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literature theory and its criticism

Subject: LITERARY THEORY AND ITS CRITICISM

Credits: 4

SYLLABUS

An Introduction

Literature, Criticism and Theory, Overview of Western Critical Thought, Twentieth Century Developments, The Function of Criticism, Indian Aesthetics, Resistance to Theory

Classical Criticism

Features of Classical Criticism, Plato on Imitation and Art, Aristotle's Theory of Imitation, Aristotle's Theory of Tragedy-Part I, Aristotle's Theory of Tragedy-Part II, Criticism as Dialogue

Romantic Criticism

Romanticism, Words Worth: Preface to the Lyrical Ballads, Coleridge: Biographia Literaria, P.B.Shelley: A Defiance of Poetry

New Criticism

I.A.Richards, F.R.Leavis, T.S.Eliot, John Crowe Ransom and Cleanth Brooks, W.K.Wimsatt, Conclusion

Marxist View of Literature

Marxism and Literature, Society and History: Marxist View, Representing and Critiquing SOCIETY: Superstructures, Commitment in Literature, Autonomy in Literature, Literature and Ideology

Feminist Theories

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Contemporary Literary theory

Some Basic Issues, Postmodernism: The Basics, Psychoanalysis: Freud and Lacan, Postcolonial Theory: Said, Spivak and Bhabha, Beginnings of Cultural Studies and New Historicism, Literary Criticism and Theory: A Summing Up

Suggested Readings:

1. Literary Theory and Criticism - Edgar Allan Poe
2. Literary Criticism and Theory of Criticism : Wallace Stevens
3. Literary-theory-and-criticism: Literary Theory: An Introduction by Terry Eagleton

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Chapter-1

Literature

Literature (from Latin litterae (plural); letter) is the art of written work. The word literature literally means: "things made from letters". Literature is commonly classified as having two major forms—fiction and non-fiction—and two major techniques—poetry and prose.

Literature may consist of texts based on factual information (journalistic or non-fiction), a category that may also include polemical works, biography, and reflective essays, or it may consist of texts based on imagination (such as fiction, poetry, or drama). Literature written in poetry emphasizes the aesthetic and rhythmic qualities of language—such as sound, symbolism, and metre—to evoke meanings in addition to, or in place of, ordinary meanings, while literature written in prose applies ordinary grammatical structure and the natural flow of speech. Literature can also be classified according to historical periods, genres, and political influences. While the concept of genre has broadened over the centuries, in general, a genre consists of artistic works that fall within a certain central theme; examples of genre include romance, mystery, crime, fantasy, erotica, and adventure, among others.

Important historical periods in English literature include Old English, Middle English, the Renaissance, the Elizabethan era of the 16th century (which includes the Shakespearean era), the 17th Century Restoration period, the 18th century Age of Enlightenment, the Romanticism of the early 19th century, the later 19th Century Victorian, and 20th Century Modernism and Post-modernism. Important intellectual movements that have influenced the study of literature include feminism, post-colonialism, psychoanalysis, post-structuralism, post-modernism, romanticism, and Marxism.

History

The Epic of Gilgamesh is one of the earliest known literary works. This Babylonian epic poem arises from stories in the Sumerian language. Although the Sumerian stories are older (probably dating to at least 2100 B.C.), it was most likely composed around 1900 BC. The epic deals with themes of heroism, friendship, loss, and the quest for eternal life.

Different historical periods are reflected in literature. National and tribal sagas, accounts of the origin of the world and of customs, and myths which sometimes carry moral or spiritual

messages predominate in the pre-urban eras. The epics of Homer, dating from the early to middle Iron age, and the great Indian epics of a slightly later period, have more evidence of deliberate literary authorship, surviving like the older myths through oral tradition for long periods before being written down.

As a more urban culture developed, academies provided a means of transmission for speculative and philosophical literature in early civilizations, resulting in the prevalence of literature in Ancient China, Ancient India, Persia and Ancient Greece and Rome. Many works of earlier periods, even in narrative form, had a covert moral or didactic purpose, such as the Sanskrit Panchatantra or the *Metamorphoses* of Ovid. Drama and satire also developed as urban culture provided a larger public audience, and later readership, for literary production. Lyric poetry (as opposed to epic poetry) was often the speciality of courts and aristocratic circles, particularly in East Asia where songs were collected by the Chinese aristocracy as poems, the most notable being the *Shijing* or Book of Songs. Over a long period, the poetry of popular pre-literate balladry and song interpenetrated and eventually influenced poetry in the literary medium.

In ancient China, early literature was primarily focused on philosophy, historiography, military science, agriculture, and poetry. China, the origin of modern paper making and woodblock printing, produced one of the world's first print cultures.^[1] Much of Chinese literature originates with the Hundred Schools of Thought period that occurred during the Eastern Zhou Dynasty (769-269 BCE). The most important of these include the Classics of Confucianism, of Daoism, of Mohism, of Legalism, as well as works of military science (e.g. Sun Tzu's *The Art of War*) and Chinese history (e.g. Sima Qian's *Records of the Grand Historian*). Ancient Chinese literature had a heavy emphasis on historiography, with often very detailed court records. An exemplary piece of narrative history of ancient China was the *Zuo Zhuan*, which was compiled no later than 389 BCE, and attributed to the blind 5th century BCE historian Zuo Qiuming.

In ancient India, literature originated from stories that were originally orally transmitted. Early genres included drama, fables, sutras and epic poetry. Sanskrit literature begins with the Vedas, dating back to 1500–1000 BCE, and continues with the Sanskrit Epics of Iron Age India. The Vedas are among the oldest sacred texts. The Samhitas (vedic collections) date to roughly 1500–1000 BCE, and the "circum-Vedic" texts, as well as the redaction of the Samhitas, date to c.

1000-500 BCE, resulting in a Vedic period, spanning the mid 2nd to mid 1st millennium BCE, or the Late Bronze Age and the Iron Age.^[2] The period between approximately the 6th to 1st centuries BC saw the composition and redaction of the two most influential Indian epics, the Mahabharata and the Ramayana, with subsequent redaction progressing down to the 4th century AD.

In ancient Greece, the epics of Homer, who wrote the Iliad and the Odyssey, and Hesiod, who wrote Works and Days and Theogony, are some of the earliest, and most influential, of Ancient Greek literature. Classical Greek genres included philosophy, poetry, historiography, comedies and dramas. Plato and Aristotle authored philosophical texts that are the foundation of Western philosophy, Sappho and Pindar were influential lyrical poets, and Herodotus and Thucydides were early Greek historians. Although drama was popular in Ancient Greece, of the hundreds of tragedies written and performed during the classical age, only a limited number of plays by three authors still exist: Aeschylus, Sophocles, and Euripides. The plays of Aristophanes provide the only real examples of a genre of comic drama known as Old Comedy, the earliest form of Greek Comedy, and are in fact used to define the genre.^[3]

Roman histories and biographies anticipated the extensive mediaeval literature of lives of saints and miraculous chronicles, but the most characteristic form of the Middle Ages was the romance, an adventurous and sometimes magical narrative with strong popular appeal. Controversial, religious, political and instructional literature proliferated during the Renaissance as a result of the invention of printing, while the mediaeval romance developed into a more character-based and psychological form of narrative, the novel, of which early and important examples are the Chinese Monkey and the German Faust books.

In the Age of Reason philosophical tracts and speculations on history and human nature integrated literature with social and political developments. The inevitable reaction was the explosion of Romanticism in the later 18th century which reclaimed the imaginative and fantastical bias of old romances and folk-literature and asserted the primacy of individual experience and emotion. But as the 19th-century went on, European fiction evolved towards realism and naturalism, the meticulous documentation of real life and social trends. Much of the output of naturalism was implicitly polemical, and influenced social and political change, but 20th century fiction and drama moved back towards the subjective, emphasising

unconscious motivations and social and environmental pressures on the individual. Writers such as Proust, Eliot, Joyce, Kafka and Pirandello exemplify the trend of documenting internal rather than external realities.

Genre fiction also showed it could question reality in its 20th century forms, in spite of its fixed formulas, through the enquiries of the skeptical detective and the alternative realities of science fiction. The separation of "mainstream" and "genre" forms (including journalism) continued to blur during the period up to our own times. William Burroughs, in his early works, and Hunter S. Thompson expanded documentary reporting into strong subjective statements after the second World War, and post-modern critics have disparaged the idea of objective realism in general.

Poetry

A poem is a composition written in verse (although verse has also been used for epic and dramatic fiction). Poems make use of the aesthetic qualities of language to suggest differential meanings and to evoke emotive responses. Poems rely heavily on imagery and metaphor; they may have a rhythmic structure based on patterns of stresses (metric feet) or on patterns of different-length syllables (as in classical prosody); and they may or may not utilize rhyme. Due to the diversity of poetic forms and structures, poetry can be difficult to define and characterize. Typically though, poetry as a form of literature makes use of the formal properties of the words it uses – the properties of the written or spoken form of the words, independent of their meaning. For example, rhythm can be established by the number of syllables in the words or how these syllables are stressed; rhyme and alliteration depend on the sounds of the words.

Arguably, poetry pre-dates other forms of literature. Early examples include the Sumerian Epic of Gilgamesh (dated from around 2700 B.C.), parts of the Bible, the surviving works of Homer (the Iliad and the Odyssey), and the Indian epics Ramayana and Mahabharata. In cultures based primarily on oral traditions the formal characteristics of poetry often have a mnemonic function, and important texts: legal, genealogical or moral, for example, may appear first in verse form.

Some poetry uses specific forms. Examples include the haiku, the limerick, and the sonnet. A traditional haiku written in Japanese relate to nature, contain seventeen onji (syllables), distributed over three lines in groups of five, seven, and five, and should also have a kigo, a specific word indicating a season. A limerick has five lines, with a rhyme scheme of AABBA,

and line lengths of 3,3,2,2,3 stressed syllables. It traditionally has a less reverent attitude towards nature. Poetry not adhering to a formal poetic structure is called "free verse".

Language and tradition dictate some poetic norms Persian poetry always rhymes whilst Greek poetry rarely does. Some languages contain more rhyming words than others. Italian, for example, has a rich rhyming structure permitting use of a limited set of rhymes throughout a lengthy poem. The richness results from word endings that follow regular forms. English, with its irregular word endings adopted from other languages, is less rich in rhyme. Perhaps the most paradigmatic style of English poetry, blank verse, as exemplified in works by Shakespeare and Milton, consists of unrhymed iambic pentameters. Some languages prefer longer lines; some shorter ones. Some of these conventions result from the ease of fitting a specific language's vocabulary and grammar into certain structures, rather than into others; For example, this may occur when a language typically has longer words than other languages, such as Greek and German. Other structural conventions come about as the result of historical accidents, where many speakers of a language associate good poetry with a verse form preferred by a particular skilled or popular poet.

Works for theatre (see below) traditionally took verse form. This has now become rare outside opera and musicals, although many would argue that the language of drama remains intrinsically poetic.

In recent years, digital poetry has arisen that utilizes the artistic, publishing, and synthetic qualities of digital media.

Essays

An essay consists of a discussion of a topic from an author's personal point of view, exemplified by works by Michel de Montaigne or by Charles Lamb.

"Essay" in English derives from the French word for "to attempt," *essayer*.^[citation needed] Thus, one can find open-ended, provocative, and inconclusive essays. The term "essays" first applied to the self-reflective musings of Michel de Montaigne, who has a reputation as the father of this literary form.

Genres related to the essay may include:

- the memoir, saying the story of an author's life from the author's personal point of view
- the epistle: usually a formal, didactic, or elegant letter.
- works by Lady Murasaki the Arabic Hayy ibn Yaqdhan by Ibn Tufail, the Arabic Theologus Autodidactus by Ibn al-Nafis, and the Chinese Romance of the Three Kingdoms by Luo Guanzhong.

Early novels in Europe did not count as significant literature perhaps because "mere" prose writing seemed easy and unimportant. It has become clear, however, that prose writing can provide aesthetic pleasure without adhering to poetic forms. Additionally, the freedom authors gain in not having to concern themselves with verse structure translates often into a more complex plot or into one richer in precise detail than one typically finds even in narrative poetry. This freedom also allows an author to experiment with many different literary and presentation styles—including poetry—in the scope of a single novel.

Other prose literature

Philosophical, historical, journalistic, and scientific writings are traditionally ranked as literature. They offer some of the oldest prose writings in existence; novels and prose stories earned the names "fiction" to distinguish them from factual writing or nonfiction, which writers historically have crafted in prose.

Natural science

As advances and specialization have made new scientific research inaccessible to most audiences, the "literary" nature of science writing has become less pronounced over the last two centuries. Now, science appears mostly in journals. Scientific works of Aristotle, Copernicus, and Newton still exhibit great value, but since the science in them has largely become outdated, they no longer serve for scientific instruction. Yet, they remain too technical to sit well in most programmes of literary study. Outside of "history of science" programmes, students rarely read such works.

