovak poets were simply copying the practice prevalent in the Soviet Union. Although on occasions the cooperation between a linguist and a poet undoubtedly resulted in fine translations, in most instances it failed to enrich the storehouse of Slovak literary translation. Because of the lack of qualified experts, non-literary translation prior to the 1940s much as literary translation ð largely relied on Czech translations. Emancipation from Czech as an intermediary language began only after World War Two. The 1970s witnessed the beginning of a major translation drive from many languages, a process which has continued to gather momentum under the independent Slovak Republic.

While there must have been some interpreting at diplomatic and governmental level during Slovakiaôs brief wartime óindependenceô as a German client state, professional interpreting did not begin in earnest until after World War Two.

Professional organizations and translator training

As in the Czech Lands, literary translators in Slovakia after World War Two were organized as a section of the Slovak Writersô Union; this became a member of FIT in 1970. Owing to a less drastic process of political ónormalizationô in Slovakia, the Slovak Writersô Union was not dissolved and the Slovak translatorsô membership in FIT therefore continued uninterrupted. For internal purposes, however, there existed from the 1970s an organization under the Slovak Literary Fund, called the Slovak Translatorsô Centre; unlike its Czech parallel organization this included both literary and non-literary translators. At present, the following independent organizations exist in the Slovak Republic: the Slovak Society of Literary Translators (Slovensk§ spoločnosť prekladateľov umeleckej literat¼ry), the Slovak Society of Technical Translators (Slovensk§ spoločnosť prekladateľov odbornej literat¼ry) and the Union of Interpreters and Translators (Jednota tlmoļn²kov a prekladateľov).

University-level teaching of translation in Slovakia began in 1968 in Bratislava, followed in 1973 by the establishment in Nitra of a postgraduate course for translators leading to a degree thesis and its defence. Thanks to the pioneer work of Anton POPOVIĽ, the department in Nitra has gained international renown for its research and publications.

Further reading

Ferenļ²k 1982; Hochel 1990; Kochol 1968; Miko 1982; VilikovskĨ 1984.

ZLATA KUFNEROVĆ AND EWALD OSERS

Biography

POPOVIĻ, Anton (1933ï 84). Slovak literary scholar and leading figure of translation studies in East and Central Europe during the 1960s and 1970s. Co-founder, with Frantiġek Miko, of the Centre for Literary Communication and Experimental Methodics in Nitra (1967) and the Summer School of Translation Studies in Slovakia (1975). As a disciple of JiŚ LEVY (see CZECH TRADITION), he continued the Czech and Slovak structural tradition, publishing *Ġrukturalizmus v slovenskej vede 1931ï 1949* (Structuralism in Slovak Science ð 1931ï 1949) in 1970. He later developed his theory of literary communication and metacommunication in *Probl®my liter§rnej metakomunik§cie. Te· ria metatextu* (Problems of Literary Metacommunication. The Theory of Metatexts) in 1975. His most important works include *Preklad a vĨraz* (Translation and Expression, 1961), *Poetika umeleck®ho prekladu* (Poetics of Literary Translation, 1971), *UmeleckĨ preklad v ĻSSR* (Literary Translation in Czechoslovakia, 1974), *Te· ria umeleck®ho prekladu* (The Theory of Literary Translation, 1975; translated into Hungarian, Russian and SerboCroatian), and *Dictionary for the Analysis of Literary Translation* (1976). Popoviļ ôs contribution to translation studies is analysed in Gentzler (1993).
BRAœO HOCHEL

Spanish tradition

The cultural diversity of Spanish history is not always visible in the modern Spain of 39 million inhabitants. The language known as Spanish, more correctly called Castilian, is now spoken throughout Spain but is only one of several Romance languages that developed from Latin after the Roman conquest of Hispania in the third century AD. The most active minority languages are Catalan in the north-east with its centre in Barcelona, Galician in the north-west, and Basque, a non Romance language that has survived around the western French-Spanish border. The historical languages of Aragon, Leon and Asturias have also contributed to the linguistic mosaic. Collectively known as Romance, the Latin-derived languages were moreover spoken alongside the Arabic, Hebrew and Latin of medieval Spain. This considerable internal diversity has been both enhanced and repressed by translation. Translation took place into several languages throughout much of the medieval *Reconquista*, when Christians slowly óreconqueredô the peninsula from Islamic rule. The systematic privileging of Castilian as a target language can then be dated rather arbitrarily from 1492, initiating a long period of repression of internal diversity that lasted at least through to the death of Franco in 1975. A certain cultural plurality is nevertheless being rediscovered in present-day Spain.

The *Reconquista* (718ï 1492)

Major parts of Spain were under Islamic rule from 711 until the thirteenth century, although Granada remained Islamic until 1492. The centuries of the *Reconquista* included long periods of coexistence and influence, made possible by the efforts of intercultural groups able to mediate between the Arabic and Romance languages. Medieval translators in Spain were often Jews, Conversos (Jews publicly converted to Christianity) or Mozarabs (Christians who had lived under Islamic rule). There was also a rich variety of international scholars who translated into Latin. Like Sicily and Constantinople, Spain was a multicultural region between the Christian and Islamic worlds.
Islamic Spain had the most advanced scientific knowledge of the time, largely thanks to the Greek texts translated into Arabic in the ninth century (see ARABIC TRADITION). Regular translation efforts from Arabic into Latin date from the early twelfth century, when Adelard of Bath and the Converso Petrus Alphonsus brought knowledge of Arabic astronomy to England, and Bishop Michael of Tarazona, in the north of Spain, sponsored the translation of protoscientific texts from Arabic into Latin, quite probably to meet a French demand. This northward flow was

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about 1392, when Coluccio Saluttati wrote to Juan Fern§ndez de Heredia asking for a copy of his Aragonese version of Plutarch. These contacts resulted in translations and retranslations of the great texts of antiquity. Whereas the Italians translated into Latin, the Spanish worked into Romance. The transfer flow was thus generally from Italy into Spain, with many Greek texts being rendered into Hispanic Romance from intermediary Latin versions done in Italy. This would indeed be a distinctive feature of Spanish protohumanism. But there was also significant mediation by French, particularly in the case of work into Catalan.

The contact between Spanish scholars and Italian Humanism was marked by theoretical differences. In the 1430s Alonso de CARTAGENA (1384ï 1456), Bishop of Burgos, criticized Leonardo BRUNI (see ITALIAN TRADITION) for privileging target-language eloquence. Cartagena insisted on unadorned source-text fidelity, arguing that eloquence resided in substance instead of style. Although opposing Humanist eloquence, Cartagena was not calling for word-for-word literalism. He instead recognized that ócach language has its own way of speakingô, and that texts should be adapted to these differences except in the case of ódoctrines whose value derives from the authority of the person who pronounced themô (Santoyo 1987:33). This restriction of course harks back to JEROME (see LATIN TRADITION) and would be picked up in about 1440 by Alfonso de MADRIGAL (c.1400ï 55), who insisted on word-for-word methods *(interpretaci· n)* for such cases but then justified the use of óexposition, commentary or glossesô for other text types (Norton 1984:31ï 2). In practice, however, fifteenth-century Spanish translators were already remarkably free with their expositions, commentaries and glosses.

One of the reasons for the increasing freedom in translation methods could have been the need to instruct a new class of readers. The main patronage of translations had shifted from the twelfth-century church to the thirteenth-century crown and, by the fifteenth century, to the Spanish nobility. The latter, which had limited knowledge of Latin, frequently contested the power of the king. Translations thus entered local power struggles. The Marquis of SANTILLANA (1398ï 1458), who led the nobles against the king, was a particularly active sponsor, receiving Latin versions directly from Italy and having Virgil, Ovid and Seneca rendered into Castilian. A French military book could thus be translated into Castilian twice in the same year, once for Santillana and again for his arch political rival (Alvar and G· mez Moreno 1987). Similarly, cognate languages had their own versions of certain texts. Paulo Orosio translated Aristotleôs *Ethics* from Aragonese into Castilian, and the text also existed in Catalan; Enrique de Villena translated his own Catalan into Castilian. Other works from this period include Pero Diaz de Toledoôs Castilian version of Platoôs *Phaedo,* translated from Leonardo Bruniôs Latin version in 1455. Many of these translators, including the Bishop of Burgos, were from Converso families, which formed a trading and intellectual class in the service of the various political powers.

In 1474ï 9 the Spanish nobility provoked civil war in Castile. Less than two decades later, in 1492, history looked very different. Under the Catholic Sovereigns, Castile was united with Aragon, the Inquisition had been set up, the Islamic kingdom of Granada had been defeated, the remaining Jews had been expelled, Columbus had seen the Americas, and Spain was gaining power and empire. These major changes affected translation in two ways. First, the Castilian language lost its supposed inferiority. Second, for some five centuries, the ideal of Castilian purity would periodically expel dissident cultural groups, notably Jews, Protestants, Jesuits, supporters of Napoleon, Romantic liberals, Carlists, Democrats and Republicans. All these exiled groups produced translators. Medieval translation had owed much to foreigners in Spain; translation after 1492 would often be indebted to Spaniards abroad.

The triumph of Castilian (1492ï 1975)

The year 1492 marks, among many other things, the first written grammar of a vernacular language, Castilian, written by Antonio de Nebrija because, as he reportedly explained to Queen Isabel, ólanguage accompanies empireô. Spain became the dominant political force in

Europe in the sixteenth and early seventeenth centuries, thanks not only to its colonial empire but also to Charles Vôs status as Holy Roman Emperor (1519ï 56), king of Burgundy and the Netherlands (1506ï 56) and, as Carlos I, king of Spain (1516ï 56). At the same time as it was imposed on the American colonies, Castilian thus gained political ascendence over French, English and the languages of northern Europe, increasingly becoming an exporter of texts. This strengthening of Castilian culture moreover combined with the continued influence of Italian to squeeze out translations into other Hispanic languages, especially Catalan. The age of empire had little room for internal diversity.

One of the products of empire was a series of laws proclaimed from 1529 to 1630 in order to regulate interpreters in the American colonies. These laws stipulated the fees, workloads and ethical obligations of interpreters working between Castilian and the American tongues, as well as the extreme punishments awaiting those who did not comply. Quite probably without much effect in the colonies, one of the texts dating back to 1583 describes interpreters as ôthe instrument by which justice is done, the natives are governed, and the injuries done to the natives are correctedô (Gargatagli 1992, unpublished). Whatever the actual practices, the legislative rationale was not without nobility.

Spanish translation theory adjusted to the new status of Castilian. For as long as the Latin-derived languages had collectively been called *Romance,* to translate into them had been to *romancear,* on a par with *vulgarizar*, However, the verb *traducir* and its cognates, gradually adopted from the Italian Humanists in the course of the fifteenth century, could now became part of an imperialist ideology, progressively doing away with the collectively inferior *Romance.* The most praised expression of this change was Juan Boscôs 1534 translation of Castiglioneôs *Il Cortegiano,* where the translator notes that ôto translate *(traducir)* this book is not really to put it into Romance *(romanzalle),* but to move it from one vernacular into another that is perhaps just as goodô (Santoyo 1987:59).

The new confidence was not restricted to work from Italian. In 1528 Fernández Pérez de Oliva (c.1494ï c.1531) adapted Sophocles, probably from a Latin version, ôto show that classical ideas could be expressed in Castilianô. During the same period, Juan Luis VIVES (1492ï 1540) theorized a path between *sensus* and *verba* as the objects of the translatorôs fidelity, generally allowing that the structures of one language should not be expressed in another. Such a third alternative would have been unthinkable without confidence in the vernacular.

Some excesses were perhaps inevitable. In 1516 Pero Fernández de Villegas claimed to have improved not only the style but also the content of the *Divina Commedia.* In 1526 Alonso Fernández de Madrid amplified Erasmusôs *Enchoridion* to about twice its original length, omitting passages and adopting a preaching tone not to be found in the original. Although not typical of the period, such translations extended the notions of ôexposition, commentary or glossesô defended by MADRIGAL. Yet the use of amplification now also owed something to the translation methods of ERASMUS himself (see DUTCH TRADITION), and to the growing influence of Protestantism.

Protestant and protesting translators

One of the main factors allowing the consecration of Castilian was the development of serious philology in Spain. Although certainly an offshoot of Italian Humanism, Spanish philology underwent a strong Erasmian influence, mediated by the scholars at the University of Alcalá de Henares who, under Cardinal Cisneros, prepared the first polyglot bible to be printed (1502ï 17). Erasmus was translated into Castilian from 1511; Spain was one of the few countries where his works circulated freely; Cisneros even invited Erasmus to the University of Alcalá, without success. However, Erasmusôs bible was violently attacked when it arrived in Spain in 1520. The combination of philology and foreign Protestant ideas proved dangerous. It invited translators to assess religious source texts critically, increasingly challenging the orthodox Castilian-Catholic interpretations. One result was the evangelistic expansion of Fernández de Madridôs version of Erasmus. Another, more serious, was persecution by the Holy Office, the Inquisition.

