

little like Shakespeare, and too much like Pasternak, and that certain stylistic characteristics have - carried over from his own work into his translations - expressions peculiar to twentieth-century Russian poetry or the persistent use of contemporary, colloquial Russian which markedly alters the rhetorical - flights of many characters of the plays.

By the way of putting finishing touches, we should say that the translator's latitude in the sense of deliberate or accidental departures from the style - and meaning of the original work is not permissible. The translation should ring the true voice of the author of the source text and reflect the social and psychological milieu in which the author has created his work. The translator should strive for both fidelity and beauty which are the merits of great masters to whom our world of letters is indebted. Of course, it is easy to say so but difficult to carry out in practice. After all, translation is art, and like many artistic activities it lures you over but let you suffer from disappointment. Hence too many practitioners in the field but few true big names.

Here a word of caution is needed. The translator in his effort to represent the style and content of the original may be carried over by too much enthusiasm for the artistic recreation and end up with a translation which reflects the translator's personal manner of expression rather than that of the original author. Boris Pasternak's translations of Shakespeare's poems and plays¹ are the living examples of this tradition, as we are told by Vladimir Markov: "Pasternak's translations served him as a means of personal creative expression ... at a time when other avenues of artistic self-expressions were closed to him, when he could not express himself freely or hope to have his own work published in the Soviet Union " (1978:III)². Yet many have criticized Pasternak, saying that "The translations sound too

- 1- These translations include four poems: Sonnets 66 and 73, 'Music' (from III of Henry VIII), and 'Winter' (from V.II of Love's Labour's Lost), all published in his Collected Translations, 1940 and eight plays: Hamlet(1940), Romeo & Juliet (1943), Antony and Cleopatra(1944), Othello(1945), Henry IV (1948), King Lear(1949), and Macbeth(1951).
- 2- Anna kay France.1978.Boris Pasternak's Translation of Shakespeare. University of California Press.

made from common weeds have taken on a splendid floral display in target text simply because the translator has preferred to lend the scene an elegant tenor.

Concluding Remarks:

Reading through the literature on translation, we are constantly reminded of the significance of the creative role of the translator and we would like to conclude our discussion of the quality of translation by underscoring the same notion because we, like many others, are committed to the belief that translation by nature is art and share D.S.-Carne - Ross's view¹, namely, "... at its highest, a translation comes into existence in the same way as a work of original literature: a man experiences something - in this case, a foreign text - which he has got to find words for it if he is to have peace" (196 : 7). In his introduction to Ezra Pound's - translation, Hugh Kenner comments that "Translating does not for (Pound) differ from any other poetic job; as the poet begins by seeing, so the translator by reading, but his reading must be a kind of seeing" (1963 : 8).

1-D.S.Carne-Ross.1961.The Craft and Context of Translation,
ed.W.Arrowsmith & R.Shattuck.Austin:University of Texas Press.

While in English version, we read that " the husband had not been at home for three days ", both Farsi versions make a converse statement, though differently, saying that ' the husband had been staying home all this time ". This type of mistake which generally occur inadvertantly by the translator are indeed petty sins in comparison with those of the third category, namely the errors committed by the translator intentionally to paint, say , a - character in a novel more despicable, more vicious or vice versa.

Nabokov's own example is very telling-a Russian translator who, trying to improve the looks of his victim- Ophelia in Shakespear's Hamlet, translates English text A into Russian text B which is put back into English by Nabokov to show the difference.
An example of third class of errors:

Text A; There with fantastic garlands did
(SL) she come of crowflowers, nettles,
daisies and long purples.

Text B: There with most lovely garlands did
(TL) she come of violets, carnations ,
roses, lilies.

As it is seen in the original text the garlands

carried along ') with 'born' (an intransitive verb , meaning 'to come into world') and 'tree' with 'three' . The first is an example of error and the second is a mistake due to lack of attention on the part of the translators.