Philosophy

Philosophy has become an increasingly academic discipline. More of its practitioners lament this situation than occurs with the sciences; nonetheless most new philosophical work appears in academic journals. Major philosophers through history—Plato, Aristotle, Socrates, Augustine, Descartes, Kierkegaard, Nietzsche—have become as canonical as any writers. Some recent philosophy works are argued to merit the title "literature", such as some of the works by Simon Blackburn; but much of it does not, and some areas, such as logic, have become extremely technical to a degree similar to that of mathematics.

History

A significant portion of historical writing ranks as literature, particularly the genre known as creative nonfiction. So can a great deal of journalism, such as literary journalism. However these areas have become extremely large, and often have a primarily utilitarian purpose: to record data or convey immediate information. As a result the writing in these fields often lacks a literary quality, although it often and in its better moments has that quality. Major "literary" historians include Herodotus, Thucydides and Procopius, all of whom count as canonical literary figures.

Law

Law offers more ambiguity. Some writings of Plato and Aristotle, the law tables of Hammurabi of Babylon, or even the early parts of the Bible could be seen as legal literature. Roman civil law as codified in the Corpus Juris Civilis during the reign of Justinian I of the Byzantine Empire has a reputation as significant literature. The founding documents of many countries, including Constitutions and Law Codes, can count as literature; however, most legal writings rarely exhibit much literary merit, as they tend to be rather garrulous.

Drama

A magic carpet, was a legendary carpet that can be used to transport persons who are on it instantaneously or quickly to their destination in the stories of the One Thousand and One Nights.

A play or drama is another classical literary form that has continued to evolve over the years. It generally comprises chiefly dialogue between characters, and usually aims at dramatic /

theatrical performance (see theatre) rather than at reading. During the 18th and 19th centuries, opera developed as a combination of poetry, drama, and music. Nearly all drama took verse form until comparatively recently. Shakespeare could be considered drama. *Romeo and Juliet*, for example, is a classic romantic drama generally accepted as literature.

Greek drama exemplifies the earliest form of drama of which we have substantial knowledge. Tragedy, as a dramatic genre, developed as a performance associated with religious and civic festivals, typically enacting or developing upon well-known historical or mythological themes. Tragedies generally presented very serious themes. With the advent of newer technologies, scripts written for non-stage media have been added to this form. *War of the Worlds* (radio) in 1938 saw the advent of literature written for radio broadcast, and many works of Drama have been adapted for film or television. Conversely, television, film, and radio literature have been adapted to printed or electronic media.

Oral literature

The term oral literature refers not to written, but to oral tradition, folktales, and ballads. However the use of this oxymoron is controversial in the scientific community. Some prefer to avoid the Etyme.

Other narrative forms

- Electronic literature is a literary genre consisting of works that originate in digital environments.
- Films, videos and broadcast soap operas have carved out a niche which often parallels the functionality of prose fiction.
- Graphic novels and comic books present stories told in a combination of sequential artwork, dialogue and text.

Genres of literature

Literary genre is a mode of categorising literature. The term originates from French, designating a proposed type or class.^[4] However, such classes are subject to change, and have been used in different ways in different periods and traditions.

Literary techniques

A literary technique or literary device can be used by authors in order to enhance the written framework of a piece of literature, and produce specific effects. Literary techniques encompass a wide range of approaches to crafting a work: whether a work is narrated in first-person or from another perspective, whether to use a traditional linear narrative or a nonlinear narrative, or the choice of literary genre, are all examples of literary technique. They may indicate to a reader that there is a familiar structure and presentation to a work, such as a conventional murder-mystery novel; or, the author may choose to experiment with their technique to surprise the reader.

In this way, use of a technique can lead to the development of a new genre, as was the case with one of the first modern novels, *Pamela* by Samuel Richardson. *Pamela* is written as a collection of letter-writing correspondence, called "epistolary technique"; by using this technique, *Pamela* strengthened the tradition of the epistolary novel, a genre which had been practiced for some time already but without the same acclaim.

Literary technique is distinguished from literary device, as military strategy is distinguished from military tactics. Devices are specific constructions within the narrative that make it effective. Examples include metaphor, simile, ellipsis, narrative motifs, and allegory. Even simple word play functions as a literary device. The narrative mode may be considered a literary device, such as the use of stream-of-consciousness narrative.

Literary criticism implies a critique and evaluation of a piece of literature and, in some cases, it is used to improve a work in progress or a classical piece, as with an ongoing theatre production. Literary editors can serve a similar purpose for the authors with whom they work. There are many types of literary criticism and each can be used to critique a piece in a different way or critique a different aspect of a piece.

Legal status

UK

Literary works have been protected by copyright law from unauthorised reproduction since at least 1710.^[5] Literary works are defined by copyright law to mean any work, other than a dramatic or musical work, which is written, spoken or sung, and accordingly includes (a) a table

or compilation (other than a database), (b) a computer program, (c) preparatory design material for a computer program, and (d) a database.

It should be noted that literary works are not limited to works of literature, but include all works expressed in print or writing (other than dramatic or musical works).^[6]

Chapter-2

Literary Criticism

Literary criticism is the study, evaluation, and interpretation of literature. Modern literary criticism is often informed by literary theory, which is the philosophical discussion of its methods and goals. Though the two activities are closely related, literary critics are not always, and have not always been, theorists.

Whether or not literary criticism should be considered a separate field of inquiry from literary theory, or conversely from book reviewing, is a matter of some controversy. For example, the Johns Hopkins Guide to Literary Theory and Criticism^[1] draws no distinction between literary theory and literary criticism, and almost always uses the terms together to describe the same concept. Some critics consider literary criticism a practical application of literary theory, because criticism always deals directly with particular literary works, while theory may be more general or abstract.

Literary criticism is often published in essay or book form. Academic literary critics teach in literature departments and publish in academic journals, and more popular critics publish their criticism in broadly circulating periodicals such as the Times Literary Supplement, the New York Times Book Review, the New York Review of Books, the London Review of Books, The Nation, and The New Yorker.

History of literary criticism

Aristotle's Poetics clearly defines aspects of literature and introduces many literary terms still used today.

Classical and medieval criticism

Literary criticism has probably existed for as long as literature. In the 4th century BC Aristotle wrote the Poetics, a typology and description of literary forms with many specific criticisms of contemporary works of art. Poetics developed for the first time the concepts of mimesis and catharsis, which are still crucial in literary study. Plato's attacks on poetry as

imitative, secondary, and false were formative as well. Around the same time, Bharata Muni, in his Natya Shastra, wrote literary criticism on ancient Indian literature and Sanskrit drama.

Later classical and medieval criticism often focused on religious texts, and the several long religious traditions of hermeneutics and textual exegesis have had a profound influence on the study of secular texts. This was particularly the case for the literary traditions of the three Abrahamic religions: Jewish literature, Christian literature and Islamic literature.

Literary criticism was also employed in other forms of medieval Arabic literature and Arabic poetry from the 9th century, notably by Al-Jahiz in his al-Bayan wa-'l-tabyin and al-Hayawan, and by Abdullah ibn al-Mu'tazz in his Kitab al-Badi.

Key texts

Plato: Ion, Republic, Cratylus

- Aristotle: Poetics, Rhetoric
- Horace: Art of Poetry
- Longinus: On the Sublime
- Plotinus: On the Intellectual Beauties
- St. Augustine: On Christian Doctrine
- Boethius: The Consolation of Philosophy
- Aquinas: The Nature and Domain of Sacred Doctrine
- Dante: The Banquet, Letter to Can Grande Della Scala
- Boccaccio: Life of Dante, Genealogy of the Gentile Gods
- Christine de Pizan: The Book of the City of Ladies
- Bharata Muni: Natya Shastra
- Al-Jahiz: al-Bayan wa-'l-tabyin, al-Hayawan
- Abdullah ibn al-Mu'tazz: Kitab al-Badi
- Rajashekhara: Inquiry into Literature
- Valmiki: The Invention of Poetry (from the Ramayana)
- Anandavardhana: Light on Suggestion

- Cao Pi: A Discourse on Literature
- Lu Ji: Rhymprose on Literature
- Liu Xie: The Literary Mind
- Wang Changling: A Discussion of Literature and Meaning
- Sikong Tu: The Twenty-Four Classes of Poetry

Renaissance criticism

The literary criticism of the Renaissance developed classical ideas of unity of form and content into literary neoclassicism, proclaiming literature as central to culture, entrusting the poet and the author with preservation of a long literary tradition. The birth of Renaissance criticism was in 1498, with the recovery of classic texts, most notably, Giorgio Valla's Latin translation of Aristotle's Poetics. The work of Aristotle, especially Poetics, was the most important influence upon literary criticism until the late eighteenth century. Lodovico Castelvetro was one of the most influential Renaissance critics who wrote commentaries on Aristotle's Poetics in 1570.

Key texts

Lodovico Castelvetro: The Poetics of Aristotle Translated and Explained

- Philip Sidney: An Apology for Poetry
- Jacopo Mazzoni: On the Defense of the Comedy of Dante
- Torquato Tasso: Discourses on the Heroic Poem
- Francis Bacon: The Advancement of Learning
- Henry Reynolds: Mythomystes
- John Mandaville: Composed in the mid-14th century--most probably by a french physician

19th-century criticism

The British Romantic movement of the early nineteenth century introduced new aesthetic ideas to literary study, including the idea that the object of literature need not always be beautiful, noble, or perfect, but that literature itself could elevate a common subject to the level of the sublime. German Romanticism, which followed closely after the late development of German classicism, emphasized an aesthetic of fragmentation that can appear startlingly modern

to the reader of English literature, and valued Witz – that is, "wit" or "humor" of a certain sort – more highly than the serious Anglophone Romanticism. The late nineteenth century brought renown to authors known more for critical writing than for their own literary work, such as Matthew Arnold.

The New Criticism

However important all of these aesthetic movements were as antecedents, current ideas about literary criticism derive almost entirely from the new direction taken in the early twentieth century. Early in the century the school of criticism known as Russian Formalism, and slightly later the New Criticism in Britain and in the United States, came to dominate the study and discussion of literature, in the English-speaking world. Both schools emphasized the close reading of texts, elevating it far above generalizing discussion and speculation about either authorial intention (to say nothing of the author's psychology or biography, which became almost taboo subjects) or reader response. This emphasis on form and precise attention to "the words themselves" has persisted, after the decline of these critical doctrines themselves.

Theory

In 1957 Northrop Frye published the influential *Anatomy of Criticism*. In his works Frye noted that some critics tend to embrace an ideology, and to judge literary pieces on the basis of their adherence to such ideology. This has been a highly influential viewpoint among modern conservative thinkers. E. Michael Jones, for example, argues in his *Degenerate Moderns* that Stanley Fish was influenced by his adulterous affairs to reject classic literature that condemned adultery.

In the British and American literary establishment, the New Criticism was more or less dominant until the late 1960s. Around that time Anglo-American university literature departments began to witness a rise of a more explicitly philosophical literary theory, influenced by structuralism, then post-structuralism, and other kinds of Continental philosophy. It continued until the mid-1980s, when interest in "theory" peaked. Many later critics, though undoubtedly still influenced

by theoretical work, have been comfortable simply interpreting literature rather than writing explicitly about methodology and philosophical presumptions.

History of the Book

Related to other forms of literary criticism, the history of the book is a field of interdisciplinary inquiry drawing on the methods of bibliography, cultural history, history of literature, and media theory. Principally concerned with the production, circulation, and reception of texts and their material forms, book history seeks to connect forms of textuality with their material aspects.

Among the issues within the history of literature with which book history can be seen to intersect are: the development of authorship as a profession, the formation of reading audiences, the constraints of censorship and copyright, and the economics of literary form.

The current state of literary criticism

Today interest in literary theory and Continental philosophy coexists in university literature departments with a more conservative literary criticism of which the New Critics would probably have approved. Disagreements over the goals and methods of literary criticism, which characterized both sides taken by critics during the "rise" of theory, have declined. Many critics feel that they now have a great plurality of methods and approaches from which to choose.

Some critics work largely with theoretical texts, while others read traditional literature; interest in the literary canon is still great, but many critics are also interested in minority and women's literatures, while some critics influenced by cultural studies read popular texts like comic books or pulp/genre fiction. Ecocritics have drawn connections between literature and the natural sciences. Darwinian literary studies studies literature in the context of evolutionary influences on human nature. Many literary critics also work in film criticism or media studies. Some write intellectual history; others bring the results and methods of social history to bear on reading literature.

Questions to the value of academic criticism

The value of literary criticism has been questioned by some prominent artists. Vladimir Nabokov argued that good readers don't read books, and particularly literary masterpieces, "for the academic purpose of indulging in generalizations".^[5] Stephen J. Joyce, grandson of James Joyce, at a 1986 academic conference of Joyceans in Copenhagen, said "If my grandfather was here, he would have died laughing ... *Dubliners* and *A Portrait of the Artist as a Young Man* can be picked up, read, and enjoyed by virtually anybody without scholarly guides, theories, and intricate explanations, as can *Ulysses*, if you forget about all the hue and cry." And he questioned whether anything has been added to the legacy of Joyce's art by the 261 books of literary criticism stored in the Library of Congress.