The Counter-Reformation that put an end to Étienne DOLET (see FRENCH TRADITION) in 1546 would make life difficult for many Spanish translators as well. Juan Luis VIVES is said to have left Spain in order to avoid the Inquisition. The Erasmians who then went into exile in the mid-sixteenth century included the Bible translators Juan de Valdés, Francisco de ENZINAS (imprisoned in Brussels in 1543 after dedicating his Castilian New Testament to Emperor Charles V), Juan Pérez de Pineda (arrested by the Inquisition in 1557), Casiodoro de REINA (burnt in effigy in 1562), and Cipriano de Valera (who revised Casiodoroôs Bible and went unpunished). A further Protestant challenge to orthodoxy was Johannes Leizarragaôs translation of the New Testament into Basque, carried out at the request of the Calvinist synod of Pau, France, in 1571.
In these same years, Fray Luis de Le· n (c.1527ï 91) was imprisoned partly because of eroticism in his translation of the Song of Songs. Fray Luis and the Protestant translators shared an insistence on work from the original tongues. This principle now applied beyond the religious sphere and was espoused by the likes of Diego Graci§n, official secretary and óinterpreter of languagesô to King Charles V and Felipe II. Graci§n ostensibly rendered classical texts from Greek (to which he claimed Castilian was closer than any other language!), but his Plutarch was calqued on a French version and some of his other translations from Greek were mediated by Erasmusôs Latin versions. The Protestants and philologists tended not to be so trustful of intermediary translations.
A major move towards Castilian purity came in 1558ï 9 when Felipe II, known to English history as the man who sent the Armada, set up an index of prohibited books and severely restricted study abroad. This move was associated with campaigns against Protestants and long-standing suspicion of Conversos. Spain virtually closed itself off from the movement of European ideas, becoming isolated from the secularization of philosophical and scientific thought. The translations of the late sixteenth and seventeenth centuries were thus mostly of classical texts, once again often from Latin or Italian intermediary versions, now with major degrees of ideological appropriation, as when Pero S§nchez de Viana translated Ovid in accordance with Christian beliefs. In order to perform such ideological acrobatics, explanatory glosses became full commentaries. Francisco de Quevedo thought nothing of publishing paragraphs of his own with passages translated more or less faithfully from Plutarch. But this Castilian confidence was no longer the expression of a triumphant empire.

The decline of Spain as a superpower

The seventeenth century, continuing the Golden Age of Spanish literature, translated mostly from Latin, Italian and French, alongside oddities like Garcilaso de la Vega Incaôs translation of two lyrical texts from Quechuan in 1609, and the worldôs most famous PSEUDOTRANSLATION, Cervantesô *Don Quixote*, the first part of which was published in 1613. As France became the dominant political and cultural power, French was increasingly the intermediary language for texts from English, German and the Low Countries. This pattern would prevail for some two centuries. By the beginning of the eighteenth century, French was widely read in Spain. In 1759 Benito Jer· nimo Feij· o complained that although many Spaniards could read and understand French, few of them could translate well (Santoyo 1987:105). Fittingly, a manual for translation from French into Castilian was written by Antonio de Capmany in 1776.
All this time, however, there was a minor but direct flow from Italian and Latin, a directionality that was briefly enhanced by the 4,000 or so Jesuits exiled in Italy from 1767. The translators among this group included Jos®Francisco Isla, Carlos Andrés, who translated the history of world literature that his brother Juan had written in Italian, and Pedro Monteng· n, who translated Ossian from an Italian version.
Yet the main threat to Castilian purity was not from Jesuits in Italy. The real danger lay in the French language, which now bore revolutionary ideals. In the 1770s, Tom§s de Iriarte, sometime official translator at the Ministry of State in Madrid, was regarded with suspicion when he translated Destouches, Voltaire, and Moli¯re for the Spanish stage. In 1792, Mariano Luis de Urquijo translated Voltaire

with a preface that attacked the Inquisition, upon which the translator entered the diplomatic corps and was sent to London for his own good. Despite the ideological tensions, Spain nevertheless translated predominantly from French, particularly for the stage. At the beginning of the nineteenth century, 22 of the 28 plays published in the *Teatro Nuevo Espa¶ol,* ostensibly the ónew *Spanish* Theatreô, were translations or adaptations. A prominent example of this tendency was Tom§s Garc²a Sueltoôs translation of *Le Cid*, performed successfully in Madrid in 1803. But ten years later, the same Garc²a Suelto had to leave Spain, together with the 10 000 or so *afrancesados* (ófrenchified Spaniardsô) who had supported the Napoleonic invasion of their country. This group of exiles included Francisco Javier de Burgos (1778ï 1848), who made Horace more ónobleô through omissions and substitutions, Juan Mar²a Maury (1772ï 1845), who published in Paris an influential bilingual historical anthology of Castilian poetry, and Francisco Mart²nez de la Rosa (1787ï 1862), whose historical drama *Aben Humeya* was written in French and translated into Castilian.

A return to absolutism in 1823 led to a further expulsion, this time of the liberal Romantics, who emigrated to England, France and the Americas. Between 1824 and 1828 London was a centre of Spanish intellectual life, largely thanks to the German publisher Rudolph Ackermannôs distribution of original texts and translations throughout Spanish America. Among the translators exiled in London was Jos®Joaqu²n de Mora, who translated Walter Scott in 1825. In Spain, the intellectual closure was such that when F®lix Torres Amat published his Catholic translation of the Bible in 1826 some said it had been financed by English Protestants (in fact it had been precensored by the church and was subsidized by the Spanish crown). After the July Revolution of 1830 many exiled liberals went from London to France, eventually returning to Spain in the course of the decade.

Translation into Castilian increased in the 1830s as a result of favourable publication laws. Texts that had long since been written were now translated for the first time: Diderot in 1831, Rousseau in 1836. Most of the translations came from or through French. Ideas about translation were also remarkably French, particularly with respect to adaptation to target-culture norms. In 1836 Mariano Jos®Larra declared that the correct translation of comedies from French should be óto seek equivalences not of the words but of the situationsô, adopting óthe customs of the country into which one is translatingô (Santoyo 1987:165). French influence was also visible in the common preference for rendering verse as prose. Byron thus entered Castilian from French not as a poet but as a writer of short stories. Translations in this period were generally free, hurried, and made with an eye to audience acceptability.

From as early as 1834 translation also played a role in the revival of Catalan as a literary language, often through indirect work and adaptations for the theatre. However, it was not until the 1880s that translators really enhanced the status of Catalan, setting up a strong translation culture that was later to be interrupted by the Franco dictatorship.

As the nineteenth century progressed, Spain lost its external colonies and suffered the internal strife of the Carlist wars. Reactions to the apparent decline modified the cultural dependence on France in two ways. First, the *Krausismo* movement, developed by Juli§n Sanz del Rio from 1857 onwards, transformed the ideas of the Heidelberg philosopher K.C. F.Krause into a peculiarly Spanish liberalrationalism that combined populist elements with intellectual ®litism. Through their struggles against various authorities and their insistence on the role of education, the Krausists introduced a more European intellectual vision that would survive well into the twentieth century. Opposed to them was the nationalism of Marcelino Men®ndez y Pelayo (1856ï 1912), a scholar who sought to base Castilian purity on Roman-Christian foundations. His work had a far more direct influence on translations.

In order to define Castilian purity, in 1880ï 1 Men®ndez y Pelayo published his history of Spanish *heterodoxos* or ódissidentsô, many of whom were great translators. Associated with this project were notes on some 283 Spanish translators, constituting a major source of information and misinformation on

translation in Spain. Men®ndez y Pelayo generally saw translation from classical sources as uplifting for both nation and language, but regarded many other sources as morally suspect In his 1886 preface to a translation of Byron which broke with the previous dominance of prose, he claimed that prose translations of verse were simply the result of Spaniards copying the weaknesses of the French language (Santoyo 1987:177ï 8). Although this position was modified in 1909 when he praised Luis Segal§ y Estalellaôs prose version of the *Iliad*, Men®ndez y Pelayoôs preferences had a profound influence on Spanish philology.

Cultural nationalism was briefly opposed by various cosmopolitans who held allegiance neither to Spain nor to Castilian verse. In 1908, the Guatemalan Enrique G· mez Carrillo, prefacing Manuel Machadoôs prose versions of Verlaine, claimed that verse should be translated in simple prose, as Mallarm®had done with Poe. Almost all subsequent versions of French poetry were nevertheless in verse, largely because Symbolist poetry was read in French in Spain, turning the translations into mere stylistic exercises. European Naturalism, on the other hand, was massively translated from French after 1880, with Zola generally being translated in the same year as the French originals were published. English and German authors also entered Castilian after their acceptance in France, although the translations were increasingly from the original languages. Schopenhauer was translated into French in 1888, into Castilian in 1889. Ruskin reached French in 1900, notably through Proust, then Castilian the same year.

The twentieth century

Serious translations from non-French sources developed as the twentieth century progressed. Luis Astrana Mar²n (1889ï 1960) translated Shakespeareôs complete works, published in 1929. On the level of theory, Jos® ORTEGA Y GASSET (1883ï 1955) published his famous essay ôMisery and Splendour of Translationô in 1937. Although he defended the ideals of German-inspired literalism, Ortega perhaps had more in mind. His dualist vision of translation, of nationalist and internationalist cultural strategies, was formulated during the Spanish civil war (1936ï 9).

The exile of Republicans in 1939 went beyond the well-worn pattern, dispersing major Spanish intellectuals throughout Europe and the Americas. Many of the exiled writers translated, often to earn a living but rarely as a full-time profession. These translators were mostly teachers or journalists, as opposed to previous generations that had often combined part-time translation with medium or high positions within the state structure. Dictatorship now separated the external translators from easy government jobs. And this time the rupture of exile was no momentary affair.

Francoôs Spain lasted through to 1975, imposing varying degrees of censorship. Famous examples include the moralistic DUBBING of films, where mistresses would be changed into aunts or sisters. More important, this relative closure repressed Spainôs longstanding diversity. Internally, translation into languages other than Castilian was for many years illegal. Externally, translation had to be into Castilian if it was going to find a market, either among exiles or in Spanish America. Castilian was thus privileged on both fronts. Spainôs relative closure during decades of technological change also weakened direct contact with its former colonies. Iberian and Spanish-American terminologies increasingly diverged. Spanish Americans today tend to translate directly from American English (their computer is a *computadora*), whereas Iberian Spanish remains in close contact with European sources: an Iberian computer is an *ordenador*, corresponding to the French *ordinateur*.

Post-1975 Spain quickly developed a new internationalism that assisted the transition to strong democracy. Many previously banned works were now translated. Institutional programmes were also gradually set up to develop Spainôs other languages, encouraging translation into them. There seemed to be a flood of translations on all fronts, many in great haste. And yet the statistics for book publication indicate a fairly constant growth in translations from the 1960s onwards. If the statistics can be believed, high levels of translation had for some time been preparing the Spain that, from 1985, would become one of the European Unionôs most enthusiastic members.

The present day

The *Index Translationum* for 1947ï 86 shows Spain as among the three or four countries that translate the most, with its fairly constant rise in translations keeping slightly above the international average. More recent figures (Ganne and Minon 1992) show that translated titles were 25 per cent of the Spanish total in 1986 and 26 per cent in 1991, well above the percentage for all larger European countries except Italy (25 per cent and 25 per cent respectively). Most book translations are in the fields of general literature (42 per cent of all titles) and childrenôs literature (51 per cent), predominantly from French and English.
In addition to book publication, translators and interpreters are employed in numerous aspects of social life, in the courts, at conferences, in the military, and in tourism, which is one of Spainôs major industries. Spanish television has a generally high content of foreign programming, with a marked preference for DUBBING. Regional television channels transmit in Catalan, Basque, and Galician, mostly in dubbed versions of foreign programmes. Some programmes on Basque television are dubbed in Basque and subtitled in Castilian.
Within the profession, recent trends suggest a move away from practices like Hispanizing foreign proper names (as in óCarlos Marxô) or the once common use of quite rigid literalism in legal translations. Certain unusual names like óPouchkineô have in most cases been Hispanized, effacing the fact that these authors originally reached Castilian through French.

Organization of the profession

The main professional association for the whole of Spain is APETI (Professional Association of Translators and Interpreters), founded in 1954. Regional associations exist in Catalonia, the Balearic Islands, Galicia and the Basque Country, and the official association of writers (Asociaci· n Colegial de Escritores) has a section for translators. Further associations have recently been set up for sworn translators and interpreters, and there is a regional society of the British Institute of Linguists. Despite these organizations, many translators still suffer from a lack of social prestige and remuneration.
Sworn translators (called *int®pretes jurados)* have to pass a public exam organized by the central Ministry of Foreign Affairs. This exam has no connection with Spainôs translator-training institutes, which come under the Ministry of Education and Science. Efforts to enhance the prestige of translators are also made by the Ministry of Culture. In addition to these three separate ministries, Spainôs 17 regional governments may also undertake initiatives in this area.
The Spanish Ministry of Culture promotes translation in several ways. National prizes are awarded each year for the best translations published and for a translatorôs lifetimeôs work. Translation is also one of the literary genres for which government grants are given to Spanish writers. Further subsidies are awarded for the publication of translations between the official Spanish languages, mostly through the official purchase of up to 600 copies of the publication. Financial assistance is also available to foreign publishers printing translations of literary and scientific works by Spanish authors.

