

TECHNICALITY OF TRANSLATION APPEARS IN THE COMPETENCE OF THE TRANSLATOR

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ABSTRACT: *This paper investigates the Technicality of Translation Appears in the Competence of the Translator. Technicality of Translation Appears in the Competence of the Translator. A competency is a set of defined behaviors that provide a structured guide enabling the identification, evaluation and development of the behaviors in individual employees. Translators always risk inappropriate spill-over of source-language idiom and usage into the target-language translation. Terminology can be considered the surface appearance of relevant domain concepts. Candidate terminological expressions are usually captured with shallow techniques that range from stochastic methods to more sophisticated syntactic approaches.*

KEYWORDS: Translation, Competence, Language, Communication

INTRODUCTION

This paper takes ‘Technicality of Translation Appears in the Competence of the Translator’ and analyses the interchangeability the relationship between the technical translation and the competence due to the demands of business documentation consequent to the Industrial Revolution that began in the mid-18th century, some translation specialties have become formalized, with dedicated schools and professional associations. Because of the laboriousness of translation, since the 1940s engineers have sought to automate translation or to mechanically aid the human translator. The rise of the Internet has fostered a world-wide market for translation services and has facilitated language localization. The theory and practice of translation reach back into antiquity and show remarkable continuities. The ancient Greeks distinguished between metaphrase (literal translation) and paraphrase. This distinction was adopted by English poet and translator John Dryden (1631–1700), who described translation as the judicious blending of these two modes of phrasing when selecting, in the target language, "counterparts," or equivalents, for the expressions used in the source language: When words appear literally graceful, it were an injury to the author that they should be changed.

DISCUSSION

The translation of written texts is a multidisciplinary activity that has been used for communication between members of different cultures since the beginning of writing. Therefore, this paper deals with the Technicality of Translation Appears in the Competence of the Translator Despite its vital role in inter-language and inter-cultural communication, translation used to be perceived as a rather menial task, and products of this activity were often found lacking in comparison with the source texts from which they originated. Whereas interpreting undoubtedly antedates writing, translation began only after the appearance of written literature; there exist partial translations of the Sumerian Epic of

Gilgamesh into Southwest Asian languages of the second millennium BCE.[1] Translators always risk inappropriate spill-over of source-language idiom and usage into the target-language translation. On the other hand, spill-overs have imported useful source-language calques and loanwords that have enriched the target languages. Indeed, translators have helped substantially to shape the languages into which they have translated. Due to the demands of business documentation consequent to the Industrial Revolution that began in the mid-18th century, some translation specialties have become formalized, with dedicated schools and professional associations. [2]. The English word "translation" derives from the Latin *translatio* (which itself comes from *trans-* and from *fero*, the supine form of which is *latum* together meaning "a carrying across" or "a bringing across" . The modern Romance languages use equivalents of the English term "translation" that are derived from that same Latin source or from the alternative Latin *traduco* "to lead across" or "to bring across". The Slavic and Germanic languages likewise use calques of these Latin sources.[3] The Ancient Greek term for "translation", (*metaphrasis*, "a speaking across"), has supplied English with "metaphrase" (a "literal," or "word-for-word," translation) as contrasted with "paraphrase" ("a saying in other words", from *paraphrasis*). "Metaphrase" corresponds, in one of the more recent terminologies, to "formal equivalence"; and "paraphrase", to "dynamic equivalence." Strictly speaking, the concept of metaphrase of "word-for-word translation" is an imperfect concept, because a given word in a given language often carries more than one meaning; and because a similar given meaning may often be represented in a given language by more than one word. Nevertheless, "metaphrase" and "paraphrase" may be useful as ideal concepts that mark the extremes in the spectrum of possible approaches to translation. A secular icon for the art of translation is the Rosetta stone. This trilingual stele became the translator's key to decryption of Egyptian hieroglyphs by Thomas Young, Jean-François Champollion, and others. In the United States of America, the Rosetta stone is incorporated into the crest of the Defense Language Institute. Discussions of the theory and practice of translation reach back into antiquity and show remarkable continuities. The ancient Greeks distinguished between metaphrase (literal translation and paraphrase. This distinction was adopted by English poet and translator John Dryden (1631–1700), who described translation as the judicious blending of these two modes of phrasing when selecting, in the target language, "counterparts," or equivalents, for the expressions used in the source language: When [words] appear... literally graceful, it were an injury to the author that they should be changed. But since... what is beautiful in one [language] is often barbarous, nay sometimes nonsense, in another, it would be unreasonable to limit a translator to the narrow compass of his author's words: 'tis enough if he choose out some expression which does not vitiate the sense. Dryden cautioned, however, against the license of "imitation", i.e., of adapted translation: "When a painter copies from the life... he has no privilege to alter features and lineaments. This general formulation of the central concept of translation equivalence is as adequate as any that has been proposed since Cicero and Horace, who, in 1st-century-BCE Rome, famously and literally cautioned against translating "word for word" . Despite occasional theoretical diversity, the actual practice of translation has hardly changed since antiquity. Except for some extreme metaphrasers in the early Christian period and the Middle Ages, and adapters in various periods ,translators have generally shown prudent flexibility in seeking equivalents "literal" where possible, paraphrastic where necessary for the original meaning and other crucial "values" e.g., style, verse form, concordance with musical accompaniment or, in films, with speech articulatory movements as determined from context. In general, translators have sought to preserve the context itself by reproducing the original order of sememes, and hence word order when necessary, reinterpreting the actual grammatical structure, for example, by shifting from active to passive voice, or vice