Literary translation

Literary translation is the translation of texts within the field of literature. Translation of literary works (novels, short stories, plays, poems, etc.) is considered a literary pursuit in its own right.

As literature is a culture-dependent subject field, the work of literary translation and its products are not necessarily linguistically transparent.

Translation criticism

This is an interdisciplinary academic field closely related to literary criticism and translation theory. It can be defined as the systematic study, evaluation, and interpretation of different aspects of translated works.

Overview

A comprehensive view toward translation has long been ignored in many aspects. Some people state that translation criticism works on the negative aspects of the work; they say criticism is finding the present deficiencies. A more modern approach opposes this view and believes that criticism should care about the positive aspects of the work as well. One of the goals involved in translation criticism is to make the society aware of the delicacy involved in translation, to make sure whether the translator has achieved his goals or not.^[1]

The translation professionals and laymen who engage in literary translation inevitably face the issue of the quality of translation. Translation criticism has several open issues, such as the name for the practice of evaluating translations, and the criteria for evaluation, each of which merits a detailed study.

A literary text may be explored as a translation, not primarily to judge it, but to understand where the text stands in relation to its original by examining the interpretative potential that results from the translational choices that have been made. When comparing different translations from a same original text, the results of the analyses should be used to construct a hypothesis about each translation: criteria such as "divergent similarity", "relative divergence", "radical divergence" and "adaptation" are important for such an analysis.

A very influential author in the field was Antoine Berman, who claimed that there may be many different methods for translation criticism as there are many translation theories; therefore he entitled a model of his own as an analytical path, which can be modulated according to the specific objectives of each analyst and adapted to all standardized text types. He further insists that every translator shall develop first a translation project, prior to the translation process itself.

Chapter-3

Comparative Literature

Comparative literature (sometimes abbreviated "Comp. lit.," or referred to as Global or World Literature) is an academic field dealing with the literature of two or more different linguistic, cultural or nation groups. While most frequently practiced with works of different languages, comparative literature may also be performed on works of the same language if the works originate from different nations or cultures among which that language is spoken. Also included in the range of inquiry are comparisons of different types of art; for example, a relationship of film to literature. Additionally, the characteristically intercultural and transnational field of comparative literature concerns itself with the relation between literature, broadly defined, and other spheres of human activity, including history, politics, philosophy, and science.

Overview

Students and instructors in the field, usually called "comparatists," have traditionally been proficient in several languages and acquainted with the literary traditions, literary criticism, and major literary texts of those languages. Some of the newer sub-fields, however, are more influenced by critical theory and literary theory, stressing theoretical acumen and the ability to consider different types of art concurrently, over high linguistic competence.

The interdisciplinary nature of the field means that comparatists typically exhibit some acquaintance with translation studies, sociology, critical theory, cultural studies, religious studies, and history. As a result, comparative literature programs within universities may be designed by scholars drawn from several such departments. This eclecticism has led critics (from within and without) to charge that Comparative Literature is insufficiently well-defined, or that comparatists too easily fall into dilettantism, because the scope of their work is, of necessity, broad. Some question whether this breadth affects the ability of Ph.D.s to find employment in the highly specialized environment of academia and the career market at large, although such concerns do not seem to be borne out by placement data that shows comparative literature graduates to be hired at similar or higher rates than their peers in English.^[1]

The terms "Comparative Literature" and "World Literature" are often used to designate a similar course of study and scholarship. Comparative Literature is the more widely used term in the United States, with many universities having Comparative Literature departments or Comparative Literature programs.

Comparative literature is an interdisciplinary field whose practitioners study literature across national borders, across time periods, across languages, across genres, across boundaries between literature and the other arts (music, painting, dance, film, etc.), across disciplines (literature and psychology, philosophy, science, history, architecture, sociology, politics, etc.). Defined most broadly, comparative literature is the study of "literature without borders." Scholarship in Comparative Literature include, for example, studying literacy and social status in the Americas, studying medieval epic and romance, studying the links of literature to folklore and mythology, studying colonial and postcolonial writings in different parts of the world, asking fundamental questions about definitions of literature itself.^[2] What scholars in Comparative Literature share is a desire to study literature beyond national boundaries and an interest in languages so that they can read foreign texts in their original form. Many comparatists also share the desire to integrate literary experience with other cultural phenomena such as historical change, philosophical concepts, and social movements.

Early work

Work considered foundational to the discipline of Comparative Literature include Transylvanian Hungarian Hugo Meltzl de Lomnitz's scholarship, also the founding editor of the journal *Acta Comparationis Litterarum Universarum* (1877) and Irish scholar H.M. Posnett's *Comparative Literature* (1886). However, antecedents can be found in the ideas of Johann Wolfgang von Goethe in his vision of "world literature" (*Weltliteratur*) and Russian Formalists credited Alexander Veselovsky with laying the groundwork for the discipline. Viktor Zhirmunsky, for instance, referred to Veselovsky as "the most remarkable representative of comparative literary study in Russian and European scholarship of the nineteenth century" (Zhirmunsky qtd. in Rachel Polonsky, *English Literature and the Russian Aesthetic Renaissance* [Cambridge UP, 1998. 17]; see also David Damrosch^[5] During the late 19th century, comparatists such as Fyodor Buslaev were chiefly concerned with deducing the purported *Zeitgeist* or "spirit of the times", which they assumed to be embodied in the literary

output of each nation. Although many comparative works from this period would be judged chauvinistic, Eurocentric, or even racist by present-day standards, the intention of most scholars during this period was to increase the understanding of other cultures, not to assert superiority over them (although politicians and others from outside the field sometimes used their works for this purpose).

French School

From the early part of the 20th century until WWII, the field was characterised by a notably empiricist and positivist approach, termed the "French School," in which scholars examined works forensically, looking for evidence of "origins" and "influences" between works from different nations. Thus a scholar might attempt to trace how a particular literary idea or motif traveled between nations over time. In the French School of Comparative Literature, the study of influences and mentalities dominates. Today, the French School practices the nation-state approach of the discipline although it also promotes the approach of a "European Comparative Literature."

German School

Like the French School, German Comparative Literature has its origins in the late 19th century. After World War II, the discipline developed to a large extent owing to one scholar in particular, Peter Szondi (1929–1971), a Hungarian who taught at the Free University Berlin. Szondi's work in *Allgemeine und Vergleichende Literaturwissenschaft* (German for "General and Comparative Literary Studies") included the genre of drama, lyric (in particular hermetic) poetry, and hermeneutics: "Szondi's vision of *Allgemeine und Vergleichende Literaturwissenschaft* became evident in both his policy of inviting international guest speakers to Berlin and his introductions to their talks. Szondi welcomed, among others, Jacques Derrida (before he attained worldwide recognition), Pierre Bourdieu and Lucien Goldman from France, Paul de Man from Zürich, Gershom Sholem from Jerusalem, Theodor W. Adorno from Frankfurt, Hans Robert Jauss from the then young University of Konstanz, and from the US René Wellek (Harvard), Geoffrey Hartman and Peter Demetz (Yale), along with the liberal publicist Lionel Trilling. The names of these visiting scholars, who form a programmatic network and a methodological canon, epitomise Szondi's conception of comparative literature. German comparatists working in East Germany, however, were not invited, nor were recognised

colleagues from France or the Netherlands. Yet while he was oriented towards the West and the new allies of West Germany and paid little attention to comparatists in Eastern Europe, his conception of a transnational (and transatlantic) comparative literature was very much influenced by East European literary theorists of the Russian and Prague schools of structuralism, from whose works René Wellek, too, derived many of his concepts, concepts that continue to have profound implications for comparative literary theory today" ... A manual published by the University of Munich lists 31 departments which offer a diploma in comparative literature in Germany, albeit some only as a 'minor'. These are: Augsburg, Bayreuth, Free University Berlin, Technical University Berlin, Bochum, Bonn, Chemnitz-Zwickau, Erfurt, Erlangen-Nürnberg, Essen, Frankfurt am Main, Frankfurt an der Oder, Gießen, Göttingen, Jena, Karlsruhe, Kassel, Konstanz, Leipzig, Mainz, München, Münster, Osnabrück, Paderborn, Potsdam, Rostock, Saarbrücken, Siegen, Stuttgart, Tübingen, Wuppertal. (Der kleine Komparatist [2003]). This situation is undergoing rapid change, however, since many universities are adapting to the new requirements of the recently introduced Bachelor and Master of Arts. German comparative literature is being squeezed by the traditional philologies on the one hand and more vocational programmes of study on the other which seek to offer students the practical knowledge they need for the working world (e.g., 'Applied Literature'). With German universities no longer educating their students primarily for an academic market, the necessity of a more vocational approach is becoming ever more evident"

American (USA) School

Reacting to the French School, postwar scholars, collectively termed the "American School", sought to return the field to matters more directly concerned with literary criticism, de-emphasising the detective work and detailed historical research that the French School had demanded. The American School was more closely aligned with the original internationalist visions of Goethe and Posnett (arguably reflecting the postwar desire for international cooperation), looking for examples of universal human "truths" based on the literary archetypes that appeared throughout literatures from all times and places.

Prior to the advent of the American School, the scope of Comparative Literature in the West was typically limited to the literatures of Western Europe and Anglo-America, predominantly literature in English, German and French literature, with occasional forays into Italian

literature (primarily for Dante) and Spanish literature (primarily for Cervantes). One monument to the approach of this period is Erich Auerbach's book *Mimesis*, a survey of techniques of realism in texts whose origins span several continents and three thousand years.

The approach of the American School would be familiar to current practitioners of Cultural Studies and is even claimed by some to be the forerunner of the Cultural Studies boom in universities during the 1970s and 1980s. The field today is highly diverse: for example, comparatists routinely study Chinese literature, Arabic literature and the literatures of most other major world languages and regions as well as English and continental European literatures.

Current developments

There is a movement among comparatists in the US and elsewhere to re-focus the discipline away from the nation-based approach with which it has previously been associated towards a cross-cultural approach that pays no heed to national borders. Works of this nature include Alamgir Hashmi's *The Commonwealth, Comparative Literature and the World*, Gayatri Chakravorty Spivak's *Death of a Discipline*, David Damrosch's *What is World Literature?*, Steven Tötösy de Zepetnek's concept of "comparative cultural studies", and Pascale Casanova's *The World Republic of Letters*. It remains to be seen whether this approach will prove successful given that Comparative Literature had its roots in nation-based thinking and much of the literature under study still concerns issues of the nation-state. Given developments in the studies of globalization and interculturalism, Comparative Literature, already representing a wider study than the single-language nation-state approach, may be well suited to move away from the paradigm of the nation-state. While in the West Comparative Literature is experiencing institutional constriction, there are signs that in many parts of the world the discipline is thriving, especially in Asia, Latin America, the Caribbean, and the Mediterranean. Current trends in Transnational studies also reflect the growing importance of post-colonial literary figures such as Giannina Braschi, J. M. Coetzee, Maryse Condé, Earl Lovelace, V. S. Naipaul, Michael Ondaatje, Wole Soyinka.

Chapter-4

History of the Book

The history of the book is an academic discipline that studies the production, transmission, circulation and dissemination of text from antiquity to the present day. The scope of the history of the book, or book history as it is also known, includes the history of ideas, history of religion, bibliography as well as practices of conservation and curation.

Origins and antiquity

Writing is a system of linguistic symbols which permit one to transmit and conserve information. Writing appears to have developed between the 7th millennium BC and the 4th millennium BC, first in the form of early mnemonic symbols which became a system of ideograms or pictographs through simplification. The oldest known forms of writing were thus primarily logographic in nature. Later syllabic and alphabetic or segmental writing emerged.

The book is also linked to the desire of humans to create lasting records. Stones could be the most ancient form of writing, but wood would be the first medium to take the guise of a book. The words *biblos* and *liber* first meant "fibre inside of a tree". In Chinese, the character that means book is an image of a tablet of bamboo. Wooden tablets (*Rongorongo*) were also made on Easter Island.

Silk, in China, was also a base for writing. Writing was done with brushes. Many other materials were used as bases: bone, bronze, pottery, shell, etc. In India, for example, dried palm tree leaves were used; in Mesoamerica another type of plant, *Amate*. Any material which will hold and transmit text is a candidate for use in bookmaking.

Clay tablets

Clay tablets were used in Mesopotamia in the 3rd millennium BC. The *calamus*, an instrument in the form of a triangle, was used to make characters in moist clay. The tablets were fired to dry them out. At Nineveh, 22,000 tablets were found, dating from the 7th century BC; this was the archive and library of the kings of Assyria, who had workshops of copyists and conservationists at their disposal. This presupposes a degree of organization with respect to books, consideration

given to conservation, classification, etc. Tablets were used right up until the 19th century in various parts of the world, including Germany, Chile, and the Saharan Desert.^[1]

Papyrus

After extracting the marrow from the stems, a series of steps (humidification, pressing, drying, gluing, and cutting), produced media of variable quality, the best being used for sacred writing. In Ancient Egypt, papyrus was used for writing maybe as early as from First Dynasty, but first evidence is from the account books of King Neferirkare Kakai of the Fifth Dynasty (about 2400 BC).^[2] A calamus, the stem of a reed sharpened to a point, or bird feathers were used for writing. The script of Egyptian scribes was called hieratic, or sacredotal writing; it is not hieroglyphic, but a simplified form more adapted to manuscript writing (hieroglyphs usually being engraved or painted).

