

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

(Kelly, 1979:2)

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

(Amos, 1920:163)

2.2.1.3.2 19th CENTURY

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

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

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

b. Newmark states:

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

(Newmark, 1981:38)

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

(Kelly, 1979:226)

2.2.2 TRANSLATION IN 20th CENTURY

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

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

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

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

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

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

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

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

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

A. Why translation?

B. What is a good translation?

C. What are the characteristics of a good translator?

D. What is the best method for rendering texts?

2.2.2.1 KARL SCHOLZ (1918)

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