Training

In 1974, the Instituto Universitario de Lenguas Modernas y Traductores was set up at the Complutense University in Madrid primarily to train literary translators. A wider professional market was aimed for by the Escola Universit¨ria de Traductors i Interprets at the Autonomous University of Barcelona. Although founded in 1972, its programme was not formally recognized by the Spanish Ministry of Education until 1980, perhaps indicating some resistance to its use of Catalan as well as Castilian as a home language. Similar profession-oriented programmes were established in Granada in 1979 and in Las Palmas in the Canary Islands in 1988. These university schools had three-year programmes until 1992ï 3, when a new four-year degree structure was phased in and the schools became faculties. Not achieved without conflict, the new structure reflected enhanced official recognition of translation as an academic discipline. In line with this trend, the Madrid institute changed its programme to offer a more general professional training for translators in 1990. There was then rapid expansion

in the field. Four-year programmes were set up in M§laga and Vigo in 1990, in Salamanca and Barcelona (Pompeu Fabra University) in 1992, in Vic and Madrid (Comillas University) in 1993, and in Castell· n and Madrid (Alfonso X University) in 1994. Postgraduate courses in translation studies are organized in Barcelona (Autonomous University), Le· n, Madrid (Complutense) and Santander (Cantabria). Specialized masters programmes are also available in Alicante, Barcelona (Autonomous University), Bilbao (Deusto), Madrid (Complutense), Valencia and Vitoria, and a Masters in Conference Interpreting is offered by the University of La Laguna in the Canary Islands. Courses in Spanish-English translation have been taught at the Distance Teaching University in Madrid since 1988. The Toledo Translatorsô School, founded in 1994, organizes conferences and courses on translation between European and Semitic languages. The various university centres and departments of translation formed an association *(Conferencia)* in 1995.

Research and publications

Although mostly absent from the international lists, some 6,000 Spanish and Spanish-American books and articles on translation are listed in Santoyoôs 1996 bibliography. The current research is mostly on linguistic and pedagogical aspects, slightly less on historical subjects, and only occasionally on problems of basic theory. This trend is generally borne out by the specialized journals, notably the *Quaderns de Traducci· i Interpretaci·* (Autonomous University of Barcelona, from 1982), *Sendebar* (University of Granada, from 1990), *Livius* (University of Le· n, from 1992), *Gaceta de la traducci· n* (APETI, from 1993), *Bolet²n de Estudios de Traducci· n* (Vitoria and Leon, from 1994ï 5), *Hieronimus Complutensis* (Complutense in Madrid, from 1995) and *Viceversa* (University of Vigo, also from 1995).

The prime mover behind recent historical research has been Julio-C®sar Santoyo, whose many works on translation include bibliographies of English translations of Spanish literary classics as well as an extremely useful historical anthology of Spanish translation theory and criticism (1987). He has also organized conferences on translation history at the University of Le· n in 1987, 1990, 1993 and 1996, the proceedings of the first of which were published in 1989. Other research projects include Francisco Lafargaôs catalogue of eighteenth-century theatre translations from French (1983) and the Madrid Instituteôs Humboltiana catalogues of Spanish receptions of German culture since 1983.

Work on the more practical aspects of translation has been strongly influenced by Valent²n Garc²a Yebra, whose *Teor²a y pr§ctica de la traducci· n* (1982) adopts a basically linguistic approach found in most of the current manuals. A more formalized linguistic approach is proposed in Rosa Rabad§nôs *Equivalencia y traducci· n* (1991). Not surprisingly, the only official research category naming translation is ôLinguistics Applied to Translation and Interpretationô.

Further reading

dôAlverny 1964; Garc²a Yebra 1983; Gumbrecht 1976; Kritzeck 1964; Lemay 1963; *Livius* 1994; Men®ndez y Pelayo 1952ï 3; Mill§s-Vallicrosa 1949; Navarro 1996; Proctor 1951; Pym 1994; Round 1993; Russell 1985; Santoyo 1987, 1996; Santoyo et al 1989.

ANTHONY PYM

Biographies

ALFONSO X (1221ï 84). King of Castile (Spain) from 1252, aspirant to the position of Holy Roman Emperor. Alfonso X is known as *el Sabio* (óthe Wiseô) more for his sponsorship of learning than for his disastrous political and economic management of Castile. He was an óactive general editorô (Proctor 1951:3) for numerous translations from Arabic, mostly into Castilian and mostly in the field of astronomy. The Alphonsine translators should not be confused with the twelfth-century churchsponsored translators sometimes described as the óSchool of Toledoô.

CARTAGENA, Alonso de (1384ï 1456). Bishop of Burgos, Spain, from 1435; translation theorist. His critique of Leonardo BRUNIôs

(see ITALIAN TRADITION) Latin version of Aristotleôs *Ethics* attracted attention in Italy in 1436ï 7 and led to a debate. In *De interpretatione recta,* Bruni had privileged targetlanguage eloquence; Cartagena insisted on unadorned source-text fidelity, arguing that eloquence resided in substance and not style. Since Cartagena did not know Greek, he was in fact defending scholastic translations of Aristotle. Bruniôs paradigm won out, announcing a major Renaissance move towards *Les Belles Infid¯les* (see FRENCH TRADITION). Bruni and Cartagena nevertheless corresponded amicably from 1442 onwards. As a translator, Cartagena produced Castilian versions of Seneca and Cicero.

ENZINAS, Francisco de (also published pseudonymously under the names Dryander, Duchesne, Van-Eick, Eichmann) (1520ï 52). Spanish Protestant scholar and Bible translator. Influenced by Protestant thought while in Leuven, in 1541 he moved to Wittenberg where he began a Castilian version of the New Testament, published in Antwerp in 1543. Aware that Emperor Charles V had ordered all copies to be seized, Enzinas promptly dedicated the translation to him and went to Brussels to give him the first copy. When the emperor asked if he was the author Enzinas replied ónNo, the Holy Spirit is the authoré I am only its faithful servant and weak instrumentô(Men®ndez y Pelayo 1952:2.17). The title of the translation does indeed specify *Habla Dios* (óGod Speaksô). The translation was nevertheless proscribed and Enzinas was imprisoned in Brussels, possibly to protect him from being sent to the Inquisition in Spain. He had no trouble escaping and went to Antwerp, Wittenberg, Strasbourg, Constance, Basle and then England, where he became Professor of Greek at Cambridge. Enzinas also translated Plutarch, Lucian and Livy into Castilian, although his use of protective pseudonyms and anonymity makes the attributions uncertain.

GERARD OF CREMONA (Girardus Cre monensis) (c.1114ï 87). Italian translator of Arabic science into Latin, the main figure justifying talk of a óSchool of Toledoô(Rose 1874), and óperhaps the greatest translator of all timeô(van Hoof 1986:10). According to the *Vita* written by his associates or *socii,* Gerard went to Toledo in Spain for love of Ptolemyôs *Almagest,* which he could not find among the Latins. He learned Arabic at Toledo and, according to the *Vita,* translated some 71 texts from Arabic into Latin, mostly in the fields of mathematics, astronomy, philosophy and medicine. Although he probably coordinated some kind of teamwork, Gerardôs translations have a recognizable style. In the words of the *Vita,* To the end of his life he continued to transmit to the Latin world, as if to his own beloved heir, whatever books he thought finest, in many subjects, as accurately and as plainly as he couldô(quoted in translation in McVaugh 1974).

LOPEZ DE AYALA, Pero (1332ï 1407). Spanish politician, historian, poet, traitor, prisoner, diplomat and translator. A great survivor in very troubled times, he had a long public career during which he was, among many other things, adviser to the king of France, negotiator with the house of Lancaster, and Royal Chancellor of Castile. He was twice taken prisoner, once by Edward the Black Prince for six months, later by the Portuguese. Late in life he retired to his estates where he wrote chronicles based on his observations and translated selections from Gregory the Great, Livy, Isidorus Hispanensis, Guido de Colonna and Boccaccio. These translations played an important role in the introduction of Italian Humanism to Spain.

MADRIGAL, Alfonso de (El Tostado) (c.1400ï 55). Spanish scholastic theologian, present at the Council of Basle, later in the service of Juan II of Castile, and bishop of Avila from 1449. In about 1450 he translated *Libro de las Cronicas o tienpos de Eusebio Cesariense* from Latin into Castilian. In the commentary accompanying the text, Madrigal remarks that when translating from Latin, word-for-word methods *(interpretaci· n)* are difficult and can give way to óexposition, commentary or glossesô. He thus distinguishes two kinds of translation for two kinds

of situation. Further, the freer of the methods is supported by the belief that óthere is nothing that is signified by the words of one language that cannot be signified by the words of anotherô (Russell 1985:31). This theory outlined a correction of JEROME (see LATIN TRADITION), since special conditions were to apply to translations into the vernacular.

ORTEGA Y GASSET, Jos® (1883ï 1955). Spanish philosopher, writer, politician and sometime translation theorist. After studying in Spain and Germany, he became professor of Metaphysics at Madrid. Initially neoKantian, he called for a revitalization of Spain based on individualism and ®itism. His essay óMisery and Splendour of Translationô was published as a series of articles in the Buenos Aires newspaper *La Naci· n* in 1937. One of the very few non-Germans to have resurrected SCHLEIERMACHERôs arguments in favour of literalism (see GERMAN TRADITION), Ortega saw the translator as an idealist who should enable the reader to experience the strangeness of foreign works. His dualist reflections on the two classically opposed methods of translation can be related not just to his philosophical critiques of mass culture but also to the context of the Spanish civil war (1936ï 9). He lived in voluntary exile from 1936 to 1945.

RAYMOND, Archbishop of Toledo (Raymond de la Sauvetat, Raimundus Tholetanus), archbishop from 1125 to 1152. Born in France and falsely described as the founder of a college of translators at Toledo (Jourdain 1873:108). According to Gonz§lez Palencia (1942), Raymondôs prime interest was the accumulation of wealth and the gaining of power over the recently conquered lands. He met Peter the Venerable in Salamanca in 1142 and was presumably aware of the latterôs project to have the Qurô¯n translated into Latin. This might have inspired him to sponsor John of Spainôs translation of Costa ben Lucaôs *De differentia spiritus et animÞ*, the only translation in which he is clearly named as a patron (dôAlverny 1964).

REINA, Casiodoro de (c.1520ï 94). Spanish Protestant theologian, possibly of Morisco origin; translator of the Bible into Castilian. One of a group of Protestants who fled from Seville, he arrived in London where he preached to the Spanish community and received a pension from the English crown, possibly for work as a spy. In 1562 the Inquisition burned him in effigy. Accused in London of heresy and sodomy, he fled to Antwerp in disguise and then to Frankfurt. His translation of both testaments of the Bible (the *Biblia del Oso*) was the first in Castilian from the original languages. It reportedly took him 10 years and was printed in Basle in 1569. Later revised by Cipriano de Valera, an exile who had also fled from Seville, the text was circulated in Spain by the Bible Society from the middle of the nineteenth century and remained the standard Bible of Spanish Protestants until the mid-twentieth century.

SANTILLANA, Marquis of, I¶igo L· pez de Mendoza (1398ï 1458). Spanish politician, poet, Humanist and sponsor of translations. He led the nobles in a war against King Juan of Castile and waged campaigns against the Muslims. Although said to have spoken French, Italian, Galician, Catalan and some Latin, he had Virgil, Ovid and Seneca translated into Castilian because his Latin was weak, as he himself admitted: óSince we cannot have what we want, let us want what we can haveô (Santoyo 1987:38).

VIVES, Juan Luis (Johannes Ludovico) (1492ï 1540). Spanish Humanist philosopher and educationalist who developed a translation theory of his own. After studying in Valencia and Paris, he lived in Bruges and Leuven, then England where his opposition to Henry VIIIôs divorce from Catherine of Aragon earned him six months in the Tower of London. In the chapter óVersiones seu interpretationesô of *De ratione dicendi*, published in Leuven in 1533, Vives distinguishes between three kinds of translation: following *sensus*, following *verba*, or combining both such that ówords bring power and elegance to the sensesô. This last option might be seen as an advance on

classical binary oppositions. Vives recommends that the translator select a method in accordance with text type, and he generally allows that the figures and patterns of one language should not be expressed literally in another. His many other works elaborate a critical empiricist philosophy and include *De disciplinis libri xx*, in which he advocates the use of the vernacular in schools and the education of women. While at Oxford in 1523 he translated Isocrates from Greek into Latin.
ANTHONY PYM

Swedish tradition

Swedish is spoken by approximately 8 million people in Sweden and 300 000 in Finland, where the Swedish-speaking minority form some 6 per cent of the population. It is one of the two official languages of Finland. In Sweden itself, Swedish has been the predominant language since the dawn of history and the sole official national language since the establishment of the modern state at the end of the Middle Ages. It is currently spoken as a native tongue by at least 90 per cent of the population of Sweden (including native descendants of immigrants). More than a million inhabitants of the country are immigrants or descendants of immigrants who arrived in the last two or three decades; they needð and the vast majority of them do haveð a reasonable command of Swedish.
Swedish is the largest of the six Nordic languages in terms of number of speakers; the other languages spoken in Nordic countries are Finnish, Danish, Norwegian, Icelandic and Faroese. Of these, the three Scandinavian languages namely Swedish, Danish and Norwegianð are spoken by some 18 million people; they are in principle mutually intelligible, and their present form and historical status are similar. While these languages can be analysed and described within the same linguistic framework, they have distinct cultural and sociolinguistic backgrounds. In fact, the history of Swedish has been quite distinct from that of its close neighbours since the early Middle Ages.
Only with the final integration of Scandinavia into medieval European civilization does the impact of foreign influences begin to fundamentally affect the vernacular language. Thousands of runic inscriptions from the Viking Age, preserved on stone monuments in central parts of Sweden and Denmark, confirm this picture: their linguistic form is entirely domestic. The decisive step in the integration process is the emergence of written vernaculars, using a script based on the Latin alphabet. This state of linguistic culture was attained in Sweden only as a result of the Christian mission and the subsequent introduction of Latin in the eleventh century (about one century later than in Denmark and Norway). The first ôbooksô, which were written with Latin types in the vernacular language (i.e. in East Norse or classical Old Swedish) did not appear until the early thirteenth century; the oldest complete copies extant today date from *c.*1280.
These pioneering documents of Swedish literature are records of provincial law. Their linguistic form is characterized by an almost entirely domestic vocabulary and simple syntax and, above all, by a formulaic, repetitive style. These documents also mark, at least implicitly, the potential starting-point of Swedish translation. Traditionally, the medieval legal style has been traced back to a domestic, pre-literary origin of the laws. Today, however, scholars question the immediate dependence of legal style upon a native oral tradition. Instead, attention has been drawn to striking similarities with continental legal writings, such as Roman jurisprudence and canon law. Given the present state of research, this means that we are not certain whether the history of translation into Swedish actually begins with the first codification in script of internationally current legislation in the High Middle Ages.