Papyrus books were in the form of a scroll of several sheets pasted together, for a total length of up to 10 meters or even more. Some books, such as the history of the reign of Ramses III, were over 40 meters long. Books rolled out horizontally; the text occupied one side, and was divided into columns. The title was indicated by a label attached to the cylinder containing the book. Many papyrus texts come from tombs, where prayers and sacred texts were deposited (such as the Book of the Dead, from the early 2nd millennium BC).

These examples demonstrate that the development of the book, in its material makeup and external appearance, depended on a content dictated by political (the histories of pharaohs) and religious (belief in an afterlife) values. The particular influence afforded to writing and word perhaps motivated research into ways of conserving texts.

East Asia

Writing on bone, shells, wood and silk existed in China long before the 2nd century BC. Paper was invented in China around the 1st century AD. The discovery of the process using the bark of the blackberry bush is attributed to Ts'ai Louen, but it may be older. Texts were reproduced by woodblock printing; the diffusion of Buddhist texts was a main impetus to large-scale production. The format of the book evolved with intermediate stages of scrolls folded concertina-style, scrolls bound at one edge ("butterfly books") and so on.

The first printing of books started in China and was during the Tang Dynasty (618–907), but exactly when is not known. The oldest extant printed book is a Tang Dynasty work of the Diamond Sutra and dates back to 868. When the Italian Catholic missionary Matteo Ricci visited Ming China, he wrote that there were "exceedingly large numbers of books in circulation" and noted that they were sold at very low prices.

Pre-columbian codices of the Americas

The only currently deciphered complete writing system in the Americas is the Maya scroll. The Maya, along with several other cultures in Mesoamerica, constructed concertina-style books written on Amatl paper. Nearly all Mayan texts were destroyed by the Spanish during colonization on cultural and religious grounds. One of the few surviving examples is the Dresden Codex.

Although only the Maya have been shown to have a writing system capable of conveying any concept that can be conveyed via speech (at about the same level as the modern Japanese writing system), other Mesoamerican cultures had more rudimentary ideographical writing systems which were contained in similar concertina-style books, one such example being the Aztec codices.

Wax tablets

Romans used wax-coated wooden tablets (pugillares) upon which they could write and erase by using a stylus. One end of the stylus was pointed, and the other was spherical. Usually these tablets were used for everyday purposes (accounting, notes) and for teaching writing to children, according to the methods discussed by Quintilian in his *Institutio Oratoria* X Chapter 3. Several of these tablets could be assembled in a form similar to a codex. Also the etymology of the word codex (block of wood) suggest that it may have developed from wooden wax tablets.

Parchment

Parchment progressively replaced papyrus. Legend attributes its invention to Eumenes II, the king of Pergamon, from which comes the name "pergamineum," which became "parchment." Its production began around the 3rd century BC. Made using the skins of animals (sheep, cattle, donkey, antelope, etc.), parchment proved easier to conserve over time; it was more solid, and

allowed one to erase text. It was a very expensive medium because of the rarity of material and the time required to produce a document. Vellum is the finest quality of parchment.

Greece and Rome

The scroll of papyrus is called "volumen" in Latin, a word which signifies "circular movement," "roll," "spiral," "whirlpool," "revolution" (similar, perhaps, to the modern English interpretation of "swirl") and finally "a roll of writing paper, a rolled manuscript, or a book." In the 7th century Isidore of Seville explains the relation between codex, book and scroll in his *Etymologiae* (VI.13) as this:

“ A codex is composed of many books (librorum); a book is of one scroll (voluminis). It is called codex by way of metaphor from the trunks (caudex) of trees or vines, as if it were a wooden stock, because it contains in itself a multitude of books, as it were of branches. ”

Description

The scroll is rolled around two vertical wooden axes. This design allows only sequential usage; one is obliged to read the text in the order in which it is written, and it is impossible to place a marker in order to directly access a precise point in the text. It is comparable to modern video cassettes. Moreover, the reader must use both hands to hold on to the vertical wooden rolls and therefore cannot read and write at the same time. The only volumen in common usage today is the Jewish Torah.

Book culture

The authors of Antiquity had no rights concerning their published works; there were neither authors' nor publishing rights. Anyone could have a text recopied, and even alter its contents. Scribes earned money and authors earned mostly glory, unless a patron provided cash; a book made its author famous. This followed the traditional conception of the culture: an author stuck to several models, which he imitated and attempted to improve. The status of the author was not regarded as absolutely personal.

From a political and religious point of view, books were censored very early: the works of Protagoras were burned because he was a proponent of agnosticism and argued that one could

not know whether or not the gods existed. Generally, cultural conflicts led to important periods of book destruction: in 303, the emperor Diocletian ordered the burning of Christian texts. Some Christians later burned libraries, and especially heretical or non-canonical Christian texts. These practices are found throughout human history but have ended in many nations today. A few nations today still greatly censor and even burn books.

But there also exists a less visible but nonetheless effective form of censorship when books are reserved for the elite; the book was not originally a medium for expressive liberty. It may serve to confirm the values of a political system, as during the reign of the emperor Augustus, who skillfully surrounded himself with great authors. This is a good ancient example of the control of the media by a political power. More importantly, private censorship of books has occurred and continues today. What books one chooses to privately read, to destroy, to throw away, to not sell, and what to pass along to one's children involves choosing some books over others. Private individuals can and do censor themselves and others, with little or no support and approval from the governing bodies of their time.

Proliferation and conservation of books in Greece

Little information concerning books in Ancient Greece survives. Several vases (6th and 5th century BC) bear images of volumina. There was undoubtedly no extensive trade in books, but there existed several sites devoted to the sale of books.

The spread of books, and attention to their cataloging and conservation, as well as literary criticism developed during the Hellenistic period with the creation of large libraries in response to the desire for knowledge exemplified by Aristotle. These libraries were undoubtedly also built as demonstrations of political prestige:

- The Library of Alexandria, a library created by Ptolemy Soter and set up by Demetrius Phalereus (Demetrius of Phaleron). It contained 500,900 volumes (in the Museion section) and 40,000 at the Serapis temple (Serapeion). All books in the luggage of visitors to Egypt were inspected, and could be held for copying. The Museion was partially destroyed in 47 BC.
- The Library at Pergamon, founded by Attalus I; it contained 200,000 volumes which were moved to the Serapeion by Mark Antony and Cleopatra, after the destruction of the Museion.

The Serapeion was partially destroyed in 391, and the last books disappeared in 641 CE following the Arab conquest.

- The Library at Athens, the Ptolemaion, which gained importance following the destruction of the Library at Alexandria ; the Library of Pantainos, around 100 CE; the library of Hadrian, in 132 CE.
- The Library at Rhodes, a library that rivaled the Library of Alexandria.
- The Library at Antioch, a public library of which Euphron of Chalcis was the director near the end of the 3rd century.

The libraries had copyist workshops, and the general organisation of books allowed for the following:

- Conservation of an example of each text
- Translation (the Septuagint Bible, for example)
- Literary criticisms in order to establish reference texts for the copy (example : The Iliad and The Odyssey)
- A catalog of books
- The copy itself, which allowed books to be disseminated

Book production in Rome

Book production developed in Rome in the 1st century BC with Latin literature that had been influenced by the Greek.

This diffusion primarily concerned circles of literary individuals. Atticus was the editor of his friend Cicero. However, the book business progressively extended itself through the Roman Empire; for example, there were bookstores in Lyon. The spread of the book was aided by the extension of the Empire, which implied the imposition of the Latin tongue on a great number of people (in Spain, Africa, etc.).

Libraries were private or created at the behest of an individual. Julius Caesar, for example, wanted to establish one in Rome, proving that libraries were signs of political prestige.

In the year 377, there were 28 libraries in Rome, and it is known that there were many smaller libraries in other cities. Despite the great distribution of books, scientists do not have a complete picture as to the literary scene in antiquity as thousands of books have been lost through time.

Paper

Papermaking has traditionally been traced to China about AD 105, when Cai Lun, an official attached to the Imperial court during the Han Dynasty (202 BC-220 AD), created a sheet of paper using mulberry and other bast fibres along with fishnets, old rags, and hempwaste.

While paper used for wrapping and padding was used in China since the 2nd century BC, paper used as a writing medium only became widespread by the 3rd century. By the 6th century in China, sheets of paper were beginning to be used for toilet paper as well. During the Tang Dynasty (618–907 AD) paper was folded and sewn into square bags to preserve the flavor of tea. The Song Dynasty (960–1279) that followed was the first government to issue paper currency.

An important development was the mechanization of paper manufacture by medieval papermakers. The introduction of water-powered paper mills, the first certain evidence of which dates to the 11th century in Córdoba, Spain, allowed for a massive expansion of production and replaced the laborious handcraft characteristic of both Chinese and Muslim papermaking. Papermaking centres began to multiply in the late 13th century in Italy, reducing the price of paper to one sixth of parchment and then falling further.

Middle Ages By the end of antiquity, between the 2nd and 4th centuries, the codex had replaced the scroll. The book was no longer a continuous roll, but a collection of sheets attached at the back. It became possible to access a precise point in the text directly. The codex is equally easy to rest on a table, which permits the reader to take notes while he or she is reading. The codex form improved with the separation of words, capital letters, and punctuation, which permitted silent reading. Tables of contents and indices facilitated direct access to information. This form was so effective that it is still the standard book form, over 1500 years after its appearance.

Paper would progressively replace parchment. Cheaper to produce, it allowed a greater diffusion of books.

Books in monasteries

A number of Christian books were destroyed at the order of Diocletian in 304 AD. During the turbulent periods of the invasions, it was the monasteries that conserved religious texts and

certain works of Antiquity for the West. But there would also be important copying centers in Byzantium.

The role of monasteries in the conservation of books is not without some ambiguity:

- Reading was an important activity in the lives of monks, which can be divided into prayer, intellectual work, and manual labor (in the Benedictine order, for example). It was therefore necessary to make copies of certain works. Accordingly, there existed scriptoria (the plural of scriptorium) in many monasteries, where monks copied and decorated manuscripts that had been preserved.
- However, the conservation of books was not exclusively in order to preserve ancient culture; it was especially relevant to understanding religious texts with the aid of ancient knowledge. Some works were never recopied, having been judged too dangerous for the monks. Moreover, in need of blank media, the monks scraped off manuscripts, thereby destroying ancient works. The transmission of knowledge was centered primarily on sacred texts.

Copying and conserving books

Despite this ambiguity, monasteries in the West and the Eastern Empire permitted the conservation of a certain number of secular texts, and several libraries were created: for example, Cassiodorus ('Vivarum' in Calabro, around 550), or Constantine I in Constantinople. There were several libraries, but the survival of books often depended on political battles and ideologies, which sometimes entailed massive destruction of books or difficulties in production (for example, the distribution of books during the Iconoclasm between 730 and 842). A long list of very old and surviving libraries that now form part of the Vatican Archives can be found in the Catholic Encyclopedia.

The scriptorium

The scriptorium was the workroom of monk copyists; here, books were copied, decorated, rebound, and conserved. The armarius directed the work and played the role of librarian.

The role of the copyist was multifaceted: for example, thanks to their work, texts circulated from one monastery to another. Copies also allowed monks to learn texts and to perfect their religious education. The relationship with the book thus defined itself according to an intellectual

relationship with God. But if these copies were sometimes made for the monks themselves, there were also copies made on demand.

The task of copying itself had several phases: the preparation of the manuscript in the form of notebooks once the work was complete, the presentation of pages, the copying itself, revision, correction of errors, decoration, and binding. The book therefore required a variety of competencies, which often made a manuscript a collective effort.

Transformation from the literary edition in the 12th century

The revival of cities in Europe would change the conditions of book production and extend its influence, and the monastic period of the book would come to an end. This revival accompanied the intellectual renaissance of the period. The Manuscript culture outside of the monastery developed in these university-cities in Europe in this time. It is around the first universities that new structures of production developed: reference manuscripts were used by students and professors for teaching theology and liberal arts. The development of commerce and of the bourgeoisie brought with it a demand for specialized and general texts (law, history, novels, etc.). It is in this period that writing in the common vernacular developed (courtly poetry, novels, etc.). Commercial scriptoria became common, and the profession of book seller came into being, sometimes dealing internationally.

There is also the creation of royal libraries as in the case of Saint Louis and Charles V. Books were also collected in private libraries, which became more common in the 14th and 15th centuries.

The use of paper diffused through Europe in the 14th century. This material, less expensive than parchment, came from China via the Arabs in Spain in the 11th and 12th centuries. It was used in particular for ordinary copies, while parchment was used for luxury editions.

