

## Chapter 1 : Note on Texts and Translations

*Eternal 10 year old girl huh? Well, at least she can turn the peerless magic that mess with her stats off so that is a relief. To bad her character is a naive airhead, it will probably take some time before she will take that one step to grow stronger.*

Smithers, with a glossary by Norman Davis Oxford: Clarendon, , 2nd edn. The multi-volume Middle English Dictionary, ed. Hans Kurath and Sherman M. Kuhn Ann Arbor, Michigan: University of Michigan Press, is the standard reference work, but can still be usefully supplemented by the Oxford English Dictionary. Both are now available on-line by subscription the former as part of the Middle English Compendium ; University of Southampton on-campus users can access the Middle English Dictionary at <http://> For a basic introduction to the terminology and concepts used in dictionaries and grammars of Middle English, see the Introduction to Traditional Grammar. It follows from this that it is often misleading to translate a Middle English word by the word which has descended from it in Modern English; and even where the basic sense has remained the same, the overtones may be different in particular, a word which was in ordinary colloquial usage in Middle English may seem archaic to us: Always translate sense-for-sense, not word-for-word. In the same way, word-order which was normal in the Middle Ages whether in ordinary prose or in poetry can seem unnatural and contorted if carried over to your translation; you should feel free to modernize it though make sure you have understood the syntax of the original first. In particular, make sure that you can recognize the different forms of the personal pronouns and the basic verb-endings, both of which can vary from dialect to dialect in Middle English see below. In particular, you should look out for different pronoun-forms and verb-inflexions. These vary both from north to south, and with the passage of time. In the fourteenth century there were three main patterns: Reading aloud sometimes helps Middle English spelling is roughly phonetic, though not always systematically. Y is often used where we would use i: The upper-case form is a larger version of the lower-case form. Not usually reproduced by editors these days, but you may come across it in manuscripts. Be careful not to confuse it with p wyn has a more tapered bowl, and a descender curving to the left or with thorn which has an ascender rising above the body of the letter.

**Chapter 2 : Translator's note - what's the convention? (Translation Theory and Practice)**

*Note on Translation I discovered Anton Chekhov's plays at age 16 when an English teacher in my junior year of high school assigned us THE CHERRY ORCHARD to read. It was a revelation for me from the first moment I picked it up.*