The second class of blunders include a more sophisticated kind of mistake - one which is caused, in Nabokov's words, by an attack of 'linguistic - Daltonism' , suddenly blinding the translator. Here goes an example, taken from the first page of Ana Karenina, which can be said to illustrate Nabokov's viewpoint:

Everything was in confusion in the Oblonsky's house. The wife had discovered that the husband was carrying on an intrigue with a French girl...

The wife did not leave her room, the husband had not been at home for three days.

" همه چیز در خانه، ابلونسکی از جریان عادی خارج شده بود. زن از رابطه شوهرش با معلمه فرانسوی پیشین بچه‌هایش آگاهی یافته ... زن خود را در اطاق خودش محبوس کرده بود، شوهر نیز در تمام مدت روز از خانه خارج نمی شد " (مشفق همدانی).

" نگویند بختی در خانه (ابلونسکی) حالت عادی نداشت. ابلونسکی با معلمه پیشین بچه‌هایش روابطی به هم زده بود که زنش با خبر شده و به او اخطار کرده بود و به دنبال این ، زن و شوهر در زیر یک سقف ، اما جدا از هم بودند. زن خودش را در اتاقی زندانی کرده بود، ابلونسکی نیز خانه نشین شده بود " (جواد امیرانی).

of Translation' , classifies the translator's errors into three groups. The first and less fatal comprises errors which result from the translator's inadequate knowledge of source language. The following example is the one which we came across in our Translation course and attests to the translators' ignorance or misguided knowledge of English from which they have translated into Farsi. The excerpt is from one of the stories, called 'Honolulu' written by Somerset Maugham.¹

I am borne in chair along a narrow causeway
between the pad fields, or else I skirt a
tree - clad mountain. My bearers chat gaily
as they trudge along in the bright morning...

" من روی صندلیی که در راه باریک بین مزارع شلتوک و پادردامنه
کوه‌های ثلاثه است به‌دنیا آمده‌ام. والسین من صبح آفتابی و یاهر
موقعی که میشد همان طور که به‌سختی در طول جاده‌راه می رفتند
شادمانه با یکدیگر صحبت می کردند."

(سمین ب و فرح ب ۱۰۴۰ : ۱۳۶۵)

The translators have made two serious mistakes, which make the translation incomprehensible. They have confused 'borne' (a transitive verb, meaning 'to be

1- Somerset Maugham. 1967. The Complete Short Stories.
Washington Square Press. Vol.I, P.174.

Chopin, titled his translation The Fountain of Tears. According to Chukovsky, Chopin did not even dare - call the fountain by its real name, fearing that a tatar word might offend the ears of some French men.

In the second case- i.e. When the translator's nationality stood in literary regard below that of the language from which the translation was made, the translator did a slavish translation of the original. A good example of this approach, according to Chukovsky, is the Russian version of the French and - English novels in the 18th century. It is, therefore, reasonable to argue that the translator's perception of the language and the people who speak the language may affect the quality of the job he is doing.

1.5. Error - Types in Translation :

As we mentioned earlier, literature on the quality of translation abounds in a great variety of views, each concerned with a particular aspect - bearing on the issue. In this final section, we would like to address ourselves to the question of error-types committed by the translator while transmitting the message from source language to target language. Vladimir Nabokov (1981)¹, in a chapter on ' The Art

1- Vladimir Nabokov. 1981. Lectures on Russian Literature. New York: Harcourt Brace.

heart, something absolutely perfect, he may stand in awe of the original author so that he adopts a slave-like servility to the original, trying to translate the text word for word.