Printing press

The invention of the printing press by Johannes Gutenberg around 1440 marks the entry of the book into the industrial age. The Western book was no longer a single object, written or reproduced by request. The publication of a book became an enterprise, requiring capital for its realization and a market for its distribution. The cost of each individual book (in a large edition)

was lowered enormously, which in turn increased the distribution of books. The book in codex form and printed on paper, as we know it today, dates from the 15th century. Books printed before January 1, 1501, are called incunables. The spreading of book printing all over Europe occurred relatively quickly, but most books were still printed in Latin. The spreading of the concept of printing books in the vernacular was a somewhat slower process.

Chapter-5

Philosophy and Literature

Philosophy and literature is the literary treatment of philosophers and philosophical themes, and the philosophical treatment of issues raised by literature.

The philosophy of literature

Strictly speaking, the philosophy of literature is a branch of aesthetics, the branch of philosophy that deals with the question, "what is art"? Much of aesthetic philosophy has traditionally focused on the plastic arts or music, however, at the expense of the verbal arts. In fact, much traditional discussion of aesthetic philosophy seeks to establish criteria of artistic quality that are indifferent to the subject matter being depicted. Since all literary works, almost by definition, contain notional content, aesthetic theories that rely on purely formal qualities tend to overlook literature.

The very existence of narrative raises philosophical issues. In narrative, a creator can embody, and readers be led to imagine, fictional characters, and even fantastic creatures or technologies. The ability of the human mind to imagine, and even to experience empathy with, these fictional characters is itself revealing about the nature of the human mind. Some fiction can be thought of as a sort of thought experiment in ethics: it describes fictional characters, their motives, their actions, and the consequences of their actions. It is in this light that some philosophers have chosen various narrative forms to teach their philosophy (see below).

Literature and language

Plato, for instance, believed that literary culture and even the lyrics of popular music had a strong impact on the ethical outlook of its consumers. In *The Republic*, Plato displays a strong hostility to the contents of the literary culture of his period, and proposes a strong censorship of popular literature in his utopia.

More recently, however, philosophers of various stripes have taken different and less hostile approaches to literature. Since the work of the British Empiricists and Immanuel Kant in the late eighteenth century, Western philosophy has been preoccupied with a fundamental question of epistemology: the question of the relationship between ideas in the human mind and the world

existing outside the mind, if in fact such a world exists. In more recent years, these epistemological issues have turned instead to an extended discussion of words and meaning: can language in fact bridge the barrier between minds? This cluster of issues concerning the meaning of language and of "writings" sometimes goes by the name of the linguistic turn.

As such, techniques and tools developed for literary criticism and literary theory rose to greater prominence in Western philosophy of the late twentieth century. Philosophers of various stripes paid more attention to literature than their predecessors did. Some sought to examine the question of whether it was in fact truly possible to communicate using words, whether it was possible for an author's intended meaning to be communicated to a reader. Others sought to use literary works as examples of contemporary culture, and sought to reveal unconscious attitudes they felt present in these works for the purpose of social criticism.

The truth of fiction

Literary works also pose issues concerning truth and the philosophy of language. In educated opinion, at least, it is commonly reputed as true that Sherlock Holmes lived in London. (see David Lewis 'Truth in Fiction', *American Philosophical Quarterly*, Vol. 15. No. 1, January 1978) It is also considered true that Samuel Pepys lived in London. Yet Sherlock Holmes never lived anywhere at all; he is a fictional character. Samuel Pepys, contrarily, is judged to have been a real person. Contemporary interest in Holmes and in Pepys share strong similarities; the only reason why anyone knows either of their names is because of an abiding interest in reading about their alleged deeds and words. These two statements would appear to belong to two different orders of truth. Further problems arise concerning the truth value of statements about fictional worlds and characters that can be implied but are nowhere explicitly stated by the sources for our knowledge about them, such as Sherlock Holmes had only one head or Sherlock Holmes never travelled to the moon.

The literature of philosophy

A number of poets have written poems on philosophical themes, and some important philosophers have expressed their philosophy in verse. The cosmogony of Hesiod and the *De Rerum Natura* of Lucretius are important philosophical poems. The genre of epic poetry was also used to teach philosophy. Vyasa narrated the ancient Indian epic Mahabharata in order to

teach Indian philosophy and Hindu philosophy. Homer also presented some philosophical teachings in his Odyssey.

Many of the Eastern philosophers worked out their thought in poetical fashion. Some of the important names include:

- Vyasa
- Jalal ad-Din Muhammad Rumi
- Omar Khayyám
- Nizami Ganjavi
- Sheikh Saadi
- Hafiz Shirazi
- Muhammad Iqbal
- Matsuo Bashō
- Farad ud-Din Attar

Notable Western philosophical poets include:

- St. John of the Cross
- T. S. Eliot
- Hildegard von Bingen
- Homer
- James Wright
- Marianne Moore
- Pablo Neruda
- William Carlos Williams
- Mary Oliver
- Leslie Marmon Silko
- Robert Creeley
- Fernando Pessoa
- Søren Kierkegaard
- Friedrich Nietzsche

Philosophical fiction

Some philosophers have undertaken to write philosophy in the form of fiction, including novels and short stories (see separate article on philosophical fiction). This appears early on in the literature of philosophy, where philosophers such as Plato wrote dialogues in which fictional or fictionalized characters discuss philosophical subjects; Socrates frequently appears as a protagonist in Plato's dialogues, and the dialogues are one of the prime sources of knowledge about Socrates' teaching, though at this remove it is sometimes hard to distinguish Socrates' actual positions from Plato's own. Numerous early Christian writers, including Augustine, Boethius, and Peter Abelard produced dialogues; several early modern philosophers, such as George Berkeley and David Hume, wrote occasionally in this genre.

Other philosophers have resorted to narrative to get their teachings across. The classical 12th century Islamic philosopher, Abubacer (Ibn Tufail), wrote a fictional Arabic narrative *Philosophus Autodidactus* as a response to al-Ghazali's *The Incoherence of the Philosophers*, and then the 13th century Islamic theologian-philosopher Ibn al-Nafis also wrote a fictional narrative *Theologus Autodidactus* as a response to Abubacer's *Philosophus Autodidactus*. The German philosopher Friedrich Nietzsche often articulated his ideas in literary modes, most notably in *Thus Spoke Zarathustra*, a re-imagined account of the teachings of Zoroaster. Marquis de Sade and Ayn Rand wrote novels in which characters served as mouthpieces for philosophical positions, and act in accordance with them in the plot. George Santayana was also a philosopher who wrote novels and poetry; the relationship between Santayana's characters and his beliefs is more complex. The existentialists include among their numbers important French authors who used fiction to convey their philosophical views; these include Jean-Paul Sartre's novel *Nausea* and play *No Exit*, and Albert Camus's *The Stranger*. Maurice Blanchot's entire fictional production, whose titles include *The Step Not Beyond*, *The madness of the Day*, and *The Writing of Disaster*, among others, constitutes an indispensable corpus for the treatment of the relationship between philosophy and literature. So does Jacques Derrida's *The Post Card: From Socrates to Freud and Beyond*.

A number of philosophers have had important influence on literature. Arthur Schopenhauer, largely as a result of his system of aesthetics, is perhaps the most influential recent philosopher in the history of literature; Thomas Hardy's later novels frequently allude to Schopenhauerian

themes, particularly in *Jude the Obscure*. Schopenhauer also had an important influence on Joseph Conrad. Schopenhauer also had a less specific but more widely diffused influence on the Symbolist movement in European literature. Lionel Johnson also refers to Schopenhauer's aesthetics in his essay *The Cultured Faun*. Jacques Derrida's entire oeuvre has been hugely influential for so-called continental philosophy and the understanding of the role of literature in modernity.

Other works of fiction considered to have philosophical content include:

- Abubacer, *Philosophus Autodidactus*
- Joseph Conrad, *Heart of Darkness*
- Fyodor Dostoevsky, *Crime and Punishment*
- Jostein Gaarder, *Sophie's World*
- James Joyce, *Ulysses*
- Franz Kafka, *The Metamorphosis*
- Milan Kundera, *The Unbearable Lightness of Being*
- Ibn al-Nafis, *Theologus Autodidactus*
- Thomas Mann, *The Magic Mountain*
- Iris Murdoch, *The Sea, the Sea*
- Robert M. Pirsig, *Zen and the Art of Motorcycle Maintenance*
- Marcel Proust, *In Search of Lost Time*
- Tom Robbins, *Even Cowgirls Get the Blues*
- William Shakespeare, *Hamlet*
- Leo Tolstoy, *The Death of Ivan Ilyich*
- Sergio Troncoso, *The Nature of Truth*

Philosophical writing as literature

A number of philosophers are still read for the literary merits of their works apart from their philosophical content. The philosophy in the *Meditations* of the Roman emperor Marcus Aurelius is unoriginal Stoicism, but the *Meditations* are still read for their literary merit and for the insight they give into the workings of the emperor's mind.

Arthur Schopenhauer's philosophy is noted for the quality and readability of its prose, as are some of the works of the British Empiricists, such as Locke and Hume. Søren Kierkegaard's style is frequently regarded as poetic artistry as well as philosophical, especially in *Fear and Trembling* and *Diary of a Seducer*. Friedrich Nietzsche's works such as *Thus Spoke Zarathustra* frequently resemble prose poetry and contain imagery and allusion instead of argument.

Philosophers in literature

Socrates appears in a highly fictionalized guise, as a comic figure and the object of mockery, in *The Clouds* by Aristophanes. In the play, Socrates appears hanging from a basket, where he delivers oracles such as:

I'd never come up with a single thing
about celestial phenomena,
if I did not suspend my mind up high,
to mix my subtle thoughts with what's like them—
the air. If I turned my mind to lofty things,
but stayed there on the ground, I'd never make
the least discovery. For the earth, you see,
draws moist thoughts down by force into itself—
the same process takes place with water cress.

Jorge Luis Borges is perhaps the twentieth century's preeminent author of philosophical fiction. He wrote a short story in which the philosopher Averroes is the chief protagonist, *Averroes's Search*. Many plot points in his stories accurately paraphrase and epitomize the thought of major philosophers, including George Berkeley, Arthur Schopenhauer, and Bertrand Russell; he also attributes various opinions to figures including George Dalgarno.

A key plot point in Umberto Eco's novel *The Name of the Rose* turns on the discovery of a mysterious book that turns out to contain a lost manuscript by Aristotle. Eco's later novel *Foucault's Pendulum* became the forerunner of a run of thrillers or detective fiction that toss around learned allusions and the names of historical thinkers; more recent

examples include Dan Brown's *The Da Vinci Code* and *The Rule of Four* by Ian Caldwell and Dustin Thomason.

Also, Philip K. Dick, who has often been compared to Borges, raises a significant number of philosophical issues in his novels, everything from the problem of solipsism to many questions of perception and reality.

Fictional philosophers

Jorge Luis Borges introduces many philosophical themes, and a number of fictional philosophers, in his short stories. A fictional philosophical movement is a part of the premise of his story *Tlön, Uqbar, Orbis Tertius*, and the unnamed narrator of his story *The Library of Babel* could also be called a fictional philosopher. A fictional theologian is the subject of his story *Three Versions of Judas*.

Fictional philosophers occasionally occur throughout the works of Robert A. Heinlein and Ray Bradbury. Heinlein's *Stranger in a Strange Land* contains long passages that could be considered as successors to the fictionalized philosophical dialogues of the ancient world, set within the plot.

Chapter-6

Untranslatability

Untranslatability is a property of a text, or of any utterance, in one language, for which no equivalent text or utterance can be found in another language when translated.

Terms are, however, neither exclusively translatable nor exclusively untranslatable; rather, the degree of difficulty of translation depends on their nature, as well as on the translator's knowledge of the languages in question.

Quite often, a text or utterance that is considered to be "untranslatable" is actually a lacuna, or lexical gap. That is, there is no one-to-one equivalence between the word, expression or turn of phrase in the source language and another word, expression or turn of phrase in the target language. A translator can, however, resort to a number of translation procedures to compensate for this.

Translation procedures

N.B.: The majority of examples and illustrations given below will involve translating to or from the English language.

The translation procedures that are available in cases of lacunae, or lexical gaps, include the following:

Adaptation

An adaptation, also known as a free translation, is a procedure whereby the translator replaces a term with cultural connotations, where those connotations are restricted to readers of the original language text, with a term with corresponding cultural connotations that would be familiar to readers of the translated text.

For example, in the Belgian comic book *The Adventures of Tintin*, Tintin's trusty canine sidekick Milou is translated as Snowy in English, Bobbie in Dutch, Kuttus in Bengali, and Struppi in German; likewise the detectives Dupont and Dupond become Thomson and Thompson in English, Jansen and Janssen in Dutch, Jonson and Ronson in Bengali, Schultze and Schulze in

German, Hernández and Fernández in Spanish, and (Dùběn and Dùpéng) in Chinese, Dyupon and Dyuponn in Russian and Skafti and Skapti in Icelandic.

Adaptation is often used when translating poetry, works of theatre, and advertising.

Borrowing

Borrowing is a translation procedure whereby the translator uses a word or expression from the source text in the target text unmodified.