The period of chivalry: early thirteenth to late fourteenth century

In Sweden, adaptation, rather than translation, may have played the main role in initiating the development of vernacular literature. Leaving aside the runic inscriptions, the domestic written tradition seems to have originated with

paraphrases in the vernacular language of contemporary writing in West Norse, Middle Low German, Old French and Latin. This is part of a general pattern in Swedish literary creation in the High Middle Ages, an epoch often referred to as the golden age of East Norse literature. The translated literature of West Norse, Middle Low German and Old French is closely related to ócHivalryô, the cultural and ideological tradition prevailing in Western Europe at that time.

The ideology of chivalry was transmitted to the upper classes via ócHivalricô epic verse, expressed in rhymed chronicles, ballads and verse romances which were based on French and German originals, sometimes through the mediation of West Norse. An even more central task of writing for a large readership in this period consisted of the propagation of the Christian message in prayers and hymns, in preaching and in works of edification. Like chivalric poetry, these genres, usually written in Latin, were imported from abroad. Their rhetorical patterns were more or less fixed, like those of the various forms of chivalric poetry, but they were quite different from them in origin and structure; they also addressed a different public. Swedish religious texts from the High Middle Ages have been preserved primarily in the form of legends and biblical paraphrase.

The notion of paraphrase is crucial in this context. The óSwedificationô of Low German, French and Latin originals generally meant very free reshaping, seldom restricted to remoulding the linguistic and stylistic form. The translators of that period took the liberty of adapting the original text by changing its content: adding, pruning and transposing material as they saw fit and, in many cases, substantially altering the message in the process. In fact, we have no evidence at this early period of anything like ótranslationô in todayôs strict sense of the word.

The monastic period: late fourteenth to early sixteenth centuries

The Monastery of Vadstena is arguably the cradle of Swedish translation. This famous institution of late medieval Scandinavia was created by St Bridget and posthumously founded in accordance with her own, very exact instructions.

One of the first great enterprises of the new Bridgetine congregation consisted of retranslating the foundressôs entire collection of *Revelationes* back from the Latinð into which they had been rendered by her confessorsð into her own Swedish mother tongue. This major task seems to have been performed in connection with the inauguration of the Monastery in 1384. The printed edition available today occupies over 1200 pages and is written in good, stylistically adequate Old Swedish.

This translation is substantially different from the free paraphrases of older medieval periods, so that the Bridgetine text may be regarded as the first translationð in the strict sense of the wordð ever undertaken from a foreign language into Swedish. In fact, it is possible to follow the translator almost word for word as he proceeds through the eight books of Revelations. This monk translator clearly aimed at linguistic equivalence throughoutð at the level of word, phrase and clauseð and managed to fulfil this aim to a large degree.

While it may be argued that the Vadstena monks were, strictly speaking, the first Swedish translators, translation in general cannot be seen in isolation from the context in which it functions. During this early period, the vernacular (target) language was seen as inferior to the source language, and this naturally encouraged translators to copy the linguistic form of the original. This applied even to grammatical form: monastic translators tried to copy specific patterns of Latin syntax rather than just its rhetorical style. This does not detract from the value of their work as vernacular stylists; they successfully and skilfully manipulated the resources of late medieval Swedish, a rather basic idiom which lacked the kind of refinement that can only come from a long and rich literary tradition.

This great, pioneering enterprise provided the basis and inspiration for numerous subsequent translations which were undertaken at the Monastery throughout the Middle Ages. The printed editions of translated literature from Vadstena currently occupy the space of a whole shelf which is one metre in length. The

Vadstena translators are mostly anonymous; we know only a few of them by name, the best known being the industrious J· ns BUDDE.
The Monastery of Vadstena dominated the production of literary texts in Scandinavia during the fifteenth century. With the introduction of paper, which was considerably cheaper and easier to handle than old parchment, the volume of text produced at the Monastery increased considerably. The majority of this monastic writing was in Latin, and versions produced in the vernacular were normally based on Latin originals. The Latin translators of the Monastery developed a system of their own. They learnt to write Swedish in an unprecedented routine fashion and produced a large volume of quality work at speed within a variety of domains, some of which were very abstract. They wrote with a certain degree of formal and linguistic consistency, which was quite an achievement for medieval Scandinavia. The translators at Vadstena in fact designed the moulds into which, some centuries later, a Swedish standard language was to be cast gradually and laboriously.

The Reformation and the great power period: early sixteenth to seventeenth centuries

One and a half centuries after the first Bridgetine translation, the leading men of the Swedish Reformation were entrusted by King Gustav Vasa with the important task of providing for the Swedish people a Holy Bible in their own language. The Vadstena tradition provided useful models for translation into effective Swedish, particularly but not exclusively of religious texts.
The Swedish New Testament appeared in 1526. The source text was probably the Latin version of the Renaissance edition of Erasmus. The oldest complete Swedish Bible, known as the Gustav Vasa Bible, was printed at Uppsala in 1541 and is thought to be based principally on Martin Lutherôs contemporary High German translation. Both Swedish translations are collective undertakings, and we do not know for certain which individual translators were responsible for particular sections of the two texts. However, there is convincing evidence that the leaders of the Swedish Reformation the chancellor Laurentius AndrÞ, the royal secretary Olaus Petri and Archbishop Laurentius Petriđ were involved at different stages of the work. A printed copy of this text was distributed to each parish throughout the country. It was expected to be understood adequately everywhere, irrespective of dialect and individual local context. To fulfil this purpose, a certain uniformity in linguistic expression was seen as a prerequisite.
This sixteenth-century version was to become the official bible of the Swedish State church until 1917, when it was replaced by a new official translation, currently also in the process of being replaced. The Vasa Bible holds a unique position in Swedenôs literary and linguistic culture. For almost four centuries this text was recited aloud from the pulpit, read by the literate, quoted and referred to in literature and in everyday life. It naturally also played a major role in standardizing the written language. As far as the general history of Swedish is concerned, this translation is by far the most important text ever written in Swedish.
The historical and linguistic importance of the Swedish translation of the bible, like that of contemporary translations in other Lutheran countries, has to be seen ultimately from the point of view of linguistic ideology rather than ecclesiastical authority. For Martin LUTHER (see GERMAN TRADITION), the bible had to be translated in such a way as to allow common, unlearned people to understand the word of God. In Sweden, as in other countries influenced by the Reformation, this Lutheran translation doctrine had an extensive and lasting effect on attitudes to national language, as well as the national language itself. The translation achievements of Swedish reformers probably mark a definite departure from the Vadstena view of the vernacular as a vulgar language for everyday use, only imperfectly mirroring the magnificence of Latin. Translators of this period deliberately endeavoured to use an adequate national language effectively, and instead of copying the linguistic form of the original, translation now meant writing afresh.
This change in attitude was supported by other historical developments. The modem Swedish state was established by King Gustav Vasa, who implemented rigid measures of

centralization. Printing, which was introduced during the Reformation, also played a role in fixing the form of written language. However, in spite of the fact that printing made the texts produced by Reformation writers and translators available on a large scale, and notwithstanding the very real achievements of bible translators, the literary culture of Sweden during the Reformation period was weak.

Sweden emerged from the Thirty Yearsô War as a major European power in the seventeenth century. King Gustav Adolf and Queen Christina had ambitions of cultural prestige. Their period of rule was characterized by a fairly open-handed cultural policy, Lutheran orthodoxy and an element of patriotic/historic fantasizing. During the concluding Caroline epoch, there was also a pronounced interest in orthography, grammar, and the preservation and regulation of the national language. All these factors supported the production of printed text in Sweden and influenced the development of translating activities in the seventeenth century.

Vernacular writing during this period was mainly original (Hansson 1982). In sharp contrast to conditions in medieval as well as modern periods, only one book out of five written in Swedish was a translation. Latin remained a major language in terms of the total production of printed text, almost as well represented as Swedish itself. As a source language for translation, though, Latin was now reduced to second position. Of the total 335 printed book translations into Swedish which appeared during the seventeenth century, the majority (203 titles or 61 per cent) are translations of German works of religious edification intended for the general public. A quarter (82 titles or 24 per cent) are based on Latin originals. Other source languages account for 15 per cent of titles translated: Gothic (i.e. Old Icelandic, 10 titles), French (14 titles), English (11), Danish, Spanish, Dutch and Polish (one each).

Devotional literature and collections of sermons translated from German were systematically used by the State church in antipapist popular education, which was characterized by severe Lutheran orthodoxy. The translators of these works were mostly clergymen. Translation from Latin originals was generally carried out by lay people though some, for example SCHRODERUS, were influential professionals. The translations consisted of didactic literature of a more worldly character and a variety of historical and political works.

In line with the cultural ambitions of a new great power, many of the translations undertaken during this period were of medieval Icelandic sagas. Classical literature written in West Norse was presented as Gothic in origin (implying that it was Swedish); this act of patriotic forgery was undertaken with royal support. Icelanders could earn money by selling saga manuscripts and teaching the language to Swedish and Danish clients. The manuscripts, which were part of the literary heritage of Iceland, were eagerly exploited as relics of an alleged glorious past.

The academic period: early eighteenth century to c.1830

In the centuries immediately following the Reformation, written Swedish had slowly but steadily strengthened its position as a civilized European language. The position of Sweden as a major European power was undermined by the Great Northern War (1700ï 21), and the death of King Charles XII in 1718 marked an important transition to a new era. Sweden was now forced to give up its ambitions as a great power and began adjusting to its new role as a small, peaceful, fringe state in northern Europe. The national language could now peacefully and steadily develop and be refined to accommodate all types of text and serve the needs of most literary genres. The educated classes began to develop a more international outlook, and the influence of French on Swedish culture reached its peak under the reign of King Gustavus III (1772ï 92).

Serious discrepancies in the historical records of the period unfortunately mean that we know very little about translating activities in general, and even less about individual translating achievements in eighteenth- and early nineteenth-century Sweden. As yet, no statistical information is available. What we do know can be summarized in a few general statements.

The creation of two learned academies in Sweden, the Academy of Sciences in 1739 and

the Swedish Academy in 1786, reflects a sober-minded and utilitarian view of language and literature, typical of the Age of Enlightenment. Along with the development of the natural sciences, inspired partly by the illustrious example of Carolus LinnÞus (the wellknown Swedish botanist who established the principles for naming and classifying plants and animals), a Swedish scientific prose was established in the middle of the century. It was based mainly on original production.

Rationalist ideas and severe French Classical demands on style and linguistic form governed literary writing. Quantitatively speaking, translation was probably rather insignificant as an activityð as it was during the seventeenth centuryð and this was to remain the case until the last decades of the eighteenth century, when two new genres of literary translation emerged. The first was sponsored by King Gustavus III himself. Under his protection, the theatre expanded rapidly, and this led to a strong demand for the translation of plays. The second, conditioned by political and economic factors, was that of prose fiction intended for cultivated entertainment of the bourgeois middle class that had grown in the eighteenth century. Most, if not all, of this ¨-*la-mode* literature consisted of commercial translations by self-employed professionals. French seems to have been the dominant source language at the beginning, but was later challenged by German and, at the very end of the period, English. The dissemination of books was dependent to a large extent on mobile libraries; there was a handful of them in Stockholm at the turn of the century (Bjº rkman 1992).

The surrender of Finland to Russia in 1809, following a catastrophic war, deeply affected the Swedish nation and had significant implications for literary culture in Sweden, including translation. However, some of the developments that took place during the Gustavian era, particularly the translation of prose fiction, survived through to modern times.

The industrial period: c.1830 to the present

Swedish society has undergone some major changes since the beginning of the nineteenth century, including industrialization, various popular movements, emigration, the arrival of democracy andð in the last three decades absorption of a considerable number of immigrants. And yet, translation activity during this last and most extended period is characterized by a remarkable degree of continuity, while at the same time being distinctly different on a number of counts from translation during earlier periods.