The above point reminds me of one of Russian - critics on translation, who has made an interesting observation, saying that in those cases where the translator belonged to a nationality which stood - above that of the author, the translator felt free to tailor the text to his own system of values. This is what the French translators did with the source texts in the 18th century. The French of the 18th century imagined themselves the sole possessors of perfect taste, the direct descendents of the ancient Greeks and Romans and when translating foreign works into their language, recarved them to their own liking - and in so doing they felt free to observe their own standard of verbal beauties. Some good examples are given by Chukovsky. Cervantes' translator disfigured Don quixote¹ almost beyond recognition on the grounds that "Cervantes was not French, but spanish, and he wrote for his own people, whose tastes are not in keeping with our own" (246). The French translator of Pushkin's The Fountain of Bakhchesaray², Jean-Marie

1,2- Both examples are given by Chukovsky, tr. by L.Leighton, P. 246.

invariably in the past. With each change from Classicism to Romanticism, methods of translation acquire dramatically opposed character. While with classicism the individual distinctiveness of the original recedes to negligence, in the period of Romanticism the goal of translation is to preserve the individuality of the author even by reproducing his errors and lapses.

Today we are trying to follow the rules laid down by men of the Romantic period. The modern reader is against translation traditions of Classicism which permits the translator to impose his own image on the original text. It is considered a great merit of the translator who seeks to preserve the individuality of the original author - the feature which is termed by James Joyce "quidditas" (whatness), or in William Grace's word "itness".¹ An experienced translator will not purge or correct the original text in accordance with his own concept of what is aesthetically proper and beautiful. Conversely, if the translator finds the source text, after his own

1- According to Joyce, we perceive the beautiful by noticing three characteristics: 1) integrity, 2) harmony, and 3) individualization. The issue is discussed by W. Grace (196). Response to Literature, Mc Graw-Hill Book Co., P.17.

in a different way. Each translation, according to Chukovsky, reflects both the personality of the translator with all his individual qualities and the age in which the translation was done. Indeed, the translator introduces into his version precisely those elements which constitute the aesthetics operative in his time.

One implication of the above statement is that each translation is a new distortion of the original conditioned by the taste and convention of the social stratum to which the translator addresses himself. It is true, therefore, to say that every age prescribes its own recipe for departures from the original and the translator who strives to satisfy his contemporaries will depart from the original, taking these departures as his chief merits.¹

It is worth noting that the departures made by the translator can reflect not only the dominant social mores at a certain period of time in a society but also the professional commitment of the translation which has alternated with each other almost

1- The existence of several versions of a foreign novel in target language within a short period of time, say 10 or 15 years is a different story and we should look for some illintentions behind such pseodo - literary activities.

comprehension of the message in source text for the obvious reason that in comprehension you are exposed only to one particular choice made by the author in terms of words and structures to convey the meaning. In target language, however, one is faced with a lot of choices in the process of reconstructing the same meaning, which can be influenced by the translator's nonlinguistic knowledge (schemata) and also other variables such as the time, place ... , and the audience for which the translation is made.

1.4. Artistic Requirement as a Social Variable:

The status of translation among different arts has long been subjected to speculation and the translator has frequently been expected to follow certain principles which have been far from being consistent at different times. Shakespeare's works, for instance, "Othello" has been translated into French, German, Spanish, Russian and many other living languages of the world hundred times since the original text appeared in the seventeenth century. We learn from Chukovsky that The Song of Igor's Campaign¹ has been translated into Russian forty four times, each time

1- The Song of Igor's Campaign is cited by Chukovsky in his book: A High Art, Tr. by L. Leighton, P. 246.

view. The translator in his effort to remain disinterested in transmitting the message from source - language to target language may watch against his own prejudices but optimism is not warranted because - communication through language is by nature subconscious to a great extent and it is suspected that the translator, no matter how honest and impartial he is, may voice the author's thoughts (through the choices he makes in his use of words and structures) differently so that the author looks disfigured, not resembling to his true self.

It goes without saying that the mere enthusiasm for the translation is not enough by itself to accomplish the job satisfactorily. The translator needs to possess the most refined writing techniques, to be fully equipped with a treasure of lexical items, to be skilful manipulator of syntactic structures and should have developed a sense of appreciation for the beauties of language expression and the music of poetic rhythm. And if I may venture to express my personal view I should say that the translator's - mastery of his own language (or target language , generally speaking) is far more significant when compared to his proficiency of the language from which he is translating. To me, production of the message in target language is much more complex than the

English poets solely because he was in love with the genius of Omar Khayyam.