And who would want to? Horace is a master of lyric poetry. To learn better how we speak as poets, we should all be looking at and coming to grips with Horace. And even for those who do, the collapse that exists between Latin and English can seem insurmountable. I was a terrible student when I studied Latin and Greek and have since forgotten much of it. Looking back now, I can see that I looked at foreign languages more as a different speaking-code that could be translated into English with a few admitted bumps along the way, rather than another way of thinking—perhaps even another way of being. It keeps me humble I hope. Because language is a rite of initiation of sorts, it has to be done with humans. At the end of the day, most translators have to admit that they are only able to be accurate in one or two ways, and that these accuracies come at the expense of other accuracies. A translator may, for example, attempt to imitate the free and easy rhythm of the original, but to do so in English, the translator may need to reorder the ideas and images in the original. That is, we first must recognize the limits of translation, while also acknowledging and appreciating, I think what the translator adds to the translation. The collection that J. All or almost have had some experience translating from a classical language. All the poets, with the exception of Simic, grew up speaking one of the major incarnations of modern English American, British, Irish, Canadian, Australian. As such, it is a valuable collection to add to the stable of Horace translations. From them, you can learn a lot about Horace as a poet. But I suspect you can also learn more about the translators as poets themselves, and that makes this collection a valuable addition to the study of modern poetry as well. It would be much too large of a task to review how each poet approaches Horace. One poem is not probably enough to enlighten us about how the contemporary poet relates her or his poetics with that of Horace, but thankfully, McClatchy has given readers enough to make a study of each individual poet if a they so chose. The best I can is muddle an assessment in triangulation with another modern edition of Horace I have come to love and admire: *The time is right, in you, for some bold move. Now let your mother go. Now, let me come. They must wrestle with all the objects, by squeezing them in, ordering and directing them to their will. This reinterpetive ordering says much about how the translators as poets relate to Horace. That exercise would, no doubt, yield a large number of insights, and I hope that the readers of this review would do this and return with their findings perhaps shared in the comment section?* Ezra Pound suggested that there are three major components to poetry: In this review I mostly focused on image the most easily translated of the three aspects according to Pound. Maybe some other day. What I wanted to end this review with, however, is with a demonstration of the way that we all carry Horace in our voice, using a poem I wrote as an example. It was a very clear demonstration for me that tradition, for better or worse, was a part of all our voices, and—in a sense—we all need that tradition to speak as poets. Oh what to do? Oh make for port! Your sails are torn! Your mast is shaking! Your oars are gone! Your onboard gods gone overboard! How long, how long Can the eggshell hull so frail hold out? The mast has snapped, sails slap at the wind, your hull needs rope to tie it back together, canvas has torn, but you no longer have gods to get you out of trouble. You make a sailor nervous. You who, not that long ago, were just my headache, my pain in the neck, but who now have my heart aboard, steer clear of those narrow seas that cut past the bright lights marking the rocks of the Cyclades. An endless wind doth tear the sail apace Of forced sighs and trusty fearfulness. To the Harbormaster I wanted to be sure to reach you; though my ship was on the way it got caught in some moorings. I am always tying up and then deciding to depart. In storms and at sunset, with the metallic coils of the tide around my fathomless arms, I am unable to understand the forms of my vanity or I am hard alee with my Polish rudder in my hand and the sun sinking. To you I offer my hull and the tattered cordage of my will. The terrible channels where the wind drives me against the brown lips of the reeds are not all behind me. Yet I trust the sanity of my vessel; and if it sinks, it may well be in answer to the reasoning of the eternal voices, the waves which have kept me from reaching you. Canzonere Like a forgetful, wind tottered garbage scow I float. I wanted to shield it from the gulls who followed the fat, dull smell of death from port to port, pulling out intestines of trash. For

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you I have been terrible, increasing, lashed to a green whale, desiring spontaneous prose from secret thoughts to hold me now. His book of poetry is *Whale of Desire*. He sometimes tweets *micah towery*. No sailor puts his trust in mere *Paintwork* in danger. *Micah Towery* February 10, , 9: *Austen Ballad* February 11, , 7: I like the conceit and craft of such close translation. This is a wonderful website and I shall return here often. *Micah Towery* February 11, , 9:

**Chapter 3 : Some Notes on Translations of Horace**

*"A translator's note is a note (usually a footnote or an endnote) added by the translator to the target text to provide additional information pertaining to the limits of the translation, the cultural background, or any other explanations."*