During this modern period, we see new genres of fiction being translated for mass production in order to provide simple entertainment for the general public. Commercialization requires high-speed production and the use of linguistic forms which can be understood by the ordinary reader. A logical consequence, or perhaps a necessary prerequisite of this, has been the appearance of the professional translator, a development which started in the previous period.

Within the literary establishment, on the other hand, priority was given to creativity and originality, and literary output was governed by the prevalent aesthetic values of German Romanticism. This naturally led to a lack of appreciation of imitative activities such as translation, and consequently also to an attitude of indifference towards translators and their achievements. In nineteenth-century Sweden, the professional translator was a humble craftsman who lacked the aura of romantic genius, a ówhite collar proletarianô working under difficult conditions. A considerable number of translators during this period were women (Hjelm-Milczyn 1983).

As with the seventeenth century, a considerable amount of interesting statistical evidence is available today for literary book production (both original and translation) in nineteenth- and twentieth-century Sweden. We know, for instance, that 213 titles of prose fiction translated into Swedish from various languages were published between 1866 and 1870 (Torgersson 1982). Sixty years later, between 1926 and 1930, the corresponding figure was 1,490 titles. After another 60 years, in 1986ï 90, this figure rose to approximately 5,500 titles (Wollin, forthcoming). The figures for original Swedish prose fiction published during the same three periods are 187, 1,120 and approximately 1,500 titles respectively. It

seems evident from these figures that there was a six- or seven-fold increase in the overall production of prose fiction, translated as well as original, during the first 60-year period; there also seem to have been more translations than original writing, nothwithstanding minor temporary fluctuations within the period and changes in dominant source languages. In the second 60-year period, translated book production continues to increase, though in slightly lower proportions, whereas original writing remains relatively stagnant. The average translation ratio for the first two periods is 55 per cent, for the third it is roughly 80 per cent.

Today, non-literary genres are considerably less significant than literary genres in terms of total book production in Sweden. Fiction accounts for the majority of book translations and, in turn, translation dominates fiction writing. One reasonable hypothesis (as yet untested) is that this relative but constantly growing overlap between translation and fiction dates back to the emergence of commercial literary fiction some 200 years ago. If this is true, then the translation of fiction may be said to have historically marginalized nonliterary book translation in Sweden.

The source languages of translations have changed over time. The dominance of French and German in the early nineteenth century was disrupted by the arrival of English in the mid-nineteenth century: the relevant figures for the period 1866ï 70 are 50 titles from German, 55 from French and 68 from English. For the period 1926ï 30, the figures are 178, 196 and 814 respectively; for 1986ï 90, the (approximate) figures are 140, 260 and no less than 4,400. American English has gradually gained ground at the expense of British, starting with almost no share of the English figures in the 1860s to roughly a quarter in the 1920s and considerably more than a half in the 1980s.

This growing Anglo-American dominance is partly counterbalanced by a parallel increase in the range of other source languages. For example, in the period 1926ï 30, source languages included Norwegian (99 titles), Danish (51), Russian (50) and Italian (30 titles), plus fewer titles from Spanish, Hungarian, Dutch, Polish and a dozen other source languages, practically all European. For 1986ï 90, the list is similar, though now slightly enriched by a few titles from major non-occidental languages such as Arabic, Chinese and Japanese. Spanish, particularly the Latin American variety, now ranks fourth, with 92 titles; this may be partly due to the special preferences of the Swedish Academyõs Nobel Prize committee.

Anglo-American dominance in modern literary translation has given rise to much criticism and serious concern in different circles of Swedish society, and it is a recurrent issue in public discussions of translation. What is often overlooked is the manifold nature of translated literature. Even today, more selective analyses of published titles, for instance in terms of restricting the analyses to authors of some literary distinction, suggests that the proportion of English source texts is dramatically lower than is often claimed, perhaps by some 40 per cent. The assessment of óqualityô is never a straightforward exercise, but we still cannot afford to ignore the issue.

Non-literary translation remains less productive than literary translation in modern Sweden. About one third (or fewer than 700) of all titles published in the quite typical year 1985 belong to a wide range of non-literary genres. As a total, this is of course not insignificant. English is less dominant as a source language than in literary translation.

Screen translation plays an important role in Sweden today. DUBBING was introduced in the 1920s but was soon abandoned, due to heavy costs, and replaced by SUBTITLING. Today, dubbing is used only in childrenõs movies, whereas subtitling has become extremely common (as it is in several minor language communities in Europe). Ivarsson (1992:9) states that the amount of Swedish subtitling done in any one year during the 1980s or 1990s is equal to the total annual production of translated books of all genres (10,000 hours, which at the ratio of 30 pages per hour would correspond to about 1,500 average-sized books). The potential influence of this massive amount of subtitling on the national culture and language remains unknown at this stage.

Interpreting

Interpreting has been practised on and off in Sweden for several centuries. Training is

currently provided by the Swedish Army, particularly for Russian. Outside the military arena, interpreting has historically been more or less limited to diplomatic commissions and was of little significance in this principally monolingual country until the 1960s. That decade saw the beginning of extensive immigration from numerous countries, some of which are linguistically and culturally remote. The integration of immigrants, who represent more than one million today (including second and third generations), has necessitated the implementation of many public policies, some of which relate to the provision of interpreting services. An immigrant in Sweden is legally entitled to the assistance of an interpreter in his/her contacts with the authorities, without charge (see COMMUNITY INTERPRETING). Training for interpreters working in these contexts is supported by the state, which also provides certification for professional interpreters.
Another important and steadily growing category of interpreters is engaged in SIGNED LANGUAGE INTERPRETING for the deaf and those with impaired hearing. There are at present several hundreds of sign language interpreters working in Sweden (which is far more than some decades ago, but still far less than needed).
Business and CONFERENCE AND SIMULTANEOUS INTERPRETING are not particularly active in Sweden. Swedish is not widely used outside Scandinavia and is hardly used even at international conferences held within Sweden itself. Nor is it taught for interpreting purposes at universities abroad. Swedenôs recent membership of the European Community may however ultimately change this picture.

Professional organizations

The number of people who translate written documents from one language to another in Sweden was estimated in 1994 at 2,000; the majority, however, do not work full-time. Slightly more than 300 are authorized professional translators. Most translators work in large cities, mainly Stockholm, Gº teborg and Malmº /Lund.
Literary translators (the majority), and translators of books in general, have been organized since 1970; the Translatorsô section of the Swedish Writersô Union had about 500 members in 1996. The majority of those are not full-time translators. Some 100 theatre and opera translators are represented by the Svenska dramatikerfº rbundet, while approximately 70 screen translators belong to the Svenska teaterfº rbundet. The Swedish Association of Professional Translators, with some 270 members in 1994, represents translators of professional and scientific texts, the majority of whom work full-time for clients in trade and industry. Many are also members of The Federation of Authorized Translators; members of this organization (240 in 1993) are authorized by the Kammarkollegiet (ôNational Judicial Board for Public Lands and Fundsô). Authorized community interpreters are represented by a major organization, Sveriges tolkfº rbund (STOF), with some 700 members.
The Institute for Interpretation and Translation Studies (IITS) at Stockholm University was founded in 1986, with responsibility for the coordination of research, training and information activities, as well as for Scandinavian cooperation within the fields of interpretation and translation in Sweden.
The most important Swedish periodical in the field is the quarterly *Tolkningsperspektiv,* which has been closely associated with the IITs since 1995.

Further reading

Andersson 1987; Bjº rkman 1992; Hansson 1982; Hjelm-Milczyn 1983; Torgerson 1982; Wollin 1991a, 1991b, forthcoming.

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Biographies

BUDDE, J· ns (also known as Jº ns Rî k or Rî ck, c.1436ð after 1491). Monk at the Bridgetine Monastery of N¬dendal, near Turku/¡ bo in Finland, a daughter house of the monastery of Vadstena in Sweden. Budde was the most industrious translator of the Vadstena monastic tradition and hence of medieval Scandinavia. He translated some 20 major works of different religious genres into Old Swedish. Significant items on his record

include a number of books from the Old Testament, some of them Apocrypha (the books of Judith, Esther, Ruth and the Maccabees), books of prominent mystics such as Mechtild of Hackeborn *(Liber specialis graciî)* and Suso *(Horologium divinî Sapientiî),* as well as the anonymous *Claustrum animÞ*. He further translated a number of works of edification. Close study of his texts reveals that Budde was a skilful translator as well as an inspired preacher. His work was significant in terms of the development and refinement of literary Swedish in the late Middle Ages.

HAGBERG, Carl August (1810ï 64). Translator of poetry, Professor of Aesthetics and Modern Languages at Lund (1840ï 58) and of Scandinavian Philology from 1859. The son of a clergyman with literary ambitions, Hagberg was introduced to the classical Greek authors as a child. Following a distinguished academic career and a European grand tour in 1835ï 6, he devoted some 11 years to his literary magnum opus: the comprehensive Swedish corpus of the plays of Shakespeare, published between 1847 and 1851 in 12 volumes under the title *Shakespeareôs dramatiska arbeten* (Shakespeareôs dramatic works). This translation secured for Hagberg, as well as Shakespeare, a prominent and enduring position in Swedish literature. Hagbergôs versions of Shakespeareôs plays are written in elegant blank verse and wittily reproduce the puns and imaginative style of the originals. Having appeared in many editions and reprints over the years, the translations have become a source of countless familiar quotations which are still actively used today; in this sense, the impact of Hagbergôs texts as translations is only comparable to that of the Reformation Bible. At the same time, Hagbergôs text, though brilliant, is distinctly old-fashioned, and this tends to make modern productions of Shakespeare on the Swedish stage somewhat problematic from a linguistic point of view; the plays can also impress the audience as a catalogue of well-known quotations, with an unmistakable nineteenth-century flavour, which is unsuitable for the stage.

LAGERL¥ F, Erland (1854ï 1913). Translator of ancient classical poetry, particularly Homer; Reader of Philosophy at the University of Lund in Sweden (1892ï 97) and later senior master at Vª ster¬s. After some excellent renderings of Theocritus and Juvenal in the 1880s and 1890s, Lagerlº fôs *Odyss®en* appeared in 1908 and his *Iliaden* in 1912 in faithfully reproduced hexameters. Working within the Swedish poetic tradition of Stiernhielm, Tegn®r, Stagnelius and Runeberg, he nevertheless succeeded in introducing an authentic version of the Homeric epic style to the Swedish literary culture. Today, Lagerlº fôs Homer may appear somewhat antiquated in vocabulary and phraseology, but no modern version has yet surpassed it in quality.

SCHRODERUS, Erik (*c.* 1570ï 1647). Printer, author and translator. Headmaster at Nykº ping, Sweden since 1604, and later appointed reviser at the Royal and State printing office in 1612. Around the same period, he was commissioned by King Gustavus II Adolphus óto translate contemporary materialô. In addition to this royal salaried position which he held for some decades, Schroderus started his own printing business in 1630 and simultaneously held the post of censor of all printed matter published in Stockholm. Though an author in his own right, Schroderusôs role as the *translator regni* was far more significant. He produced a series of large-scale translations, primarily from the Latin. Best known are his renderings of Johannes Magnusô *History of Sweden* (1620), of Livyôs *Roman History* (1626), Osianderôs *Church History* (1635) and, from the German, Arndtôs *Paradise Garden* (1646). Schroderus was the archetypal óofficialô translator; his work made a significant contribution to the development of the literary culture of Sweden.

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Turkish tradition

The Turkish language was introduced into Asia Minor/Anatolia by the Seljuk Turks in the eleventh century and later became the official language of the Ottoman Empire (midthirteenth to twentieth centuries) and of the republic of Turkey (founded in 1923).
The Seljuk sultanate of Anatolia was an offshoot of the Ilkhanid empire and extended from Iran to Mesopotamia, Syria and Palestine in the eleventh century. The principality had a mixed population of Muslims, Christians, Armenians, Greeks, Syrians, and Iranians; the Turkish element was dominant but tolerant of racial and religious differences. In administration and culture, the sultanate adopted mainly Iranian models and used Persian as the official language.
The Ottoman Empire that eventually grew out of various Anatolian principalities was also multi-ethnic, allowing for a plurality of languages within its boundaries which, at the peak of its power in the sixteenth century, had extended into central Europe in the west, Crimea in the north, and included the Middle East and North Africa. The dismemberment of the Empire after World War One led to the formation of the republic in 1923, in Asia Minor and part of Thrace. The republic retained, on a smaller scale, some of the ethnic/ linguistic plurality of the empire. Today, Kurdish is the most widely spoken among the various minority languages, followed by Arabic, Armenian, Ladino and Greek.