In English text, borrowings not sufficiently anglicised are normally in italics.

Calque

Calque entails taking an expression, breaking it down to individual elements and translating each element into the target language word for word. For example, the German word "Alleinvertretungsanspruch" can be calqued to "single-representation-claim", but a proper translation would result in "Exclusive Mandate". Word-by-word translations usually have comic value, but can be a means to save as much of the original style as possible, especially when the source text is ambiguous or undecipherable to the translator.

Compensation

Compensation is a translation procedure whereby the translator solves the problem of aspects of the source text that cannot take the same form in the target language by replacing these aspects with other elements or forms in the source text.

For example, many languages have two forms of the second person pronoun, namely an informal / singular form and a formal / plural form. This is known as T-V distinction, found in French (tu vs. vous), Spanish (tú/vos/usted vs. vosotros/ustedes), Russian (ты vs. вы), Dutch (jij vs. u), Bengali (*tumi* and *tui*, vs. *aapni*), German (du / ihr vs. Sie) and Italian (tu / voi vs. Lei), for example, but not contemporary English. Hence, to translate a text from one of these languages to English, the translator may have to compensate by using a first name or nickname, or by using syntactic phrasing that is viewed as informal in English (I'm, you're, gonna, dontcha, etc.), or by using English words of the formal and informal registers, to preserve the level of formality (you sir, Mister). Similarly, to overcome the lack of distinctive singular and plural forms, the translator may add a word, as in the New English Bible's John 1.51 "I tell you all".

Paraphrase

Paraphrase, sometimes called periphrasis, is a translation procedure whereby the translator replaces a word in the source text by a group of words or an expression in the target text. For example, the Portuguese word *saudade* is often translated into English as "the feeling of missing a person who is gone". Yet another example, similar to the Portuguese "*saudade*", is "*dor*" in Romanian, translated into English as "missing someone or something that's gone and/or not available at the time".

An example of untranslatability is seen in the Dutch language through the word *gezelligheid*, which does not have an English equivalent, though the German equivalent *Gemütlichkeit* is sometimes used. Literally, it means a cozy, friendly, or nice atmosphere, but can also connote time spent with loved ones, the fact of seeing a friend after a long absence, the friendliness or chattiness of a specific person, or a general sense of togetherness. Such gaps can lead to word borrowing, as with *pajamas* or *Zeitgeist*.

Translator's note

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. This is pretty much required because "Translation is a challenging activity and there are few difficulties that emerge throughout the translation process since every language portrays the world in diverse way and has its own grammar structure, grammar rules and syntax variance. For example, Greek has separate words for 'light blue' and 'dark blue', while other languages, such as Welsh and Japanese, have words that can denote 'blue' or 'green', or something in between." ^[1]

Examples

Register

Although Thai has words that can be used as equivalent to English "I", "you", or "he/she/it", they are relatively formal terms (or markedly informal). In most cases, Thai people use words which express the relation between speaker and listener according to their respective roles. For instance, for a mother to say to her child "I'll tell you a story", she would say "แม่จะเล่านิทานให้ลูกฟัง" (*mae ja lao nitaan hai luuk fang*), or "Mother will tell child a story".

Similarly, older and younger friends will often use sibling terminology, so that an older friend telling a younger friend "You're my friend" would be "น้องเป็นเพื่อนพี่" (nawng pen peuan pii), would translate directly as "Younger sibling is older sibling's friend". To be translated into English correctly, it is proper to use "I" and "you" for these example statements, but normal Thai perceptions of relation are lost in the process. Similar phenomena can also be observed in Indonesian. One may use the formal form of pronouns, which are generally distinct from the informal/familiar forms, however the use of these pronouns does not evoke sufficient friendliness or intimacy, especially in spoken language. Instead of saying "Anda mau pesan apa?", a waiter/waitress will most likely say "Bapak/Ibu mau pesan apa?" (lit. Sir/Madam wants to order what?). Both expressions are equally polite; however, the latter is more sympathetic and friendly. When conversing with family and relatives, most Indonesians also prefer using kinship terminology (father, mother, brother, sister, etc.) when addressing elder family members. When addressing younger family members, informal pronouns are more prevalent.

Grammar

Possession

In the case of translating the English word have to Arabic, Bengali, Finnish, Hebrew, Hindi, Irish, Japanese, Korean, Russian, Turkish, Urdu, or Welsh, some difficulty may be found. There is no specific verb with this meaning in these languages. Instead, for "I have X" these languages use a combination of words that mean X is to me; or (in Finnish) at me is X; (in Turkish) my X exists; or (in Hebrew) there(-is) (to-)me(or mine) X. In the case of Irish, this phrasing has passed over into Hiberno-English.

In Hungarian, there is a word corresponding to "have": *bír* — but its use is quite scarce today usually turning up in very formal and legal texts. It also sounds outdated, since it was used to translate the Latin *habeo* and the German *haben* possessive verbs when these languages had official status in Hungary. The general grammatical construction used is "there is a(n) X of mine". For example, the English sentence "I have a car." translates to Hungarian as "Van egy autóm." which would translate back to English word by word as "There is a car of mine."

A similar construction occurs in Russian, where "I have" translates literally into at (or by) me there is. Russian does have a word that means "to have": *иметь* (*imet'*) — but it is very rarely used by Russian speakers in the same way English speakers use the word *have*; in fact, in some

cases, it may be misinterpreted as vulgar slang for the subject rudely using the object for sexual gratification; for example, in an inept translation of "Do you have a wife?"

In Japanese, the English word "to have" is most often translated into the verbs *iru* and *aru* or The former verb is used to indicate the presence of a person, animal, or other living creature (excluding plant life) while the latter verb is closer to the English "to have" and is used for inanimate objects. To indicate the English "have" in the sense of possession, the Japanese language uses the verb *motsu*, which literally means "to carry."

Verb forms

English lacks some grammatical categories.

There is no simple way in English to contrast Finnish *kirjoittaa* or Polish *pisać* (continuing, corresponding to English to write) and *kirjoitella* or *pisywać* (a regular frequentative, "to occasionally write short passages at a time", or "to jot down now and then"). Also, *hypätä* and *skoczyć* (to jump once) and *hyppiä* and *skakać* (to continuously jump; to be jumping from point A to B) are another example.

Irish allows the prohibitive mood to be used in the passive voice. The effect is used to prohibit something while expressing society's disapproval for that action at the same time. For example, contrast *Ná caithigí tobac* (meaning "Don't smoke" when said to multiple people), which uses the second person plural in the imperative meaning "Do not smoke", with *Ná caitear tobac*, which is best translated as "Smoking just isn't done here", uses the autonomous imperative meaning "One does not smoke".

As in Latin, Italian has two distinct declined past tenses, where *io fui* (*passato remoto*) and *io sono stato* (*passato prossimo*) both mean I was, the former indicating a concluded action in the (remote) past, and the latter an action that holds some connection to the present. The "passato remoto" is often used for narrative history (for example, novels). Nowadays, this difference is partly geographic. In the north of Italy the "passato remoto" is rarely used in spoken language, whereas in the south it often takes the place of the "passato prossimo".

Likewise, English lacks a productive grammatical means to show indirection but must instead rely on periphrasis, that is the use of multiple words to explain an idea. Finnish grammar, on the contrary, allows the regular production of a series of verbal derivatives, each of which involves a

greater degree of indirection. For example, on the basis of the verb *vetää* (to pull), it is possible to produce:

- *vetää* (pull),
- *vedättää* (cause something/someone to pull/to wind-up (lie)),
- *vedätyttää* (cause something/someone to cause something/someone to pull),
- *vedätetyttää* (cause something/someone to cause something/someone to cause something/someone to pull).

Finnish	English	Translation/Paraphrase of boldface verb
Hevonen vetää.	A horse pulls.	pulls
Ajomiesvedättää.	A driver commands the horse to pull.	causes something to pull
Urakoitsijavedätyttää.	A subcontractor directs the driver to command the horse to pull.	causes someone to cause something to pull
Yhtiövedätetyttää.	The corporation assigns the subcontractor to have the driver command the horse to pull.	causes someone to cause someone to cause something to pull

Hindi has a similar concept of indirection. 'Karna' means 'to do'; 'karaana' means 'to make someone do'; 'karwaana' means 'to get someone to make yet another person do'

Most Turkic languages (Turkish, Azeri, Kazakh, etc.) contain the grammatical verb suffix "miş" (or "mis" in other dialects), which indicates that the speaker did not witness the act personally but surmises or has discovered that the act has occurred or was told of it by another. Examples: "Gitmiş!" (Turkish) which can be expressed in English as "it is reported that he/she has gone" or, most concisely, as "I guess he has gone". This grammatical form is also usually used when telling jokes and narrating stories. As well, nearly every Quechua sentence is marked by an evidential clitic, indicating the source of the speaker's knowledge (and how certain s/he is about the statement). The enclitic =mi expresses personal knowledge (Tayta Wayllaqawaqa

chufirmi, "Mr. Huayllacahua is a driver - I know it for a fact"); =si expresses hearsay knowledge (Tayta Wayllaqawaqa chufirsi, "Mr. Huayllacahua is a driver, or so I've heard"); =chá expresses high probability (Tayta Wayllaqawaqa chufirchá, "Mr. Huayllacahua is a driver, most likely"). Colloquially, the latter is also used when the speaker has dreamed the event told in the sentence or experienced it under alcohol intoxication.

Languages that are extremely different from each other, like English and Chinese, need their translations to be more like adaptations. Chinese has no tenses per se, only three aspects. The English verb to be does not have a direct equivalent in Chinese. In an English sentence where to be leads to an adjective ("It is blue"), there is no to be in Chinese. (There are no adjectives in Chinese, instead there are stative verbs that don't need an extra verb.) If it states a location, the verb "zài" (在) is used, as in "We are in the house". In some other cases (usually when stating a judgement), the judgment verb "shì" (是) is used, as in "I am the leader." And in most other cases, such structure ("to be") is simply not used, but some more natural structure in Chinese is used instead. Any sentence that requires a play on those different meanings will not work the in the same way in Chinese. In fact, very simple concepts in English can sometimes be difficult to translate, for example, there is no single direct translation for the word "yes" in Chinese, as in Chinese the affirmative is said by repeating the verb in the question. ("Do you have it?" "(I) have".)

Vocabulary

German and Dutch have a wealth of modal particles that are particularly difficult to translate as they convey sense or tone rather than strictly grammatical information. The most infamous example perhaps is doch (Dutch: toch), which roughly means "Don't you realize that . . . ?" or "In fact it is so, though someone is denying it." What makes translating such words difficult is their different meanings depending on intonation or the context.

A common use of the word doch can be found in the German sentence Der Krieg war doch noch nicht verloren, which translates to The war wasn't lost yet, after all or The war was still not lost.

Several other grammatical constructs in English may be employed to translate these words for each of their occurrences. The same Der Krieg war doch noch nicht verloren with slightly

changed pronunciation can also mean excuse in defense to a question: . . . but the war was not lost yet (. . . so we fought on).

A use which relies heavily on intonation and context could produce yet another meaning: "So the war was really not over yet (as you have been trying to convince me all along)."

Another change of intonation makes the sentence a question. Der Krieg war doch noch nicht verloren? would translate into "(You mean) the war was not yet lost (back then)?"

Another well-known example comes from the Portuguese or Spanish verbs *ser* and *estar*, both translatable as to be (see Romance copula). However, *ser* is used only with essence or nature, while *estar* is used with states or conditions. Sometimes this information is not very relevant for the meaning of the whole sentence and the translator will ignore it, whereas at other times it can be retrieved from the context.

When none of these apply, the translator will usually use a paraphrase or simply add words that can convey that meaning. The following example comes from Portuguese:

"Não estou bonito, eu sou bonito."

Literal translation: "I am not (apparently) handsome; I am (essentially) handsome."

Adding words: "I am not handsome today; I am always handsome."

Paraphrase: "I don't look handsome; I am handsome."

Some South Slavic words that have no English counterparts are *doček*, a gathering organized at someone's arrival (the closest translation would be greeting or welcome; however, a 'doček' does not necessarily have to be positive); and *limar*, a sheet metal worker.

Another instance is the Russian word *пошлость* /posh-lost'/. This noun roughly means a mixture of banality, commonality, and vulgarity. Vladimir Nabokov mentions it as one of the hardest Russian words to translate precisely into English.

Family

For various reasons, such as differences in linguistic features or culture, it is often difficult to translate terms for family members.

Many Bengali kinship words consider both gender and age. For example, Father's elder brothers are called Jethu (জ্যাঠা) while younger brothers are called Kaku (কাকু). Their wives are called Jethi-ma (জ্যাঠি-মা) and Kaki-ma (কাকি-মা), respectively. Father's sister is called Pisi (পিসি), mother's sister is Maasi (মাসি). Mother's brother is called Mama (মামা) and his wife, Mami (মামি). English would just use Uncle and Aunt. An elder brother is Dada (দাদা), elder sister is Didi (দিদি), while the younger brother is Bhai (ভাই) and younger sister, Bon (বোন). Similar is the case with many Indian languages like Hindi, Gujarati and many others.