Classical Indian translation is characterized by loose adaptation, rather than the closer translation more commonly found in Europe; and Chinese translation theory identifies various criteria and limitations in translation. In the East Asian sphere of Chinese cultural influence, more important than translation per se has been the use and reading of Chinese texts, which also had substantial influence on the Japanese, Korean and Vietnamese languages, with substantial borrowings of Chinese vocabulary and writing system. Notable is the Japanese kanbun, a system for glossing Chinese texts for Japanese speakers. Though Indianized states in Southeast Asia often translated Sanskrit material into the local languages, the literate elites and scribes more commonly used Sanskrit as their primary language of culture and government. The internal structure of Chinese characters has a beauty of its own, and the calligraphy in which classical poems were written is another important but untranslatable dimension. Since Chinese characters do not vary in length, and because there are exactly five characters per line in a poem like [the one that Eliot Weinberger discusses in *19 Ways of Looking at Wang Wei with More Ways*], another untranslatable feature is that the written result, hung on a wall, presents a rectangle. Translators into languages whose word lengths vary can reproduce such an effect only at the risk of fatal awkwardness. Another imponderable is how to imitate the rhythm in which five-syllable lines in classical Chinese poems normally are read. Chinese characters are pronounced in one syllable apiece, so producing such rhythms in Chinese is not hard and the results are unobtrusive; but any imitation in a Western language is almost inevitably stilted and distracting. Even less translatable are the patterns of tone arrangement in classical Chinese poetry. Each syllable character belongs to one of two categories determined by the pitch contour in which it is read; in a classical Chinese poem the patterns of alternation of the two categories exhibit parallelism and mirroring. What does the translator think the poetic line says? And once he thinks he understands it, how can he render it into the target language? Most of the difficulties, according to Link, arise in addressing the second problem, "where the impossibility of perfect answers spawns endless debate. At the literalist extreme, efforts are made to dissect every conceivable detail about the language of the original Chinese poem. Some Western languages, however, ask by grammatical rule that subjects always be stated. Weinberger points out, however, that when an "I" as a subject is inserted, a "controlling individual mind of the poet" enters and destroys the effect of the Chinese line. Without a subject, he writes, "the experience becomes both universal and immediate to the reader. For poets, this creates the great advantage of ambiguity. Dilemmas about translation do not have definitive right answers although there can be unambiguously wrong ones if misreadings of the original are involved. Any translation except machine translation, a different case must pass through the mind of a translator, and that mind inevitably contains its own store of perceptions, memories, and values. Arab translation initially focused primarily on politics, rendering Persian, Greek, even Chinese and Indic diplomatic materials into Arabic. In terms of theory, Arabic translation drew heavily on earlier Near Eastern traditions as well as more contemporary Greek and Persian traditions. Arabic translation efforts and techniques are important to Western translation traditions due to centuries of close contacts and exchanges. Especially after the Renaissance, Europeans began more intensive study of Arabic and Persian translations of classical works as well as scientific and philosophical works of Arab and oriental origins. Arabic and, to a lesser degree, Persian became important sources of material and perhaps of techniques for revitalized Western traditions, which in time would overtake the Islamic and oriental traditions. Along with expanding secular education, printing transformed an overwhelmingly illiterate society into a partly literate one. In the past, the sheikhs and the government had exercised a monopoly over knowledge. Now an expanding elite benefitted from a stream of information on virtually anything that interested them. Between and The most prominent among them was al-Muqtaṭaf. This was the biggest, most meaningful importation of foreign thought into Arabic since Abbasid times." Yet Arabic has its own sources of reinvention. The root system that Arabic shares with other Semitic tongues such as Hebrew is capable of

expanding the meanings of words using structured consonantal variations: Educated Arabs and Turks in the new professions and the modernized civil service expressed skepticism, writes Christopher de Bellaigue, "with a freedom that is rarely witnessed today. No longer was legitimate knowledge defined by texts in the religious schools, interpreted for the most part with stultifying literalness. It had come to include virtually any intellectual production anywhere in the world. Transparency is the extent to which a translation appears to a native speaker of the target language to have originally been written in that language, and conforms to its grammar, syntax and idiom. John Dryden wrote in his preface to the translation anthology *Sylvae*: Depending on the given translation, the two qualities may not be mutually exclusive. The criteria for judging the fidelity of a translation vary according to the subject, type and use of the text, its literary qualities, its social or historical context, etc. The criteria for judging the transparency of a translation appear more straightforward: Nevertheless, in certain contexts a translator may consciously seek to produce a literal translation. Translators of literary, religious, or historic texts often adhere as closely as possible to the source text, stretching the limits of the target language to produce an unidiomatic text. Also, a translator may adopt expressions from the source language in order to provide "local color". Venuti While current Western translation practice is dominated by the dual concepts of "fidelity" and "transparency", this has not always been the case. There have been periods, especially in pre-Classical Rome and in the 18th century, when many translators stepped beyond the bounds of translation proper into the realm of adaptation. Adapted translation retains currency in some non-Western traditions. The Indian epic, the Ramayana, appears in many versions in the various Indian languages, and the stories are different in each. Similar examples are to be found in medieval Christian literature, which adjusted the text to local customs and mores. Many non-transparent-translation theories draw on concepts from German Romanticism, the most obvious influence being the German theologian and philosopher Friedrich Schleiermacher. In his seminal lecture "On the Different Methods of Translation" he distinguished between translation methods that move "the writer toward [the reader]", i. In recent decades, prominent advocates of such "non-transparent" translation have included the French scholar Antoine Berman, who identified twelve deforming tendencies inherent in most prose translations, [30] and the American theorist Lawrence Venuti, who has called on translators to apply "foreignizing" rather than domesticating translation strategies. Dynamic and formal equivalence The question of fidelity vs. There is, however, no sharp boundary between formal and functional equivalence. On the contrary, they represent a spectrum of translation approaches. Each is used at various times and in various contexts by the same translator, and at various points within the same text sometimes simultaneously. Competent translation entails the judicious blending of formal and functional equivalents. Back-translation[edit] A "back-translation" is a translation of a translated text back into the language of the original text, made without reference to the original text. Comparison of a back-translation with the original text is sometimes used as a check on the accuracy of the original translation, much as the accuracy of a mathematical operation is sometimes checked by reversing the operation. But the results of such reverse-translation operations, while useful as approximate checks, are not always precisely reliable. In the context of machine translation, a back-translation is also called a "round-trip translation. An example involves the novel *The Saragossa Manuscript* by the Polish aristocrat Jan Potocki, who wrote the novel in French and anonymously published fragments in and Portions of the original French-language manuscript were subsequently lost; however, the missing fragments survived in a Polish translation that was made by Edmund Chojecki from a complete French copy, now lost. Some survive only in Renaissance Latin translations from the Arabic, thus at a second remove from the original. To better understand Galen, scholars have attempted back-translation of such works in order to reconstruct the original Greek. For example, the known text of the *Till Eulenspiegel* folk tales is in High German but contains puns that work only when back-translated to Low German. This seems clear evidence that these tales or at least large portions of them were originally written in Low German and translated into High German by an over-metaphrastic translator. Supporters of Aramaic primacy of the view that the Christian New Testament or its sources were originally written in the Aramaic language seek to prove their case by showing that difficult passages in the existing Greek text of the New Testament make much better sense when back-translated to Aramaic: Due to similar indications, it is believed that the 2nd