Overview of the pre-Ottoman and Ottoman periods (thirteenth to nineteenth centuries)

In the Seljuk state, with Konya as its capital, the official interpreter-translator was known as *terc¿man* (from Arabic *turjuman*, of Aramaic origin). The *terc¿man,* or ódragomanô in English, was appointed by royal decree and held in high esteem. Dragomans were in charge of correspondence with foreign states and acted as intermediaries for foreigners and natives in court cases, interpreting for plaintiffs and defendants and referring them to their special clerks. At the time of Alaeddin Keykubad (d.1237) there were two such appointed dragomans and two special translatorsô clerks.
The first imperial dragoman mentioned in Ottoman records is Lutfi Bey, who was sent as emissary to Venice in 1479 to deliver a treaty. The position of the official dragoman in the Ottoman state is therefore thought to have been established by Mehmed II (1432ï 81) after the conquest of Constantinople. Georgios Amirukis (Amirutzes in Turkish), who fell captive to Mehmet II following the conquest of the Greek Pontic Empire, is known to have translated for the Sultan in scholarly matters but not in political communications.
Professional translation/interpreting came to be institutionalized in the sixteenth century as the growing diplomatic and commercial activities of the Empire created more demand for professional dragomans. By the eighteenth century, the official function of dragomans was established in four separate areas:

(a) the foreign affairs department of the Imperial Chancery of State, known as the Sublime Porte.
(b) the administration of provinces, where interpreters for law courts were appointed or dismissed on the recommendation of local judges but dragomans served, with a special warrant, as intermediaries in all official matters between the non-Turkish speaking subjects of the empire (who constituted the majority) and the local government.

(c) educational institutions such as the School of Military Engineering, the School of Naval Engineering and the Levent garrison for the training of the Nizam-i Cedid troops, all founded on European models in the late eighteenth century as part of military reforms. Here, dragomans interpreted for foreign instructors who did not speak Turkish. Of an institutional but altogether different nature was the position of the Naval Dragoman, established much earlier and the first important post to be made available to Christian subjects in the Ottoman Empire. The post was held exclusively by the Greek Phanariots of Istanbul, and the holder of the post was eventually promoted Chief Dragoman to the Sublime Porte. As the duty of the Naval Dragoman was to supervise the regular collection of taxes from non-Muslim subjects in the Mediterranean and Aegean islands under the jurisdiction of the Admiral of the Fleet, his authority f ar exceeded that of an interpreter. In 1839, however, a series of reforms known as *Tanzimat* and designed to westernize the empire resulted in limiting the responsibilities of the Naval Dragoman to interpreting.
(d) in foreign embassies and consulates, dragomans were initially provided by the Ottoman government. In the seventeenth century, however, they were appointed by the foreign missions from among Christian subjects, who were exempted from the land and capitation tax levied on nonMuslims. The duty of the dragoman in the diplomatic corps was to interpret and facilitate communication between Ottoman statesmen and the embassies and to handle all correspondence. Some achieved considerable distinction: Mouradgea dôOhsson, the Armenian dragoman of the Swedish Embassy in Istanbul, was one of the two Christians in the committee of 22 dignitaries asked by Selim III (1761ï 1808) in 1791 to give their opinion on the reasons for the decline of Ottoman power. In the eighteenth century, the French Embassy started a school to train interpreters for its own use. At the time of Mahmut II (1785ï 1839) there were 218 consular dragomans, 24 with special warrants, most of whom were Greeks and some wealthy enough to purchase the position. In the final years of the Empire foreign missions appointed their own subjects as dragomans.

Within the above hierarchy, the most important post was naturally that of the dragoman to the Imperial Chancery. Dragomans were initially chosen from Greek, Italian, German, Hungarian and Polish converts to Islam. At the time of S¿leyman the Magnificent (1494ï 1566), Yunus Bey, of Greek origin, is known to have been influential in foreign policy and was entrusted twice with taking treaties to Venice. That he was held in high esteem is shown by the fact that a TranslatorsôMosque *(Durugman Mescidi)* was built in Istanbul, with the permission and no doubt the support of the Sultan, in recognition of his services. In the seventeenth century, four dragomans were employed at the Sublime Porte, the seat of government. In 1669, following the naval expedition to Crete and as a reward for his special services in the peace negotiations, the Grand Vezir Fazil Ahmed Pasha appointed Panagiotis Nicoussios Mamounas, a Greek from Chios educated in Padua, as Chief Dragoman. Until the Greek Insurrection in 1821, the office of the Chief Dragoman was henceforth held by the Greek Phanariots of Istanbul, frequently passing from father to son and becoming the cause of much rivalry between the families. Dragomans were allowed to grow a beard, wear fur, keep four servants and ride a horse, privileges denied to other Christian subjects. It was also officially established that Chief Dragomans should have a retinue of twelve servants and eight language apprentices, all of whom were held exempt from the capitation tax which non-Muslims had to pay.
In 1709, the Chief Dragoman Nikolaos Skarlatos was appointed governor of Moldavia and Walachia; promotion to this post at the end of the chief translatorôs term of office became regular practice after that. As the principal duties of the Chief Dragoman were to interpret for the Grand Vezir when he received foreign missions and to translate all documents other than those in Arabic, he was privy to state secrets and all details regarding foreign policy.

In the second half of the eighteenth century it was felt that this position of responsibility was beginning to be abused by dragomans in their relations with the French, British and Russians, each rivalling the other in their attempts to gain more influence in the affairs of the Empire.
In 1821, the Phanariot Chief Dragoman was executed on suspicion of being involved with Greek revolutionaries. Yahya Efendi, a convert to Islam who taught at the Military School of Engineering, was appointed to the post with the responsibility of organizing a training programme in Greek and French and supervising the work of an óimpartialô Greek appointed provisionally as dragoman. The breakdown of established practice and an increasing volume of work eventually led to the foundation of the Translation Chamber at the Porte in 1822; in 1833, the Chamber actively started training Turks and other Muslims as state translators and interpreters. Translation chambers of a similar nature were also set up in other government departments.
The translation chambers had a very significant function in the context of *Tanzimat*, the series of political, social and institutional reforms that initiated in 1839 the gradual but conscious shift towards a Western outlook. They served as the most important institutional centre for the penetration of European ideas (mainly through French) and for the education of the most distinguished statesmen, thinkers, scholars and literary innovators of the time. Despite conquests that reached into central Europe and active diplomatic and commercial relations, the Ottomans had generally remained indifferent to the ideas of the Enlightenment. It was only in the nineteenth century that the weakening Empire, forced by economic and political circumstances to turn to Europe, began to discover the stimuli for intellectual revival; the foundations of the Westernist modern Turkish Republic were laid in the nineteenth century. Two major phases of acculturation in the Turkish realm must therefore be recognized: Arab-Persian in the fourteenth to fifteenth centuries and European in the nineteenth to twentieth centuries.

The Arab-Persian phase: predominance of Islamic sources

Literary works began to appear in the thirteenth century and increased in number in the fourteenth century, when texts translated from Persian and Arabic played a vital role in the development of the Turkish language. At that stage, the selection of texts seems to have been made on a utilitarian basis, in terms of what was thought to be instructive and useful. Sacred texts and religious writing, therefore, held a very prominent place in the growing corpus of translations during this period. However, the QURôü N (written in Arabic) was held sacrosanct; so much so in fact that when the Jews, who settled in the Ottoman Empire after their expulsion from Spain, first introduced the printing press in the sixteenth century, the mere possibility of printing in Arabic letters was ruled out by the chief religious dignitary.
The QurôŪn was eventually considered translatable but only on a word-for-word basis. The earliest known interlinear manuscript translations of the QurôŪn into Anatolian Turkish date back to the fourteenth century. Earlier translations into Eastern Turkic, following the mass conversion of Central Asian Turks to Islam in the tenth century, are mainly of two kinds: (a) interlinear, where óeach Turkic word or phrase is written in smaller characters at an angle of 45 degrees beneath each Arabic wordô, a practice which reflects the oral stage in the translation of the holy text, and (b) annotated, where óeach logical group of Arabic words (generally overlined in manuscripts in red ink) is translated en bloc by a group of Turkic words, forming sentences which use the grammatical, syntactical and literary norms of written Turkicô (Birnbaum 1990:113ï 14). The same tradition was followed in Anatolian Turkish versions, while a third type of translation combined the two modes.
Though very rare, there were also some fourteenth- and fifteenth-century trilingual versions in Arabic, Persian and Anatolian Turkish, where the latter was written below the Persian, the first language into which the QurôŪn was translated in the tenth century.
The selection of texts for literary translation from Islamic sources is worth examining in some detail, because many have long been

appropriated by the Ottoman-Turkish literary tradition as original works. Gulkehriôs fourteenth-century translation of the Persian poet Ferid¿ddin-i Attarôs masterpiece *Mantikuô-Tayr* (The Language of Birds; an allegorical tale within a tale of birds in search of mystic union) is a case in point: this version is said to owe its excellence and óoriginalityô to what the translator contributed to the original in the form of tales from other sources and material of his own composition; and this he did without damaging the unity of Attarôs work, which itself was a poetic óelaborationô of the Arabic *Risalat al-Tayr* (Stories of Birds) by Ghazzali.

The work of Ahmed-i Dai, translator, poet, scholar and court tutor, provides further examples. Dai is described in the literary histories not as a translator but as a poet and scholar, on the basis of his two collections of poetry in Arabic and Persian. But of his nine prose works in Turkish, all were translations except *Teress¿l* (Copy-book for Writing), a guide to formal and informal correspondence, known as the first book on Turkish composition. Among his prose translations, the most important was the first Turkish version of the highly revered commentary on the QURôĂN by Ebuðl Leys-i Semerkandi, followed by an annotated translation of *Ayet-ul kursi* (the 256th verse of the second Sura of the QurôĎn), which included a glossary, hagiographies, and morality tales of Daiôs choice and composition. Others were translations of *One Hundred Hadiths* (holy sayings) of the Prophet Muhammed and *Tibb-i nebev´* (The Prophetôs Medical Advice), a collection of his sayings on hygiene and disease. The last was a part-translation of Ebu Naim Hafiz-i Isfahaniôs *Kitabuôĸ-ĸifa fiahadisiðl Mustafa* (The Book of Remedies), which itself was based on the Persian summary-version by Imam Ahmed b.Yusuf etTifasi.

Ahmed-i Daiôs discussions of the strategies he used are highly informative and revealing. In his preface to *Miftahuð-cennet* (Key to Heaven, a guide to virtuous Islamic living) Dai claimed to have ócomposed [the text] in eight sectionsô (Tekin 1992:40ï 1; translated), i.e. given it a different form from that of the Arabic original. Elsewhere, in the preface to his translation of Ferid¿ddin-i Attarôs *Tezkiretuð-evliya* (Biographies of the Evliya ð Muslim saints), he stated that he had óliked [the work] so much that [he] could not help translating itô (ibid.: 45) although it had already been rendered from Persian into Turkish. Dai was thus engaged in some form of órewritingô, an established practice which had long been popular in Eastern cultures. But Dai refers to all these works as ótranslationsô, including another two ótranslationsô he undertook, one from Persian (Nasir-i Tusiôs *Risale-i si-fasl*, ôBook of Thirty Chaptersô, a treatise on astrology and the calendar), and Ebu Bekr bin Abdullah el-Vasitiôs *Kitabuô-taôbirname*, ôBook of Interpretationsô (of dreams), originally in Arabic. In his prefaces, some of which were written in verse, he indicated the source texts and any other texts he used, why he translated them, gave his name or pseudonym, and generally named his patrons, the princes who commissioned them or to whom they were dedicated.

Of the translations that Dai produced entirely in verse, the most interesting is his rhyming Arabic-Persian dictionary in 650 couplets. This is a shorter version of Rekid¿ddin-i Vatvatôs ó*ukuduôl-cevahir* (Strings of Jewels), which in some manuscripts had the Turkish equivalents written in interlinear form. The dictionary was designed to help teach Daiôs young pupil, Prince Murat, and served not only as a lexicon but a guide to the Turkish forms of the (classical ArabicPersian) *aruz* metre. Daiôs most important verse translation is ¢*engname* (The Book of ¢eng-Lyre, an allegorical story of the Oriental lyre) which, as he explained, was partly a translation of the Persian poet Sadiôs *mesnevi* (now lost) by the same title, expanded with verses by Dai himself. His translation of *Camasb-name* (The Book of Jamasb) by Nasir-i Tusi, also a Persian poet, was in the genre of ôMirror for Princesô, morality tales written as counsel for rulers. From the fourteenth century onward, the increasing popularity of ôMirror for Princesô and of the narrative *mesnevi* form in rhyming couplets led to more translations in the same genre.

Other well-known examples from the fourteenth and fifteenth centuries include Kul Mesudôs mainly prose translation of *Kelile ve Dimne* (Kelile and Dimne, animal fables

translated from the Arabic version, itself a translation from Persian, originally written in Sanskrit), ķeyhoĵ luôs *Marzuban-name* (The Book of Marzubanð Governor, a collection of Persian animal fables combined with tales of kings and philosophers) and Mercimek Ahmedôs *Kabus-name* (The Book of Kabus, a highly popular óMirror for Princesô, by the Persian king Keykavus) commissioned for Sultan Murad II (1421ï 51) in the fifteenth century. Dai and his contemporaries played an important part in enriching the Turkish language, which was still in its early stages of development. They enjoyed the patronage of the rulers of Anatolian principalities, who resisted the dominance of Persian and were keen to be informed and instructed in Turkish. However, by the end of the sixteenth century the canon of Ottoman poetry had become heavily Persianized. Translation activity, which had initially worked to elevate Anatolian Turkish to the level of a literary language and had provided excellent models in the fourteenth and fifteenth centuries, must have also played a part in this linguistic takeover at a later stage. The cultural policies of the Istanbul-based centralized government, which had replaced those of the more consciously Turkish former principalities, must also be recognized as a factor contributing to this change in literary and linguistic direction.