Speaking of the contemporary works of translation attesting to the affinity between the writer and the translator, I may point out Bozorg Alavi's Varag Parehayeh Zendan which has been translated by an Iranian Professor, D.Raffat, at San Diego State - University, under the English title "Scrap Papers Prizon".¹

The question of the translator's identification with the author bears heavily on emotionally charged texts of politics and religion. One suspects that a translator committed to a different world view can ever do justice to the author who happens to cherish political or religious views opposite to his. It is too naive to believe that, when the author and the translator represent two different, or rather, - opposite systems of beliefs, the translated texts will remain unaffected by the translator's own world

1- The book has been published by Syraciuse university Press. Donne Raffat was born in Iran and educated at Harvard and the university of Michigan. His first novel, The Caspian Circle, was recieved with critical acclaim: "a remarkable first novel," John Leonard, N.Y. Times: a writer to watch, The Times (of London). He is currently living in San Diago, California.

- ۲- خانواده‌های خوشبخت کم و بیش شبیه یکدیگرند اما هر خانواده،
نگون بخت به گونه‌ای نگون بخت است (جوادامیرانی).
- ۳- همه، خانواده‌های خوشبخت به هم شبیه‌اند، اما تیره بدبختی یک
خانواده مخصوص به خود است (منوچهر بیگدلی خمسه).
- ۴- خانواده‌های خوشبخت شبیه یکدیگر می باشند، ولی برعکس ، خانواده
های بدبخت جز به خود به خانواده دیگر شباهت ندارند! (محمدعلی
شیرازی).

1.3. Identification with the Author :

One of the contributing factors to the quality of translation is the translator's identification - with the author. Chukovsky's (1984) observation - seems quite pertinent where he says " Undertake to translate not just any foreign author you happen to read or who is foisted on you by some editor in - hurry, but only the one you love passionately, who is close to your heart, too" (186). The author, speaking of S.Marshak as one of the greatest Russian translators in the early twenties, quotes him as saying "If you study the best of our translations, you will - discover that they are all children of love, not of a marriage of convenience" (Ibid.). By the way of exemplification, the author attributes the great - success of Chukovsky's translation of Schiller's - ballad Der Taucher to the translator's identification with the author. It is believed that Fitzgerald won a high place for himself among the renowned -

Prose rhythm, according to Andrey Fyodorov¹, is achieved not so much by regular alternation of phonetic units as by a regulated arrangement of larger semantic and syntactic speech elements, by their - dispersement in a defined order by means of word - repetition, parallelism, contrast, symmetry and the character of phrase and sentence connectors. Let us take the opening line of Tolstoy's Ana Karenina which reads:

Happy families are all alike; every unhappy family is unhappy in its own way.

To the best of my knowledge, Tolstoy's Ana Karenina has been translated (and I do say has been translated by which I mean others may still wish to take up translating it in future) by six persons in Iran, namely: M.A. Shirazi, M.Hamadani, M.Bighdeli Khamseh, J.Amirani, M.Beh Azin, and G.Simonian.

Here I give four different versions of the same text in Farsi and leave it to you to decide which - version approximates the original in terms of rhythm:

۱- همه خانواده‌های نیک بخت کم و بیش به یکدیگر شباهت دارند لیکن هر خانواده‌نگون بخت به شکل خاصی بدبخت می‌شود (مشفق همدانی).

1- Andrey Fyodorow, the author of On Artistic Translation is quoted by Chukovsky's A High Art. The quotation is on page 145 in the English version by L.Leighton.

Translation course. The English text reads:

Many people were praying aloud in curious unemotional monotone; others were shouting for help in much the same slow impersonal chant: ' Boat ... boat ... boat '.¹

We think that the translator, if content with the repetition of the word 'boat' less than three times, will deprive the text of its true sense.