It is usually also difficult to translate simple English kinship words accurately into Chinese, for Chinese distinguishes great amounts of kinship terms, depending on the person's actual position in family kinship.

Most Thai words expressing kinship have no direct translations and require additional words. There are no Thai equivalents for most daily English kinship terms, as English terms leave out much information that is natural to Thai.

As an example, Thai does not distinguish between siblings by gender, but by age. Siblings older than yourself are พี่ (Pii), and those younger are น้อง (Nawng). Almost similar distinctions apply to aunts and uncles, based on whether they are older or younger than the sibling parent, and also whether they are maternal or paternal uncles. Thai disregards gender when aunts or uncles are younger than his/her parents. But when aunts and uncles are older siblings of his/her parents, gender comes to differentiate them but whether they are from maternal or paternal side is no longer important. For instance, น้า (Naa) means "mother's younger brother/sister". อา (Aah) means "father's younger brother/sister". But ลุง (Loong) means "father's or mother's older brother" and ป้า (Paa) means "father's or mother's older sister". As for nieces, nephews, and grandchildren, Thai only have one genderless word, หลาน (Laan) to describe all of them.

Siblings

In Arabic, "brother" is often translated into أخ (Akh). However, whilst this word may describe a brother who shares either one or both parents, there is a separate word - شقيق (Shaqqeq) - to describe a brother with whom one shares both parents.

In Chinese, Japanese, Korean, Thai, Lao, Tagalog, Turkish, most north Indian languages, Sinhala, Tamil, Telugu and Hungarian there are separate words for "older brother" and "younger brother" and, likewise, "older sister" and "younger sister". The simple words "brother" and "sister" are rarely used to describe a person, and most commonly appear in the plural. (In Hungarian, however, the terms "fiútestvér" and "lánytestvér", meaning "male sibling" and "female sibling" respectively, exist but are not commonly used.)

Grandparents

Swedish, Norwegian and Danish have the terms farmor and farfar for paternal grandparents, and mormor and morfar for maternal grandparents. The English terms great-grandfather and great-grandmother also have different terms in Swedish, depending on lineage. This distinction between paternal and maternal grandparents is also used in Chinese, Thai as well as Hindi, Gujarati, Bengali and other Indo-Aryan languages.

Norwegian also has the terms sønnesønn, dattersønn, datterdatter and sønnedatter, meaning respectively "son of my son", "son of my daughter", "daughter of my daughter", and "daughter of my son". Similar words exist in Swedish, Danish and Icelandic. In both cases, there exist terms synonymous with the English grand-prefixed ones which are used when exact relation is not an issue. This distinction is also used in Chinese, whereas Chinese almost always states the relationship clearly.

Aunts and uncles

In Danish, Hindi, Gujarati, German, Tamil, Kannada, Punjabi, Bengali, Persian, Turkish, Chinese and South Slavic languages there are different words for the person indicated by "mother's brother", "father's brother" and "parent's sister's husband", all of which would be uncle in English. An exactly analogous situation exists for aunt. In Thai this concept is taken a step further in that there are different words for the person indicated by "mother's elder brother" and "mother's younger brother", as well as "father's elder brother" and "father's younger brother".

The Polish language distinguishes "paternal uncle" ("stryj") and "maternal uncle" ("wuj").

Swedish (and Danish) has words tante for "auntie" or lady in general, moster for maternal aunt, and faster for paternal aunt, but the last two are contractions of mors syster and fars syster ("mother's sister" and "father's sister", respectively). The same construction is used for uncles (rendering morbror and farbror). In Danish, and occasionally in Swedish, the word onkel corresponds to the Danish word tante.

The distinction between maternal and paternal uncles has caused several mistranslations; for example, in Walt Disney's DuckTales, Huey, Dewey, and Louie's Uncle Scrooge was translated Roope-setä in Finnish (Paternal Uncle Robert) before it was known Scrooge was Donald's maternal uncle. The proper translation would have been Roope-eno (Maternal Uncle Robert). This is also the case for Donald Duck, who is called Aku-setä in Finnish and not Aku-eno, despite being the brother of Huey, Dewey and Louie's mother.

Arabic contains separate words for "mother's brother" لخال (Khāl) and "father's brother" عم ('Amm). The closest translation into English is "uncle", which gives no indication as to lineage, whether maternal or paternal. Similarly, in Arabic, there are specific words for the father's sister and the mother's sister, خالخال (Khala(h)) and عمعم ('Amm(h)), respectively (in both cases being the feminine forms of the masculine nouns, by addition of fatḥa-tā marbūṭa). Bengali has separate words for such relations, too.

Albanian distinguishes maternal and paternal aunts and uncles; paternal uncle and aunt being "xhaxha" and "hallë" respectively, while maternal uncle and aunt being "dajo" and "teze" respectively.

IsiZulu, spoken in South Africa by the Zulu people, distinguishes between maternal and paternal uncles and aunts. Paternal uncles (father's brothers) are designated as 'fathers' where 'baba omkhulu' (meaning 'great father') designates brothers older than the father, and 'baba omncane' meaning 'small father' designates brothers younger than the father. The archaic 'babekazi' meaning 'female father' or the modern 'Anti' borrowed from the English 'Aunt' is used for the father's sisters. Likewise, the mother's sisters are also 'mothers' with the mother's older sisters designated as 'mama omkhulu' (meaning 'great mother') and the mother's younger sisters designated as 'mama omncane' (meaning 'small mother'). The mother's brother is called 'malume'- which is the translation of the usual English uncle and is the one used conventionally

as in English- to apply to older family friends, respected older males or male peers of the parents. In Zulu culture, a child of the father's brothers or the mother's sisters is 'brother' (or 'mfowethu') or 'sister' (or 'dadewethu') since their parent is a 'father' or 'mother'. 'Mzala' (cousin) is applied to children of one's mother's brother or father's sister.

Nephews, nieces, and cousins

Whereas English has different words for the child of one's sibling based on its gender (nephew for the son of one's sibling, niece for the daughter), the word cousin applies to both genders of children belonging to one's aunt or uncle. Many languages approach these concepts very differently.

The Polish language distinguishes a male cousin who is the son of an uncle ("brat stryjeczny") and a male cousin who is the son of an aunt ("brat cioteczny"); and a female cousin who is the daughter of an uncle ("siostra stryjeczna") and a female cousin who is the daughter of an aunt ("siostra cioteczna"). Polish distinguishes four kinds of nephew and niece: the son of a brother ("bratanek"), the daughter of a brother ("bratanica"), the son of a sister ("siostrzeniec"), and the daughter of a sister ("siostrzenica").

Though Italian distinguishes between male (cugino) and female (cugina) cousins where English does not, it uses nipote (nephew/niece) for both genders, though a masculine/feminine article preceding this can make the distinction. Moreover, this word can also mean grandchild, adding to its ambiguity.

Albanian as well has two genders for cousins, male ("kushëri") and female ("kushërirë"). It also distinguishes between nephew ("nip") and niece ("mbesë"), but both those words can also mean "grandson" and "granddaughter" respectively.

The Macedonian language also distinguishes between male (братучед (bratuched)) and female (братучетка (bratuchetka)) cousins, the son or daughter (respectively) to an aunt or uncle. The Bulgarian language is similar in this respect, and contains an extensive list of words for referring to family members and relatives, including relations by marriage and acquaintance.

Spanish and Portuguese distinguish in both cases: the son of a sibling is sobrino/sobrinho, whereas a daughter is sobrina/sobrinha, equally a male cousin is primo, while a female cousin is prima. However, when used in the plural, and both genders are involved, only the masculine

form is used. If a speaker says that he went out with his cousins (primos) last night, it could refer to a group of all men, or of men and women. All women would use the female form. This is a general rule in that the plural male form is used in any group of people that may be of mixed gender, not just cousins.

Norwegian and Danish also distinguish both cases: the son of a sibling is nevø, whereas a daughter is niece, equally a male cousin isfætter, while a female cousin is kusine. Collectively the term søskendebarn is used for both. Swedish does not make these distinctions, although it keeps the term syskonbarn - and adds brorsbarn or systerbarn depending on the gender of the sibling whose children it is.

Dutch, on the other hand, distinguishes gender: neef (male) and nicht (female), but it does not have different terms for nephew andcousin, except the unusual oomzegger and oomzegster. That is, both a son of a sibling and a son of an uncle are generally calledneef.

Persian, Hebrew and Arabic contain no word for "cousin" at all; one must say "uncle's son" or an equivalent.

Relations by marriage

There is no standard English word for the Italian "consuoceri", Yiddish "makhatunim" or the Spanish "consuegros": a gender-neutral collective plural like "co-in-laws". If Harry marries Sally, then in Yiddish, Harry's father is the "mekhutn" of Sally's father; each mother is the "makheteyneste" of the other. In Romanian, they are "cuscri". In Bengali, both fathers are Beayi and mothers, Beyan.

Spanish contrasts "brother" with "brother-in-law" ("hermano", "cuñado"); "son" with "son-in-law" ("hijo", "yerno"), and similarly for female relatives like "sister-in-law" ("cuñada"); "daughter-in-law" ("nuera"). Bengali has Dada/Bhai for brother and Jamai-Babu/Bhagnipati for brother-in-law; Chhele for son and Jamai for son-in-law.

Serbian and Bosnian have specific terms for relations by marriage. For example, a "sister-in-law" can be a "snaha/snaja" (brother's wife, though also family-member's wife in general), "zaova" (husband's sister), "svastika" (wife's sister) or "jetrva" (husband's brother's wife). A "brother-in-law" can be a "zet" (sister's husband, or family-member's husband in general), "djever/dever" (husband's brother), "šurak/šurjak" (wife's brother)

or "badžanak/pašenog" (wife's sister's husband). Likewise, the term "prijatelj" (same as "makhatunim" in Yiddish, which also translates as "friend") is also used. Bengali has a number of in-law words. For example, Boudi (elder brother's wife), Shaali (wife's sister), Shaala (wife's younger brother), Sambandhi (wife's elder brother/Shali's husband), Bhaasur (husband's elder brother), Deor (husband's younger brother) Nanad (husband's sister), Jaa (husband's brother's wife), etc.

In Spanish, Concuño or Concuñado (varying by dialect) is the relationship between two men that marry sisters (or two women that marry brothers). In the English language this relationship would be lumped in with "Cuñado" (sibling's husband or spouses brother) as simply "brother-in-law".

In Russian, fifteen different words cover relations by marriage, enough to confuse many native speakers. There are for example, as in Yiddish, words like "сват" and "сватья" for "co-in-laws". To further complicate the translator's job, Russian in-laws may choose to address each other familiarly by these titles.

In contrast to all of the above fine distinctions, in American English the term "my brother-in-law" covers "my spouse's brother", "my sister's husband", and "my spouse's sister's husband". In British English, the last of these is not considered strictly correct.^[citation needed]

Foreign objects

Objects unknown to a culture can actually be easy to translate. For example, in Japanese, wasabi わさび is a plant (*Wasabia japonica*) used as a spicy Japanese condiment. Traditionally, this plant only grows in Japan. It would be unlikely that someone from Angola (for example) would have a clear understanding of it. However, the easiest way to translate this word is to borrow it. Or one can use a similar vegetable's name to describe it. In English this word is translated as wasabi or Japanese horseradish. In Chinese, people can still call it wasabi by its Japanese sound, or pronounce it by its Kanji characters, 山葵 (pinyin: shān kuí). However, wasabi is currently called 芥末 (jiè mò) or 绿芥 (lǜ jiè) in China and Taiwan. Horseradish is not usually seen in Eastern Asia; people may parallel it with mustard. Hence, in some places, yellow mustard refers to imported mustard sauce; green mustard refers to wasabi.

Another method is using description instead of a single word. For example, languages like Russian and Ukrainian have borrowed words *Kuraga* and *Uruk* from Turkic languages. While both fruits are now known to the Western world, there are still no terms for them in English. English speakers have to use "dried apricot without core" and "dried apricot with core" instead.

One particular type of foreign object that poses difficulties is the proper noun. As an illustration, consider another example from Douglas, which he published in one of his "Metamagical Themas" columns in *Scientific American*. He pondered the question, Who is the first lady of Britain? Well, first ladies reside at the Prime Minister's address, and at the time, the woman living at 10 Downing Street was Margaret Thatcher. But a different attribute that first ladies have is that they are married to heads of government, so perhaps a better answer was Denis Thatcher, but he probably would not have relished the title.

Poetry, puns and wordplay

The two areas which most nearly approach total untranslatability are poetry and puns; poetry is difficult to translate because of its reliance on the sounds (for example, rhymes) and rhythms of the source language; puns, and other similar semantic wordplay, because of how tightly they are tied to the original language. The oldest well-known examples are probably those appearing in Bible translations, for example, Genesis 2:7, which explains why God gave Adam this name: "God created Adam out of soil from the ground"; the original Hebrew text reveals the secret, since the word Adam connotes the word ground (being *Adama* in Hebrew), whereas translating the verse into other languages loses the original pun.

