

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

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

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

(Amos, 1920:115)

## 2.2 MODERN THEORIES OF TRANSLATION

### 2.2.1 TRANSLATION IN THE EIGHTEENTH AND NINETEENTH CENTURIES

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

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

## ② Theories of Translation and Interpretation

b. Technical translations were produced abundantly.

(Kelly, 1979:224)

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

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

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

### 2.2.1.1 EIGHTEENTH CENTURY

#### 2.2.1.1.1 POPE, ALEXANDER (1688-1744)

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

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

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

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

(Nida, 1964:171)

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

observing this distinction in the rendering of books.

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

#### 2.2.1.1.2 WOODHOUSLEE, ALEXANDER FRAZER TYTLER

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

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

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

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