Word repetition is by no means the only way to organize the rhythmic structure of prose. Chukovsky gives the following sentence by Tolstoy as evidence of the fact that the mere repetition of a certain word does not lend a sentence a rhythmic structure:

By the porch stood a carriage tightly bound in oiron and leather with a well - fed horse tightly harnessed to a wide bowshaft, in the carriage sat a tightly belted steward with his eyes tightly shut.²

1- Viscountess Rhondda. This Way My World . In H. A. Cartledge, Translation from English. Longman, 1985 : 24.

2- Teoriia Stikha (Moscow, 1939), 40.

The second Farsi version, as it is seen, comes much closer to the English version in terms of the textual strategy employed in the English text.

An instinct for rhythm, a musical instinct, is indispensable to the translator not only in those - instances where he is dealing with rhythmic prose, but also when he is translating an ordinary, everyday prose. In the example given by Chukovsky, Mark Twain, while depicting a prim, tedious woman who torments the boy teaching him good manners, has the woman - repeat the boy's name three times: " Don't put your feet up here, Huckleberry... don't scrunch up like that Huckleberry... don't gape and stretch like that, Huckleberry... , But the translator, devoid of a refined hearing, did not even notice this triple repetition of the boy's name, did not understand the functional load of this single word and came up with the following version in Russian which Leighton has put back in English:

Don't put your feet up there, Finn! Don't stretch, don't scrunch up, Huckleberry.¹

I may give one more example we had in our -

1- The Adventures of Huckleberry Finn (New York and Boston: Books, n.d.), 3; Sochineniia (Moscow - Leningrad, 1929), 6 - 7.

As we see, the author repeats the same verb nine times and the same adjective with nine nouns. the translator, however, has used the verb only once thus destroying the phonic adornments of Dickens's expressions.

In our literary translation course for the English majors here in the university of Tabriz, we had an English text in which we read Anton Chekhov talking to Maxim Gorky about his aspirations for the teachers in Russia before the revolution of 1917, Part of the text is as follows:

... I'd have a splendid library, all sorts of musical instruments, an apiary, a vegetable garden, an orchard.¹

While in the source text we have one verb 'would have' followed by a series of objects, in the Farsi version the translator has opted for three different verbs to convey the message thus distorting the style of the English version:

- ۱- ... کتابخانه، زیبائی برایشان ترتیب میدادم، انواع آلات موسیقی را فراهم می ساختم، کندوی عسل، باغی از سبزیها و بوستانی پر از میوه تعبیه می کرد، (چند خاطره از خوف، ترجمه سیمین دانشور).
- ۲- ... یک کتابخانه عالی، همه نوع آلات موسیقی، یک کندو خانه، یک باغ سبزی و یک باغ میوه درست می کردم، (آنتوان خوف: ابوتراپ باقرزاده).

1-Maxim Gorky, 1960, "Anton Chekhov". In A.P. Chekhov-1860-1960

(published on the occasion of 100th anniversary of A. Chekhov's birth).

Only when one compares the original text with the translated one can he realize that how Dickens has been disfigured simply by the translators' failure to catch his rhythm.

Chukovsky gives us a very telling example of a translation text in which the translator has turned out a total failure in keeping with the author's style. The example is an excerpt from Dickens's Novel- Our Mutual Friend. We read the Russian translator saying:

All their furniture, all their friends, all their servants, their plate, their carriage and they themselves were spic and span new.¹

The author, Charles Dickens, on the other hand, says:

Everything about the Veneerings were spic and span new. All their furniture was new, all their friends were new, all their servants were new, their plate was new, their carriage was new, the horses were new, their pictures were new, they themselves were new ...

1- Nash obshchii drug, tr. M.A. Shishmareva, Sobranie sochinenii Dikensa (St. Petersburg, 1896), 8 ; Our Mutual Friend, Imperial Edition (Chicago: Hooper, Clarke, n.d.), 14.

will impoverish the artistic charm of the novel. -
Dickens's novel begins in the following way:

It was the best of times, it was the worst of
times, it was the age of wisdom, it was the
age of foolishness, it was the epoch of belief,
it was the epoch of incredulity, it was the
season of light, it was the season of darkness,
it was the spring of hope, it was the winter of
despair, we had everything before us, we had
nothing before us, we were all going to heaven,
we were all going direct the other way ...