Translation of medical and scientific texts

In the fourteenth and fifteenth centuries, scientific texts were written almost entirely in Arabic, the medium of scholarship in *Medreses* (schools of higher learning). Among the earliest in Turkish were books on medicine, shorter versions of well-known Arabic texts, or compilations from Arabic sources: *M¿fredat-i ibn Baytar* (Ibn Baytarôs Book of Particulars), *Havass-ul-edviye* (Best Known Remedies), *Kamil-¿s-sinaa* (Perfect Arts). An eminent doctor of that age, Celaleddin Hizir (known as Haci Pasha), wrote principally in Arabic but also produced two Turkish versions of his own work, a full translation (*M¿ntahab-¿ĸ-ĸifa:* Selected Remedies) and a shorter version omitting theoretical chapters (*Teshil-uĸ-ĸifa:* Facilitating Healing), in the preface of which he apologized for writing in Turkish for every one to understand. Most translations of this kind were commissioned by Umur Bey and Isa Bey, princes of Aydin. Mukbil-zade M¿minôs *Zahire-i Muradiye* (Diseases of the Body), which was dedicated to Murat II (1404ï 51), consisted of translationsð compiled from Arabic and Persian sourcesð in which Turkish terms were used along with their equivalents in the source languages, obviously in an attempt to develop medical terminology in the target language. It has also been discovered that among books on surgery, one by Sabuncu-oglu, rich in Turkish terms and claimed to be an original work by the author, was in fact a translation from the Arabic, known in Europe but not in Anatolia.
From the time of Mehmed I (1389ï 1421), a growing interest in encyclopedic works prompted the writing and translation of many books on the ówonders of the worldô, such as Zekeriya el-Kazviniôs famous *Acaib-¿l-mahluk@t* (Strange Creatures) in Arabic (translated eight times over the centuries), which featured in particular natural and supernatural plants and animals, a favourite topic with some of the Ottoman sultans.

Contact with non-Islamic cultures

The interests of Mehmed II (1432ï 81), and his patronage of translations, were of a different nature. He was competent in Arabic and Persian and particularly interested in reading and discussing the works of the Greek peripatetics and stoics already translated into these languages. The Sultan is also said to have commissioned an Arabic translation of the New Testament.
Following his conquest of Constantinople and other territories, Mehmed II no doubt became aware of his role as patron of crosscultural and scientific scholarship in the Islamic world, where Arabic was the principal language of learning. When he discovered Ptolemyôs *Geography* among some Byzantine manuscripts in 1465, he had it translated into Arabic (rather than Turkish) by Georgios Amirukis, a renowned Pontic Greek scholar who lived in Mehmed IIôs court from 1461 till his death in 1475. He also had two treatises by Ali Kuscu on mathematics and astronomy translated from Persian into Arabic.

Three translations into Turkish from this period are worth mentioning. The first is Plutarchôs *Lives* which, Gibbon (in Adivar 1970:25ï 50) claimed, was translated from Greek on the Sultanôs orders. The second is the life and deeds of Uzun Hasan, the King of Persia, from the Italian original by Giovanni Maria Angiolello, who took part in the expedition with the Sultanôs son. The third text is of particular interest since it was a translation of a detailed exposition of the Christian creed by the Greek Orthodox Patriarch Gennadios Scholarios, who, soon after the conquest of Constantinople, was called into a debate with the Sultan; the debate took place through an interpreter, who was asked to record it in writing. The importance of this document is such that various translators over the centuries were asked to improve on it. The text was partpublished in the *Mecmua-i Ebuzziya* (Journal of Ebuzziya) in Istanbul in 1911.
The scientific renaissance initiated under the patronage of Mehmed II did not continue under his successors. Ottoman science and medicine remained generally confined to the works of and commentaries on Aristotle, Ptolemy, Galen and Avicenna in Arabic, and interest in other cultures was not rekindled until the eighteenth century.

Translations from European sources in the eighteenth century
The liberal and aesthetic outlook characteristic of the reign of Ahmed III in the eighteenth century brought about a reawakening of interest in Western Europe. But this interest was mainly in non-literary works. The only European literary work to be translated (with additions) before the *Tanzimat* (the reforms initiated in the mid-nineteenth century) was Ali Aziz Efendiôs *Muhayyelat* (Fantasies; 1797ï 8), a version of Petis de la Croixôs *Les Mille et un jours.*
In 1717, a committee of 25 was appointed by Grand Vezir Ibrahim Pasha to translate from European as well as Oriental languages. Of this group, Esad Efendi translated Aristotleôs *Physics* from Greek into Arabic, making note, for the first time in the East, of the telescope and microscope in his annotations. Furthermore, the need for military modernization to prevent further defeats led to the establishment of various schools such as the School of Military Engineering in 1734 and the Military Medical School in 1827; it also encouraged the learning of European languages and the translation of scientific texts. For instance, following the founding of the first school of military engineering in 1734, there appeared two treatises: one on trigonometry, the first modern work on mathematics, part-translated from European sources, and an anonymous translation of *Memorie della guerra* by Count Raimondo Montecucculi (the Austrian general who fought against the Turkish invasion in 1661ï 4). Other works translated for the first time include Bernhardus Vareniusô *Geographia Generalis* (1750), Herman Boerhaaveôs *Aphorismi* (1771) which introduced Harveyôs anatomical treatise on blood circulation to Ottoman medicine, and Ibrahim M¿teferrikaôs versions (1731) of two scientific works in Latin, discussing Galileoôs and Descartesô theories, magnetism and the compass.
A major non-military innovation in the first half of the eighteenth century which also had a bearing on translations was the setting up of the printing press in 1727 by Ibrahim M¿teferrika, a convert of Hungarian origin. Jewish (1493ï 4), Armenian (1567) and Greek (1627) printing presses had been established in Istanbul long before special permission could be obtained for a Turkish press to print books on non-religious subjects, i. e. excluding the QurôŪn and commentaries, holy traditions, theology and holy law (Lewis 1962:51). Among the first books to be published by the Muteferrika press, starting in 1729, were the *Vankulu Lugati* (The Vankuli Dictionary, reprinted in 1755ï 6), which was ótranslatedô (i.e. rendered bilingual) from the Arabic in the sixteenth century, *Grammaire Turque,* a Turkish grammar in French, Muteferrikaôs treatises (1731), and his expanded version of *Cihann¿ma* (Showing the World), a geographical work, based on European sources, by K@tip ¢elebi (also known as Haci Halife). ¢elebi was the translator of Mercatorôs *Atlas Minor* (1653ï 5) and a scientific thinker famous for his attempts to break down the barriers between Eastern and Western science in the seventeenth century.
The second printing press, set up at the School of Military Engineering in 1796, also

chose a dictionary as its first book (printed in 1799); this was *Burhan-i Kaati* (Convincing Proof), ótranslatedô into a bilingual version from the Persian and compiled by Asim Efendi, known as M¿tercim (Translator) Asim.

The Tanzimat period: óEnlightenmentô through translation in the nineteenth century

The principal revival in scientific and literary translations from European sources followed the setting up of the government Translation Chambers in 1833. However, translation from Persian and Arabic had also reached its peak during the nineteenth century. This state of affairs created tension between Eastern sources of canonical status and sources from the West, the latter as yet peripheral but gaining ground and becoming increasingly powerful. What provided an additional impetus not only to the modernizing reforms of Mahmut II but to acculturation with Europe was the earlier and more extensive westernization programme of Mehmed Ali Pasha, the Khedive of Egypt, who was in open competition with the Sultan (see ARABIC TRADITION).

Among the new cultural institutions of the mid-nineteenth century was the Academy of Sciences *(Enc¿men-i Danik),* established in 1851 and subsidized by the government, and the Ottoman Scientific Society (Cemiyet-i Ilmiye-yi Osmaniye), founded in 1860 by M¿nif Pasha, an eminent member of the Translation Chamber who was educated in Egypt. At these centres, which included nonMuslim members, translation activity from European sources was organized to provide teaching materials for a prospective university and to introduce and promote scientific and scholarly work. A translation of J.B. Sayôs *Cat®chisme dô£conomie Politique* (1852) and a biographical dictionary of eminent European statesmen, both by Abro Sahak Efendi, were among the first works to be published by the Academy. Several histories were also written or translated by the members of the Academy but remained in draft form and were never published; they included Ahmed Aĵ riboziôs history of Ancient Greece, Todoraki Efendiôs translation of a history of Europe, and Aleko Efendiôs book on the last Napoleonic campaigns. The first history of Greek philosophy in Turkish, *Abr®g®de la Vie des Plus Illustres Philosophes de lôAntiquit®,* was translated by Cricor Chumarian and published independently in Izmir in 1854 in the form of parallel texts, with the original in French.

In 1865, three years after the Academy was closed, a Translation Committee was formed on similar lines, headed once again by M¿nif Pasha, the founder of the Scientific Society. The works known to have been published by this committee were translations of two books on history and geography, from English and French respectively. M¿nif Pasha also introduced a more influential medium for the dissemination of Western scientific thought with his *Mecmua-i Funun* (Journal of Sciences), the first Turkish journal of sciences, which also carried translations; it was published intermittently between 1862 and 1882 by the Scientific Society.

M¿nif Pasha was instrumental in introducing a new literary genre with his selection of translations of philosophical dialogues by Voltaire, F®nelon and Fontenelle, under the title *Muhaverat-i Hikemiye* (Philosophical Dialogues; 1859). This work is highly significant, given that it was the first to introduce the basic tenets of European Enlightenment in Turkish, and in an environment where óphilosophical speculation divorced from theology was considered hereticalô (Mardin 1962:234).

Two other translations appeared in the same year and marked the awakening of interest in European classics; they too were to have a lasting influence on forms and ideas that shaped modern Turkish literature. *Terceme-i Telemak* was a version of Abb®F®nelonôs *Les Aventures de T®l®maque,* a politicalphilosophical novel, but also a ómirror for princesô, which was more readily acceptable in the Ottoman tradition that favoured Eastern examples of this genre. *T®l®mak* was first circulated in manuscript and was not published until 1862. The translator was the Grand Vezir Yusuf Kamil Pasha, who had served in Egypt, where the work had already been translated into Arabic and was well received. *Tercume-i Manzume* was a collection of verse by La Fontaine, Lamartine, Gilbert and Racine, translated by Ibrahim ķinasi to introduce European poetry in traditional *aruz* verse

(adapted from classical Arabic and Persian) to facilitate its reception.
The first literary translators had thus served to introduce three new literary genres: Western poetry, philosophical dialogue, and the novel. A year later, in 1860, Ibrahim ¸inasi wrote the first Turkish domestic comedy and serialized it in the newspaper *Terc¿man-i Ahval* (Interpreter of Conditions) in 1860. ¸inasi, who had trained at one of the departmental translation chambers and had visited France, was also the founder and chief editor of *Tasvir-i Efk©r* (Illustration of Ideas, established 1862), one of the first private Turkish newspapers to appear in Istanbul. A true innovator, the translations he serialized on literature, social and economic topics, as well as political thought made his newspaper the most stimulating and popular of the time. He used journalism as a medium to put into practice his policy for simple Turkish prose, which had a lasting influence on the future of modern Turkish language and literature. Both literary and non-literary translations in newspapers and periodicals served as one of the most important means of implementing this policy, which was adopted by writers and journalists to communicate more easily with their readers.
Victor Hugoôs *Les Mis®rables* was serialized in 1862, followed in subsequent years by Chateaubriandôs *Atala* (1869), de SaintPierreôs *Paul et Virginie* (1870), Voltaireôs *Microm®gas* (1871) and Dumas p¯reôs *Le Comte de Monte Cristo* (1871). The strategies followed in such translations of fiction, most of which were later published in book form, created a general awareness of the translatorsô norms and of the problems they faced. In his preface to *Atala* (published in book form in 1874), Recaizade Ekrem drew attention to the inadequacy of contemporary Turkish prose for the purposes of translation. To improve on the first serialized versions, *Microm®gas* (1871) and the first eight chapters of *Les Mis®rables* (1879) were retranslated by Ahmed Vefik Pasha and ¸emseddin Sami respectively. Ahmed Vefik Pasha, a renowned lexicographer like ¸emseddin Sami, also retranslated *Les Aventures de T®l®maque* (1881). In contrast to Yusuf Kamil Pashaôs earlier translation in the traditional grand style, his version used simpler vocabulary and syntax, intended to be literal and accurate, as well as pleasing for the reader. ¸emseddin Sami, criticized for being too literal in his version of *Les Mis®rables,* defended his strategy in his preface to his translation of *Robinson Crusoe* (1885), arguing that new ideas could not be conveyed in the conventional Ottoman style and that close adherence to the source text and the use of simple prose were conscious moves to use the full potential of the Turkish language. Their contemporary Ahmed Midhat Efendi, on the other hand, pursued not one but a variety of rewriting strategies in his numerous versions of classics and popular books rendered from French. In his prefaces, he frequently expressed his aversion for óliteralô translation because the result did not read like an original; he contributed to the elaboration of a critical/ theoretical discourse which explored distinctions between concepts such as ótranslationô, óinterpretationô and óappropriationô.
The years 1873ï 83 were the most productive for the writers/translators of the *Tanzimat.* Subsequently, censorship in Abd¿lhamid IIôs reign led mainly to the translation of popular French fiction. The Constitutional Revolution of 1908 and the deposition of Abd¿lhamid II were followed by a significant revival of translations of canonized works in history, philosophy and the social sciences, as well as English, German and Russian literature. Abdullah Cevdet, who translated Shakespeare, and journalists H¿seyin Cahit and Haydar Rifat were the most active and committed translators of the period.