century Gnostic Gospel of Judas , which survives only in Coptic , was originally written in Greek. Dryden is believed to be the first person to posit that English sentences should not end in prepositions because Latin sentences cannot end in prepositions. As Latin does not have sentences ending in prepositions, Dryden may have applied Latin grammar to English, thus forming the controversial rule of no sentence-ending prepositions, subsequently adopted by other writers. A language is not merely a collection of words and of rules of grammar and syntax for generating sentences , but also a vast interconnecting system of connotations and cultural references whose mastery, writes linguist Mario Pei , "comes close to being a lifetime job. Viewed in this light, it is a serious misconception to assume that a person who has fair fluency in two languages will, by virtue of that fact alone, be consistently competent to translate between them. Translation, like other human activities, [44] entails making choices, and choice implies interpretation. And there, my dear, I beg you to let yourself be guided more by your temperament than by a strict conscience Part of the ambiguity, for a translator, involves the structure of human language. Psychologist and neural scientist Gary Marcus notes that "virtually every sentence [that people generate] is ambiguous , often in multiple ways. Our brain is so good at comprehending language that we do not usually notice. Ambiguity is a concern to both translators and, as the writings of poet and literary critic William Empson have demonstrated, to literary critics. Ambiguity may be desirable, indeed essential, in poetry and diplomacy ; it can be more problematic in ordinary prose. A translator may render only parts of the original text, provided he indicates that this is what he is doing. But a translator should not assume the role of censor and surreptitiously delete or bowdlerize passages merely to please a political or moral interest. Translating like analytic philosophy compels precise analysis of language elements and of their usage. In the poet Ezra Pound , then at St.

### Chapter 4 : SparkNotes: Operations on Functions: Translations

*Because the Stella Rodway translation of Wiesel's original text transfers thought from French to English, it loses the cadence, line length, rhyme, and lingual stress of the original language, particularly alliteration and onomatopoeia.*