There is an almost cadence in this excerpt. The
ironic overtone is conveyed quite skillfully by the
sound symmetry. Then Leighton, the translator, gives
the English version of the translated texts in -
Russian. It goes as follows:

It was the best and worst of times, it was the
age of wisdom and foolishness, the epoch of -
belief and incredulity, the time of enlightenment
and ignorance, the spring of hope and the winter
of despair.¹

1-A Tale of Two Cities (Boston, New York, Chicago: Allyn
and Bacon, 1922), 1; Povest' o dvukh gorodakh, tr. S.P.
Bobrov and M.P. Bogoslovskaja; Sobranie sochinenii
(30 vols.; Moscow, 1957-63), XXII, 6.

indispensable to the translator who aims for workmanship in his profession but it comes next to artistic creation which is to a large extent innate.

1.3. The Translator's Hearing the Rhythm :

Before the translator undertakes to do a translation of a foreign author, he, according to Chukovsky (1984)¹, a leading Russian critic, must determine for himself what the author's style is, i.e. his manner of expression, his system of images, his rhythms. For the translator to catch the tempo and cadences of the artistic prose, Chukovsky advises the translator to read the author aloud as often as possible. We think that one can hardly convey Edgar Allen Poe, John Ruskin, Walter Pater or other masters of rhythmic prose without producing the inner music which makes the chief charm of these writers. The opening lines of the novel A Tale of Two Cities, by Charles Dickens, are essentially a poem in prose and the translator who fails to hear the music of the next

1- Kornei Chukovsky. 1900. A High Art. Chukovsky's book has been translated by an eminent American translator, Lauren G. Leighton, under the title of The Art of Translation and was published by the university of Tennessee press, 1984.

The text strategy used in the process of textualization makes it possible for the writer to maintain text dynamics by conveying the message through simple statements, coordinations and subordinations which will inevitably invoke certain communication strategies such as message shifting, message replacement, message abandonment ... etc. The translator who is not alert to the tactical realization of the text strategy will fail to hear the message overtones transmitted through the particular style of the source text writer.

Here I may venture to give a piece of mind to all those who put all their eggs into the basket of linguistics in seeking solutions for the translation problems, namely linguistics may help you to break down a text into its constituents but if you look to it to tell you how best you can put together the information load you will be disappointed. Artistic creativity through language, as mentioned earlier, is not amenable to scientific analysis and believe me or not translation is basically a matter of art. By no means do we claim that true art could do without science. To be a sculptor, one needs to master anatomy; to be a painter, one must know the law of optics; to be a composer, one should possess a knowledge of the theory of music. Linguistic knowledge, too, is

governed by the text strategy is, indeed, a reflection of sentence functional perspective which governs the distribution of the information through the transformations of addition, shifting, deletion and embedding. To illustrate the point, I may give the following set of predications which can be arranged (textualized), among others, as in text B¹:

- SOMETHING irritated the men.
- CONNIE constantly chattered.
- The chattering kept the hunters from hearing SOMETHING (WHICH)
- The dogs were running SOMEPLACE(WHERE)
- The men swore SOMETHING (WHO)
- They would never take her hunting again(THAT)

Text(B):

Connie's constant chattering which kept the hunters from hearing where the dogs were - running, irritated the men, who swore(that) they would never take her hunting again.

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- 1- The example is given from a paper: " An Evaluation of the position of the Sentence- Combining Practice in the Composition Methodology", by Behrooz Azab- daftari, published in TRABALHOS EM LINGUISTICA APLICADA (a Brazilian Journal of Applied Linguistics), No.8, 1986.

It is obvious that the way the information is distributed in the sentences of the above text (like many other texts) has a certain effect which could have been entirely different if the very same information had been worded differently. The notion is not new in linguistic studies at all and various terminologies such as 'focus of information', - 'information dynamics', 'information relevance', - 'functional sentence perspective', (associated with the Prague School of Linguistics), 'theme- rheme structure' . and 'topic- comment articulation' have been used to capture the point under discussion.

