

Alexander Pope (1688-1744) adhered to the views of Dryden in his translations. Like Dryden he too advocated the middle ground, paraphrase in his translation, Pope emphasises certain aspects for translation.

1. He insists on a close reading of the original text.
2. He suggests to note the details of style and manner of the work.
3. He stresses the importance of retaining the 'fire' of the poem.

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Of all the three Dryden considers paraphrase as the more balanced method for translation. But this method requires certain criteria.

1. To translate poetry the translator must be a poet.
2. He must be a master of both languages.
3. He must understand both the characteristics and 'spirit' of the original author even though conforming to the aesthetic aspects of his own age.

Dryden then compares the translator to a portrait painter. His metaphor frequently occurred in the 18<sup>th</sup> c. Through this comparison he insists that the duty of the painter is to make his painting resemble the original. He further claims that he has followed a moderate path which he himself has prescribed. He ignored the first and the third type because he considered them as extremes. He rather followed French models in updating the language of his original text. He says, 'I have endeavoured to make Virgil speak such English as he would himself have spoken if he had been born in England, and in this present age.'

For Eg:

In Dryden's translation of Virgil, the opening lines of *Dido* reflects the thought about Aeneas. These lines are written in a decorous language spoken by the contemporary heroines.

to know what is exactly given in the original text as 'what was his way and manner of speaking'. By this he dismisses those critics especially Dryden who will label this form of translation as 'imitation'. For this he quotes Cowley's manner of translation. T.R. Steiner notes that Cowley's preface was considered as the manifesto of the 'libertine translators of the latter seventeenth century'.

### John Dryden (1631-1700)

In his preface to Ovid's Epistles (1680) Dryden has tackled the problems related to translation. In it he has formulated three basic types to handle the problems

#### (i) Metaphrase:

This is a method of translation where an author is translated word by word and line by line from one language to another.

#### (ii) Paraphrase:

In this method translation is carried out with latitude or the Ciceronian 'sense-for-sense' view of translation.

#### (iii) Imitation:

Imitation is a mode of translation where the translator abandon the text of the original as when needed.

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During Augustan period rules and models were highly stressed. With this it should not be understood that art is perceived as a mere imitative skill. Indeed, art is considered as an ordering in a harmonious and elegant manner of Nature. It is an inborn potential which does not fit within the boundaries of definitions yet prescribes a finished form.

Denham (1615-69) published his poetical work 'To Sir Richard Fanshawe upon his Translation of Pastor Fido' (1648) and his preface to his translation of 'The Destruction of Troy' (1656). In these two works he has proposed his theory of translation. These works covers both the formal aspect (Art) and the spirit (Nature) of the work. Meanwhile, he gives warning against the literal translation as far as the translation of poetry is considered.

Denham's concept of translation :

Denham considers both the translator and the original writers as equals. But these two functions in a different social and temporal contexts. Denham claims that it is the duty of the translator to take out the essential aspect of the source text and recreate it in the target language.

Abraham Cowley (1618-1667) goes a step further in defining his concept of translation. He boldly asserts that he has 'taken, left out and added what I please' in his 'preface to his Pindarique Odes' (1656). This is how he speaks of his translation method. He also says that his aim of translation is not about making the readers to

# Translation Studies

## The Seventeenth Century

During the mid 17<sup>th</sup> c, a rapid changes were taking place in the theory of literature as well as in the function of translation. The changes occurred due to certain factors like,

- a) Consequences of the Counter Reformation
- b) the struggle between monarchy system and the emerging parliamentary system
- c) widening gap formed between the traditional Christian Humanism and scientific advancements.

### Descartes (1596-1650)

Descartes attempts to formulate a method of Inductive reasoning. This method of Inductive reasoning is also reflected in the literary critics who were preoccupied with the process of formulating rules of aesthetic output. In their attempt they sought the help of the ancient masters. These ancient masters whom these critics took as their models saw imitation as a means of instruction. Between 1625-1660, there were so many classical translations taking place in France. Hence, these years were regarded as the great age of French Classicism. These years witnessed the blooming of the French theatres which followed the model of the unities set by Aristotle. Likewise, many French writers and theorists got translated in English.