versa. The particular syntax characteristics of a text's source language are adjusted to the syntactic requirements of the target language. When a target language has lacked terms that are found in a source language, translators have borrowed those terms, thereby enriching the target language. Generally, the greater the contact and exchange that have existed between two languages, or between those languages and a third one, the greater is the ratio of metaphrase to paraphrase that may be used in translating among them. However, due to shifts in ecological niches of words, a common etymology is sometimes misleading as a guide to current meaning in one or the other language. The translator's role as a bridge for "carrying across" values between cultures has been discussed at least since Terence, the 2nd-century-BCE Roman adapter of Greek comedies. The translator's role is, however, by no means a passive, mechanical one, and so has also been compared to that of an artist. The main ground seems to be the concept of parallel creation found in critics such as Cicero. Dryden observed that "Translation is a type of drawing after life..." Comparison of the translator with a musician orator goes back at least to Samuel Johnson's remark about Alexander Pope playing Homer on a flageolet, while Homer himself used a bassoon. If translation be an art, it is no easy one. In the 13th century, Roger Bacon wrote that if a translation is to be true, the translator must know both languages, as well as the science that he is to translate; and finding that few translators did, he wanted to do away with translation and translators altogether. The translator of the Bible into German, Martin Luther, is credited with being the first European to posit that one translates satisfactorily only toward his own language. L.G. Kelly states that since Johann Gottfried Herder in the 18th century, "it has been axiomatic" that one translates only toward his own language. In order to explore and understand the theories related to technical translation, it is necessary to put forward once more and briefly the textual aspects of technical texts and to remember the basic qualities of technical writing. Keeping this definition in mind we move on to the properties of technical writing which are clarity, concision and correctness as defined by Herman [4] Regarding these textual aspects it can be said that technical texts are mainly informative, functional and loaded with terminology. Unlike literary texts, the language of technical texts is not surrounded with culture specific words; it does not generally contain the usage of figures of speech and idioms. As it is valid for every kind of translation, translators should have craft or artistic creativity to reproduce the message of the source text in accordance with the norms of the target society. Thus solely concentrating on the source text does not help in translating technical texts. The above mentioned definition and the textual aspects will be our guides in relating the technical translation with theories of translation studies. In the following parts, a framework for a theory of technical translation will be put forward by means of placing technical translation within a functionalist approach developed by Christiane Nord and which later moved into the boundaries of Skopos theory developed by Hans Vermeer. One consequence of shorter product cycles, globalization and increased specialization is the need for quick access to up-to-date knowledge. Information now becomes „the raw material“ [5] and its use can be organized, detailed and even planned. In that sense, text type design is very important in terms of supplying information as a raw material which is to be molded in the text. The information-loaded text should be organized in such a way that its function should be achieved as clearly as rapidly and as economically as possible within the boundaries of intercultural technical communication.

CONCLUSION

Technicality of Translation Appears in the Competence of the Translator, therefore , in formulating the translation we will first observe the Medium, therefore, the required target language layout, form of illustrations, and the space available, the style of structural markers and even script fonts may be culturally different and are relevant for translation. Translation is considerably governed by Stylistics. The adequate functional style, the phraseology, standard text blocks to be used, any passive voice required, the form of directives, and controlled language may be relevant in the given translation. A translation for a specific target discourse field would have to observe this fact and introduce it into the translation text. One point of adequate translation is the Coherence of the target text. This can be obtained by checking the equivalence of the target scientific terminology and the specification of scholarly concepts, not to forget about the language-specific technical word compounding. There will always be used the target norms, independent from the forms in the source text.

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