The production was directed by Kenneth Albers with scene and lighting design by Richard Gould. It was briefly revived on Broadway in a production starring Brian Dennehy. An Irish-language version of the play has been produced. It was produced by Perla It was directed by Ian Rickson [10]. Plot[ edit ] The play is set in the quiet community of Baile Beag later anglicised to Ballybeg , in County Donegal , in Many of the inhabitants have little experience of the world outside the village. In spite of this, tales about Greek goddesses are as commonplace as those about the potato crops, and, in addition to Irish , Latin and Greek are spoken in the local hedge school. Friel uses language as a tool to highlight the problems of communication â€” lingual, cultural, and generational. Both Irish and English characters in the play "speak" their respective languages, but in actuality it is English that is mostly spoken by the actors. This allows the audience to understand all the languages, as if a translator was provided. However, onstage, the characters cannot comprehend each other. With him are Captain Lancey, a middle-aged, pragmatic cartographer , and Lieutenant Yolland, a young, idealistic and romantic orthographer , both working on the six-inch-to-the-mile map survey of Ireland for the Ordnance Survey. Owen acts as a translator and go-between for the English and Irish. Yolland and Owen work to translate local placenames into English for purposes of the map: Druim Dubh, which means "black shoulder" in Irish, becomes Dromduff in English, and Poll na gCaorach, meaning "hole of the sheep" in Irish, becomes Poolkerry. While Owen has no qualms about anglicising the names of places that form part of his heritage, Yolland, who has fallen in love with Ireland, is unhappy with what he perceives as a destruction of Irish culture and language. When he finds out about a kiss between the two he sets out to attack Yolland, but in the end cannot bring himself to do it. Unfortunately, Yolland goes missing overnight it is hinted that he has been attacked, or worse, by the elusive armed resistance in the form of the Donnelly twins , and Manus flees because his heart has been broken but it is made obvious that the English soldiers will see his disappearance as guilt. It is suggested that Manus will be killed as he is lame and the English will catch up with him. The English soldiers, forming a search party, rampage across Baile Beag, and Captain Lancey threatens first to shoot all livestock if Yolland is not found within twenty-four hours, then evict the villagers and destroy their homes if he is not found within forty-eight hours. Owen then realizes what he should do and leaves, seemingly to join the resistance. The play focusses mainly on mis communication and language to tell of the desperate situation between these two countries with an unsure and questionable outcome. Historical references[ edit ] The Englishmen in the play are a detachment of the Royal Engineers and function as part of the Ordnance Survey creating six inch maps of Ireland. The characters of Captain Lancey and Lieutenant Yolland are fictionalised representations of two real soldiers who took part in the survey: The theme of emigration is key throughout the whole play, as Manus plans to leave after being offered a job in another hedge school. There are fearful references to potato blight , anticipating the Great Famine of â€”49 the play is set in A national school is to open in the town, replacing the existing hedge school. Characters Hugh and Jimmy remember how they marched to battle during the rebellion against the British influence in Ireland, only to march back home upon feeling homesick. Notes[ edit ] a. There are also several passages of Latin and Ancient Greek. Wikimedia Commons has media related to Translations play. Masterpieces of modern British and Irish drama. Retrieved 15 September Retrieved 11 March

### Chapter 5 : A Note on Spanish Translations

*Resources. Publications, fonts and computer tools for language development, translation and research.*

### Chapter 6 : To note in Spanish | English to Spanish Translation - SpanishDict

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*Note on Texts and Translations* The classical sources that I have cited are found in the following editions, unless otherwise specified: *The Kauá¹-ilÄ«ya ArthaÄ»Ä•stra*, ed. and trans. R. P. Kangle, 2nd ed., 2 pts.

### Chapter 7 : Translations - Wikipedia

*Notes on "Translations" by Brian Friel: Background.* *Translations* was first performed in in Derry, Northern Ireland, the first play to be put on by the new Field Day Theatre Company started by Brian Friel (playwright), Stephen Rea (actor), Seamus Heaney (poet), Seamus Deane (writer), Tom Kilroy and Tom Paulin - three Catholics and three Protestants - in an attempt to revive and.

### Chapter 8 : A Note on Arabic Literacy and Translation - ALTA Language Services

*Geometry Notes SOL G.3 Transformations: Translations Mrs. Grieser Page 2 Using Vectors to Translate Figures* The vertices of.

### Chapter 9 : Google Translate

*However, one translation agency I work with has told me not to insert translator's notes at all, but to include them as a separate file, with references to page, etc. in the translator's notes text. This could work but may be cumbersome if there are many notes.*