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In discussing the theory of Imagination, the theory of imagination gave least importance to the moral duty of the artist.

principles regarding translation.

- 1) The translation should give a complete transcript of the idea of the original work.
- 2) The style and manner of writing should resemble the original.
- 3) The translation should possess all the ease of the original text.

Tytler opposes Dryden's concept of translation. He argues that Dryden's concept of 'paraphrase' has given out looseness in translation. He also argues that it is the duty of the translator to clarify the obscurities of the original text. In this process certain omissions and additions are allowed.

Like the 18th c metaphor of a translator to a portrait painter he too uses the comparison but with slight variation. He claims that a painter cannot use the exact colours as it is found in the original. But he is expected to provide his picture 'the same force and effect'. He reiterates that the translator must work towards to 'adopt the very soul of his author, which must speak through his own organs.'

From Dryden to Tytler it is clear that the translation theory is concerned with the problem of reproducing an essential spirit, soul or nature of the work of art. But gradually the difference between the formal structure and the inherent soul started to fade away since the writers started to pay attention

Same language system at the same time.

1. The first phase 'acquaints us with foreign countries on our own terms'. He quotes Luther's German Bible as the best example of this type.
2. The second phase comprises appropriation through substitution and reproduction. In this mode of translation the translator grasps the sense of a foreign text and recreates it in his own language. He cites Witeland and the French tradition of translation as a right example for this phase.
3. The third phase aims for perfect similarity between the ST text and the TL text. This mode can be achieved through creating a new 'manner' and combining the uniqueness of the original with a new form and structure.

Goethe cites the work of Voss who translated Homer. He has utilised the third phase in his translation. Of the three phases Goethe considers the third one as the highest. He argues for both a new concept of 'originality' and a vision of universal deep structure that a translator must meet. But such approach will lead to danger of theory of untranslatability.

Alexander Fraser Tytler published 'The principles of Translation' in 1791. In fact this book was considered as the first systematic study of the translation process in English. In this book he has proposed three basic

translation. His rights should be attended in his own term and own ground. Likewise there is a changing concept of 'originality'.

Dr. Johnson quotes Pope's particular approach involved in his translation of Homer. Dr. Johnson compares Pope's version of Homer with Chapman's version of an episode from Book 22 of the Iliad. In it he points out that Pope describes Andromache as a sufferer, whereas Chapman portrays her as a warrior in spirit. Moreover Chapman has used direct verbs to provide a dramatic quality to the scenes, whereas Pope used a Latinate structures which emphasises the pain of expectation that leads up to the moment when the horror is simple to see. Johnson further argues that even that horror is presented in a different way. Pope pictures Hector as a god-like figure. But Chapman juxtaposed him as a man who is degraded.

During the 18th c the concept of a translator as a painter or imitator with a moral duty both to his original text and his receiver was all pervasive. However a series of important changes were taking place in the concept of the translators. These changes occurred due to two reasons.

1. The urge to codify
2. Changes occurred in the description of the process of literary creation.

Goethe's Concept of translator:

According to Goethe every literature must undergo three phases of translation. He argues that the phases are recurrent but takes place within the

Translation Studies

The Eighteenth Century

Having Dryden and Pope as a base for translation there was a heated argument going on over the too much faithfulness and looseness in translation. Apart from this questions arose regarding the moral duty of the translators in relation with his contemporary readers. In the vogue of the 18th century rewriting of the earlier texts were taking place in a wider scale. This was done to cater to the need of the current standards of language and taste. The two factors which led to rewriting are

1. The desire to clarify
2. To simplify the essential spirit of the text.

These two criteria paved a way for restructuring Shakespeare's texts and translated the works of Racine.

Dr. Johnson (1709-84) questions the concept of addition to the text in translation. In his 'Life of Pope' he defends the concept of addition as

1. Addition is allowed if the elegance of the text is sustained.
2. Nothing should be taken away.

He declares that 'the purpose of a writer is to be read'. He further claims that Pope wrote for his own time and his own people. Moreover, attention to individual's right was the key element of the 18th c