Translation in the Republic (1923 to the present)

As in the nineteenth century, translation in the early twentieth century was instrumental in initiating the cultural revolution which supported the Westernizing programme of the secular republic of Turkey, founded by Mustafa Kemal (Atat¿rk) in 1923. In 1924, Remzi Kitabevi, a private publishing company, started its series *Translations from World Authors.* In the same year, a Commission for Original and Translated Works was formed by the Ministry of Education to produce publications for educational purposes. In 1928, the Roman script was officially adopted

to replace Arabic letters. The first Turkish translation of the QurðÜn in the Roman alphabet appeared in 1932. The movement for simple Turkish that had begun in the nineteenth century ultimately resulted in the statesponsored radical language reform of the republic in the 1930s, whereby Turkish was also to be ópurifiedô of Arabic and Persian influence.

The revolutionary move made by Hasan Ąli Y¿cel, Minister of Education, in setting up a Translation Committee in 1939 and a Translation Office in 1940 was intended to reinforce the new language policies and to organize a programme for cultural revival. The Office, composed largely of academics and prominent men of letters, was to select and translate óworld classicsô, beginning with Ancient Greek philosophy and literature. Such key texts were also essential for instruction in the new humanities departments of the universities in Istanbul and Ankara. The general aim was to ógenerateô the spirit of humanism by cultivating and assimilating foreign literatures through translation; this, it was felt, would bring about a renaissance and contribute to the development of the Turkish language and culture.

By the end of 1944, the most intensive translation period, 109 works were translated, headed by the Greek and French classics. By 1967 more than 1,000 translations were published, among which Eastern and Islamic texts constituted a very small proportion. A change in government policies and the dismissal of its leading members led to the Office losing its initial impetus after 1950. Throughout the 1960s, however, following the constitutional changes of 1961 that allowed for greater freedom of thought, private publishing companies became actively involved in the translation of Marxist/socialist literature, though such activity had its risks even for well-established translators and men of letters.

The Translation Office produced the periodical *Terc¿me* (Translation; 1940ï 66), which was highly influential not only in terms of drawing attention to the activities of the Office but also in terms of creating a critical forum for the discussion of literary translation. Two prestigious translation journals, *Yazko ¢ eviri Dergisi* (Yazko Translation Journal; 1981ï 4) and *Metis ¢ eviri Dergisi* (Metis Translation Journal; 1988ï 92), continued in the same tradition. The launch in 1994 of a new quarterly periodical, *T¥ MER ¢ eviri Dergisi* (Literary Translation Journal), under the auspices of Ankara University, suggests that interest in literary translation remains strong.

As shown in the *Index Translationum*, the total number of translated titles from 1982 to 1986 was 4,459. According to the Turkish Publishersô Association annual catalogue, the total number of translations (including intralingual translations from Ottoman into contemporary Turkish) on the market by October 1994 amounted to 6,028. Statistics supplied by a private bookshop (Pandora) show that in 1993, before the economic recession fully hit the market, 668 titles (more than two thirds) of a total of 1,518 new publications (excluding textbooks and publications by government ministries/official institutions) were translations.

Since the mid-1980s, Turkish publishers have kept up with the world market by publishing translations of international literature, from prizewinning fiction to popular bestsellers. Figures for the 1990s also indicate a growing interest in publishing translations in the fields of history, philosophy, psychology, social sciences, gender studies, childrenôs literature, and the arts. Turkish versions of international encyclopedias have enjoyed an unprecedented boom since the early 1980s.

A project launched by the Publications Department of the Yapi Kredi Bank in 1991, the K©zim Takkent Publication Series, currently pays generous fees for the translation of classics as yet unpublished in Turkish. Literary translation prizes were awarded by the Turkish Language Academy from 1959 to 1984.

Training, research and publications

The Economic and Social Studies Conference Board set up in 1961 by the Ford Foundation, Turkish industrialists and academicians was the first to initiate a training programme for conference interpreters in Switzerland, which subsequently continued to operate in Turkey. Some of the first professional interpreters to be trained by this programme are now also actively involved in training at the various universities.

In response to a growing demand for competent professional translators and conference interpreters in English, departments of translation and interpreting were set up in 1983ï 4 in two universities, Boĵ azi- i (Istanbul) and Hacettepe (Ankara). Apart from four-year degree courses, these departments also offer MA and PhD degrees in translation studies. The PhD programme at Boĵ azi- i University was the first to offer a course on the history of translation in Ottoman/Turkish society, with the aim of foregrounding the links between translation and literary/cultural history. Yildiz Technical University (Istanbul) provides training in French, Bilkent University (Ankara) in French and English. Istanbul University offers an MA degree in Translation for graduates from the English and German Departments.

By contrast to the wealth of translations that have accumulated over the centuries, the number of studies in the field remains very small. The majority have so far focused on nineteenth-century translations from European languages; there are no historical studies of modes, models or theories of translation based on the corpus from Persian/Arabic. Bibliographies are far from adequate. However, since the mid-1980s Boĵ azi- i University has been particularly active in conducting descriptive/analytical and theoretical studies, generally rooted in the POLYSYSTEM THEORY tradition. Linguistic and pedagogical studies have been actively pursued by Hacettepe University, which has published ¢ *eviribilim ve Uygulamalari* (Studies in Translatology) since 1992. In 1995, TOMER/Bursa launched the first book in the series ¢ *eviribilim* (Translatology).

Despite the very large number of technical/ literary translators and translation agencies, there is no professional organization which represents translators in Turkey. Interpreters are represented by the Association of Conference Interpreters, founded in 1969 with the aim of promoting the profession and establishing principles that conform with the international standards of the ASSOCIATION INTERNATIONALE DES INTERPRÊTES DE CONFERENCE (AIIC). In 1996, the Association had approximately 30 members working in simultaneous, consecutive and bilateral interpreting, as well as written translation.

Further reading

Adivar 1970; Kut 1986; Mardin 1962; Orhonlu 1974; Paker 1991; Paker et al. 1991; Paker and Toska, forthcoming; Strauss 1994, 1995; Tekin 1992.

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Biographies

ATA¢ , Nurallah (1898ï 1957). Literary critic and translator and son of Ata Bey (d. 1919), who is renowned for his translation of Hammerôs *Ottoman History*. Nurallah Ata- was appointed by the Ministry of Education as head of the Translation Office in 1939ï 45 to supervise the team of distinguished translators who aspired to bring about the órenaissanceô of Turkish culture through the translation of Western classics. He translated from French and was a controversial literary critic and a stylistician in his own right, a purist in his use of language, who had a powerful impact on modern Turkish prose.

CEVDET, Abdullah (1869ï 1932). Medical doctor, poet, writer, publisher and translator. An ideological leader of the Young Turk movement, Cevdet had a tumultous career and, until 1911, spent most of his life in exile in Switzerland and Egypt, fighting with his pen against the despotic regime of Abdulhamid II. He was a prolific writer and the first to produce full translations of Shakespeareôs tragedies. These were influential but not too popular on stage because of their high-flown poetic diction. In 1908, the year of the constitutional revolution which marked the end of Abdulhamid IIôs reign, he published (in Cairo) his translations of *Hamlet* (performed in Istanbul in 1912) and *Julius Caesar*. These were followed by translations of *Macbeth* (1909), *Romeo and Juliet* (serialized in *Sehbal* in 1909ï 10), *King Lear* (1912) and *Anthony and Cleopatra* (1921). Cevdet also translated Gustave Le Bonôs works, which were highly influential. His version of Dozyôs *Essai sur lôhistoire de lôIslamisme*, published after 1911, was banned because it was critical of Islam and the Prophet.

ERHAT, Azra (1915ï 83). Essayist and translator. Educated in Belgium, Erhat was one of the first Turkish classicists. She lectured at Ankara University but was dismissed in 1945 for her left-wing views. She was also a member of the Translation Office, for which she translated Sophocles, Euripides, Aristophanes and Plato. Her translations (with the poet A.Kadir) of the *Iliad* and the *Odyssey* in free verse have long been recognized as masterpieces.

EY¦ BOÎ LU, Sabahattin (1908ï 73). Essayist and translator. Ey¿boî lu lectured in French at Istanbul University and later worked for the Ministry of Education, where he took over from ATA¢ in 1945 as head of the Translation Office. His translations range from Platoôs *Republic* (for which he won, with his cotranslator M.A.Cimcoz, the first translation prize of the Turkish Language Academy) to Montaigne, Rabelais, La Fontaine, Melville, Camus and Babeuf. Ey¿boî lu was leader of the óHumanistôgroup of scholars and translators operating at the Office and, like ERHAT, was persecuted for his óHumanismô, which at the time was confused with Communism, but remained active as one of the foremost intellectuals of his time.

MIDHAT EFENDI, Ahmed (1844ï 1913). Novelist, short story writer, journalist, publisher and translator. Founder of the newspaper *Terc¿man-i Hakikat* (Interpreter of Truth, 1878) and of the first Turkish publishing house in Istanbul, Ahmed Midhat was the most prolific and wide-ranging translator of the late nineteenth century. He has been criticized for his prolific output, ófor his gigantic appetite, Xavier de Montepin and Eug¯ne Sue were of the same stuff as Cervantes and Hugo, and Zola could easily be put aside in favour of Paul de Kockô(Tanpinar 1981:462). Nevertheless, Ahmed Midhat was extremely influential in drawing attention to the need for translating European classics and to the impact of translations on genres and models that were burgeoning in Ottoman-Turkish literature at the time. He was also the first to write short stories in Turkish; these were published in the same collection with his translations from the French.

M¦ TERCIM ASIM (1755ï 1819). Lexicographer, historian and poet, he owes his title M¿tercim (Translator) to his meticulous work on two dictionaries which were much esteemed in the nineteenth century. The first was *Tibyan-i Nafi der Terceme-i Burhan-i Kaati* (Translation of Burhan-i Kaati: Convincing Proofð with Useful Explanations), a bilingual version of the Persian dictionary by Huseyin b. Halef of Tabriz; it was published in 1797 and presented to Sultan Selim III, earning him a house, a teaching post and a salary. The second was *Kamusuð Basit fi Tercemetið-Kamusuð-Muhit* (Simplified Version of the Translation of Kamusuð Muhit: Universal Dictionary), a bilingual version of an Arabic dictionary by Firuzabadi, published in 1814ï 17 but presented earlier, in 1810, to Sultan Mahmud II; for this M¿tercim Asim was appointed to a higher teaching post and was also made judge of Salonica. The dictionaries are not just ótranslationsô(though named as such in the titles) but critical editions of the Persian and Arabic monolingual originals, with many corrections and additions from other sources. He made every effort to provide Turkish equivalents (sometimes from his home province Antep) for Persian and Arabic words. M¿tercim Asim also wrote *Tuhfe-i Asim* (Asimôs Rhyming Dictionary), a rhyming Arabic-Turkish dictionary which was published in Egypt in 1838.

SAMI, ķemseddin (also called ķemseddin Sami Bey Fraseri; 1850ï 1904). Novelist, journalist, translator and lexicographer. A pioneering novelist in modern Turkish literature, ķeemseddin Sami, of Albanian origin, was educated in a Greek gymnasium in Yannina. Apart from numerous translations from the French, most notably *Les Mis®rables*, he wrote *Kamus-i Fransevi* (French Dictionary), the first French-Turkish and Turkish-French dictionaries, published in 1882 and 1885 respectively. His other influential lexicographical works are *Kamusuð Alam* (Universal Dictionary, 1889ï 98), an encyclopedic dictionary in six volumes, and *Kamus-i T¿rki* (Turkish Dictionary, 1899ï 1900), a monolingual dictionary in two volumes which is considered a landmark in terms of the

purification of Turkish from Persian and Arabic influence.

VEFIK PASHA, Ahmed (1823ï 91). Statesman, diplomat, translator and lexicographer. Like many statesmen of his time, Vefik Pasha began his career in the Translation Chamber at the Sublime Porte. He was the grandson of Yahya Efendi, óvariously reported as having been of Bulgarian, Greek or Jewish originô (Lewis 1962:86), a mathematician who was appointed the first Muslim Chief Dragoman after 1821 and son of Ruhuddin Mehmed Efendi, also a mathematician who served as dragoman at the Ottoman Embassy in Paris in 1834ï 8. Vefik Pasha learnt French as a young boy when he attended the Lyc® St Louis in Paris, became a diplomat after his apprenticeship at the Translation Chamber, went back to Paris as ambassador, was appointed Grand Vezir and served as the president of the first Ottoman parliament in 1876. He is best known for his 16 translations of Moli¯re (published as a collection in 1879ï 82), which were instrumental in introducing a new genre into the Ottoman dramatic tradition. He adopted various strategies while translating the Moli¯re comedies, the most popular of which are generally considered óadaptationsô to an Ottoman setting, and with Ottoman characters. Vefik Pasha built a theatre in Bursa, where he was provincial governor, and is known to have personally supervised the production of the comedies he translated.

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