E. Enkvist (1976)¹, in an article entitled - " Contrastive Text Linguistics and Translation " , expresses the view that the text or the discourse is a thematic unit which is built up, in his words , of 'text atoms', i.e. predications with their temporal, causal, conditional, contrasting ... relations. An analysis of a text in the source language will reveal the text strategy which is employed by the writer in the composition of a set of predications. The process of textualization (i.e. the arrangement of predications),

1- Erik N. Enkvist. 1976. Contrastive Text Linguistics and Translation. Nobel Symposium 39, Stockholm, Sept. 6 - 10.

been highlighted by Noam Chomsky in his criticism of structural linguistics. It seems quite true to say that while the speakers of a language may have the very same meaning to convey, the words and structures which they employ to perform the speech acts are entirely different. Novelty is the big merit of human communication and basic to artistic creation. The reason is too obvious to call for a detailed elaboration, yet it is worthwhile to point out that even though syntactic units of language function with phrases, clauses, and sentences, the unit of communication is the discourse or the text. Put simply, we do not normally communicate with single sentences out of context. Rather we communicate through a string of sentences. The implication is that it often happens the string of sentences worked into the text carry a message that goes behind the confines of the syntactic units of the text. A great number of examples can be cited from literary texts to prove the point under discussion. The following excerpt is from 'Legeia' by Edgar Allen Poe:

I can not, for my soul, remember how, when, or even precisely where, I first became - acquainted with the lady Legeia. Long years have since elapsed, and my memory is - feeble through suffering.

beauty of an expression in a translated text yet unable to specify the exact procedures leading to its creation simply because linguistic production is by nature creative and it is almost obvious that creativity does not lend itself wholly to scientific treatment. When you are attending too much to the rules of the play, you run the risk of losing the inner beauty that comes naturally. All the genuine arts boast of an intrinsic mystery which remains a mystery no matter how fully known it is; it is the mystery which comes, in Frye's words,¹ " not from concealment but from revelation, not from something unknown or unknowable in the work, but from something unlimited in it. " And to me, the mystery of translation as a high art is due to something unlimited in it, something which you can feel by your heart, something which by nature can not yield to scientific analysis.

1.2. Textualization of the Message in SL :

Creativity is one of the essential features setting apart human communication from the other types of communication. It is the notion which has

1- Northrop Frye(1912-), a Canadian literary critic and the author of Anatomy of Criticism.

1.1. Introduction:

Those who have taken on the arduous task of - passing judgement on the merits of good translation have expressed various views on the issue. Despite its long history and wide scope activity, the discipline is still teeming with observations which are far from being settled.

Should we ask an untrained person what translation is, he might answer: " It is saying the same thing in another language." Simple though the answer sounds, it raises the question of semantic equivalence whose precise formulation has proved singularly elusive and has defied attempts seeking to systematize meaning in linguistic studies. Indeed, it has proved the Achilles' heel of both Chomskyan school of thought and the group of linguists called generative semanticists. Fortunately, the question of semantic equivalence in translation studies does not require the translator to account for the subtleties of - meaning in terms of precise and strict linguistic - rules; here he is basically concerned with the art of translation. The implication being that much of its intrinsic beauty still remains a mystery in the eye of the beholder and only a small portion of it lends itself to rhetorical or linguistic analysis. Many a time, we may find ourselves wondering at the

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**On
" Quality " in Translation Studies :
Issues and problems**

In this paper, following a brief introduction, we intend to present, through a rapid survey of literature, some views expressed on " quality" in translation studies. Then we will address ourselves to five separate issues which, we think, bear heavily on the accomplishment of the job: a) Textualization of the Message in SL, b) The Translator's Hearing the Rhythm, c) The Translator's Identification with the Author, d) Artistic Requirement as a social Variable, and e) Error Typea in Translation. When ever possible, we will offer examples to illustrate the point under discussion.

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