Similarly, consider the Italian adage "traduttore, traditore": a literal translation is "translator, traitor". The pun is lost, though the meaning persists. (A similar solution can be given, however, in Hungarian, by saying a *fordítás: ferdítés*, which roughly translates as "translation is distortion".)

That being said, many of the translation procedures discussed here can be used in these cases. For example, the translator can compensate for an "untranslatable" pun in one part of a text by adding a new pun in another part of the translated text.

Oscar Wilde's play *The Importance of Being Earnest* incorporates in its title a pun (resonating in the last line of the play) that conflates the name Ernest with the adjective of quality earnest. The

French title of the translated play is "L'importance d'être Constant", replicating and transposing the pun; however, the character Ernest had to be renamed, and the allusion to trickery was lost. (Other French translations include "De l'importance d'être Fidèle" (faithful) and "Il est important d'être Aimé" (loved), with the same idea of a pun on first name / quality adjective.) A recent Hungarian translation of the same play by Ádám Nádasy applied a similar solution, giving the subtitle "Szilárdnak kell lenni" (lit. "One must be Szilárd") beside the traditional title "Bunbury", where "Szilárd" is a male name as well as an adjective meaning "solid, firm", or "steady". Other languages, like Spanish, usually leave the pun untranslated, as in "La importancia de llamarse Ernesto", while one translation used the name Severo, which means "severe" or "serious", close to the original English meaning. Catalan translations always use "La importància de ser Frank". This example uses the homophones "Frank" (given name) and "franc" (honest, free-spoken), although it also gives, because the use of the Romance copula (verbs "ser" and "estar", as in Spanish), the appearance of an archaism, since "ser Frank" is not a construction usually used to mean "being [called X]". Although this same solution would work in Spanish also ("La importancia de ser Franco"), it carries heavy political connotations in Spain due to Francisco Franco's dictatorship (1939–1975), to a point that even this possible title can be taken directly as ironic/sarcastic: literally, "The importance of being Franco", so this alternative was never used.

The Asterix comic strip is renowned for its French puns; its translators have found many ingenious English substitutes.

Other forms of wordplay, such as spoonerisms and palindromes are equally difficult, and often force hard choices on the translator. For example, take the classic palindrome: "A man, a plan, a canal: Panama". A translator might choose to translate it literally into, say, French – "Un homme, un projet, un canal: Panama", if it were used as a caption for a photo of Theodore Roosevelt (the chief instigator of the Canal), and sacrifice the palindrome. But if the text is meant to give an example of a palindrome, he might elect to sacrifice the literal sense and substitute a French palindrome, such as "Un roc lamina l'animal cornu" ('A boulder swept away the horned animal').

Douglas Hofstadter discusses the problem of translating a palindrome into Chinese, where such wordplay is theoretically impossible, in his book *Le Ton beau de Marot*^[2] – which is devoted to the issues and problems of translation, with particular emphasis on the translation of poetry. Another example given by Douglas Hofstadter is the translation of the jabberwocky poem

by Lewis Carroll, with its wealth of neologisms and portmanteau words, into a number of foreign tongues.

A notable Irish joke is that it is not possible to translate *mañana* into Gaelic as the Irish "don't have a word that conveys that degree of urgency".

Iconicity

According to Ghil'ad Zuckermann, "iconicity might be the reason for refraining from translating Hallelujah and Amen in so many languages, as if the sounds of such basic religious notions have to do with their referents themselves – as if by losing the sound, one might lose the meaning. Compare this to the cabbalistic power of letters, for example in the case of gematria, the method of interpreting the Hebrew Scriptures by interchanging words whose letters have the same numerical value when added. A simple example of gematric power might be the famous proverb ניי סנכנ דוס אצי *nikhnas yayin yâSâ sôd*, lit. "entered wine went out secret", i.e. "wine brings out the truth", in *vino veritas*. The gematric value of ניי "wine" is 70 (נ=10; י=10; ך=50) and this is also the gematric value of דוס "secret" (ס=60; ך=6; ך=4). Thus, this sentence, according to many Jews at the time, had to be true.

Chapter-7

Translation Studies

Translation studies is an academic interdiscipline dealing with the systematic study of the theory, description and application of translation, interpreting, and localization. As an interdisciplinary, translation studies borrows much from the various fields of study that support translation. These include comparative literature, computer science, history, linguistics, philology, philosophy, semiotics, and terminology.

The term translation studies was coined by the Amsterdam-based American scholar James S Holmes in his paper "The name and nature of translation studies", which is considered a foundational statement for the discipline. In English, writers occasionally use the term translatology to refer to translation studies.

History

Early studies

Historically, translation studies has long been normative (telling translators how to translate), to the point that discussions of translation that were not normative were generally not considered to be about translation at all. When historians of translation studies trace early Western thought about translation, for example, they most often set the beginning at Cicero's remarks on how he used translation from Greek to Latin to improve his oratory abilities—an early description of what Jerome ended up calling sense-for-sense translation. The descriptive history of interpreters in Egypt provided by Herodotus several centuries earlier is typically not thought of as translation studies—presumably because it does not tell translators how to translate. In China, the discussion on how to translate originated with the translation of Buddhist sutras during the Zhou dynasty.

Calls for an academic discipline

Some research on translation was carried within Education Science, focusing on the use of translation as a tool to teach languages. Within Comparative Literature, translation workshops were promoted in the 1960s in some American universities like the University of Iowa and Princeton. During the 1950s and 1960s, systematic linguistic-oriented studies of translation began to appear. In 1958, Jean-Paul Vinay and Jean Darbelnet carried a contrastive

comparison of French and English in Quebec. In 1964, Eugene Nida published *Toward a Science of Translating*, a manual for Bible translation influenced to some extent by Chomsky's generative grammar. In 1965, John C. Catford theorized translation from a linguistic perspective. In the 1960s and early 1970s, the Czech scholar Jiří Levý and the Slovak scholars Anton Popovič and František Miko worked on the stylistics of literary translation from a literary translation. These initial steps research on literary translation were collected in James S Holmes' paper at the Third International Congress of Applied Linguistics held in Copenhagen in 1972. In that paper, "The name and nature of translation studies", Holmes asked for the consolidation of a separate discipline and proposed a classification of the field. A visual "map" of Holmes' proposal would later be presented by Gideon Toury in his 1995 *Descriptive Translation Studies and beyond*.

The boom in translation studies

Translation studies steadily developed in the following years. In the 1980s and 1990s, two very different paradigms developed, breaking away from previous equivalence-based research.

On the one hand, descriptive translation studies (a term coined after Toury's 1995 book *Descriptive Translation Studies and beyond*) aims at building an empirical descriptive discipline, to fill one section of the Holmes map. The idea that scientific methodology could be applicable to cultural products had been developed by the Russian Formalists in the early years of the 20th century, and had been recovered by various researchers in Comparative Literature. It was now applied to literary translation. Part of this application was the theory of polysystems (Even-Zohar 1990[10]) in which translated literature is seen as a sub-system of the receiving or target literary system. Gideon Toury bases his theory on the need to consider translations "facts of the target culture" for the purposes of research. The concepts of "manipulation" and "patronage" have also been developed in relation to literary translations.

On the other hand, another paradigm shift in translation theory can be dated from 1984 in Europe. That year saw the publication of two books in German: *Foundation for a General Theory of Translation* by Katharina Reiss (also written Reiß) and Hans Vermeer, and *Translational Action (Translatorisches Handeln)* by Justa Holz-Mänttari. From these two came what is known

as Skopos theory, which gives priority to the purpose to be fulfilled by the translation instead of prioritizing equivalence.

The cultural turn meant still another step forward in the development of the discipline. It was sketched by Susan Bassnett and André Lefevere in *Translation - History - Culture*, and quickly represented by the exchanges between translation studies and other area studies and concepts: gender studies, cannibalism, post-colonialism or cultural studies, among others.

At the turn of the 21st century, sociology (Wolf and Fukari) and historiography (Pym) take a relevant role, but also globalization (Cronin) and the use of new technologies (O'Hagan) are introduced into translation studies.

In the following decades, the growth of translation studies became visible in other ways. First, with the growth of translation schools and courses at university level. In 1995, a study of 60 countries revealed there were 250 institutions bodies at university level offering courses in translation or interpreting. In 2013, the same database listed 501 translator-training institutions. Accordingly, there has been a growth of conferences on translation, translation journals and translation-related publications. The visibility acquired by translation has also led to the development of national and international associations of translation studies.

Establishment and future prospects

The growing variety of paradigms is mentioned as one of the possible sources of conflict in the discipline.

As early as 1999, the conceptual gap between non-essentialist and empirical approaches came up for debate at the Vic Forum on Training Translators and Interpreters: New Directions for the Millennium. The discussants, Rosemary Arrojo and Andrew Chesterman, explicitly sought common shared ground for both approaches. Interdisciplinarity has made the creation of new paradigms possible, as most of the developed theories grew from contact with other disciplines like linguistics, comparative literature, cultural studies, philosophy, sociology or historiography. At the same time, it might have provoked the fragmentation of translation studies as a discipline on its own right.

A second source of conflict rises from the breach between theory and practice. As the prescriptivism of the earlier studies gives room to descriptivism and theorization, professionals see less applicability of the studies. At the same time, university research assessment places little if any importance on translation practice.

Theories and paradigms

Cultural translation

This is a new area of interest in the field of translation studies, deriving largely from Homi Bhabha's reading of Salman Rushdie in *The Location of Culture*. Cultural translation is a concept used in cultural studies to denote the process of transformation, linguistic or otherwise, in a given culture. The concept uses linguistic translation as a tool or metaphor in analysing the nature of transformation and interchange in cultures.

Ethics

In the last decade, interest among theorists and practitioners in the issue of ethics has grown remarkably due to several reasons. Much discussed publications have been the essays of Antoine Berman and Lawrence Venuti that differed in some aspects but agreed on the idea of emphasizing the differences between source and target language and culture when translating. Both are interested in how the “cultural other can best preserve that otherness”. In more recent studies scholars have applied Emmanuel Levinas’ philosophic work on ethics and subjectivity on this issue. As his publications have been interpreted in different ways, various conclusions on his concept of ethical responsibility have been drawn from this. Some have come to the assumption that the idea of translation itself could be ethically doubtful, while others receive it as a call for considering the relationship between author or text and translator as more interpersonal, thus making it an equal and reciprocal process.

Parallel to these studies the general recognition of the translator's responsibility has increased. More and more translators and interpreters are being seen as active participants in geopolitical conflicts, which raises the question of how to act ethically independent from their own identity or

judgement. This leads to the conclusion that translating and interpreting cannot be considered solely as a process of language transfer, but also as socially and politically directed activities.[23]

There is a general agreement on the need for an ethical code of practice providing some guiding principles to reduce uncertainties and improve professionalism, as having been stated in other disciplines (for example military medical ethics or legal ethics). However, as there is still no clear understanding of the concept of ethics in this field, opinions about the particular appearance of such a code vary considerably.

Antoine Berman insists on the need to define a translation project for every translation; the translator should stick to his own project, and this shall be the sole measure of fidelity when translating.

Translation Project

A translation project is a project that deals with the activity of translating.

From a technical point of view, a translation project is closely related to the project management of the translation process. But, from an intercultural point of view, a translation project is much more complex; this becomes evident, for instance, when considering Bible translation or other literary translation projects.

Translation scholars such as Antoine Berman defend the views that every translator shall develop his/her own translation project, adhere to it and, later, develop translation criticism. Every translator can only be faithful to his/her own translation project.

Chapter-8

Translation

Translation is the communication of the meaning of a source-language text by means of an equivalent target-language text. Whereas interpreting undoubtedly antedates writing, translation began only after the appearance of written literature; there exist partial translations of the Sumerian Epic of Gilgamesh (ca. 2000 BCE) into Southwest Asian languages of the second millennium BCE.

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.

Because of the laboriousness of translation, since the 1940s engineers have sought to automate translation (machine translation) or to mechanically aid the human translator (computer-assisted translation). The rise of the Internet has fostered a world-wide market for translation services and has facilitated language localization.

Translation studies deal with the systematic study of the theory, the description and the application of translation.

Etymology

The word translation derives from the Latin *translatio* (which itself comes from *trans-* and *fero*, the supine form of which is *latum*, together meaning "to carry across" or "to bring across"). The modern Romance languages use words for translation derived from that source or from the alternative Latin *traduco* ("to lead across"). The Slavic and Germanic languages (except for the Dutch "vertaling", "literally" a "re-language-ing") likewise use calques of these Latin sources.

The Ancient Greek term for translation, μετάφρασις (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 παράφρασις, paraphrasis).[8] 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. "At the very beginning, the translator keeps both the [s]ource [l]anguage... and [t]arget [l]anguage... in mind and tries to translate carefully. But it becomes very difficult for a translator to decode the whole text... literally; therefore he takes the help of his own view and endeavours to translate accordingly."

A secular icon for the art of translation is the Rosetta Stone. This trilingual (hieroglyphic-Egyptian, demotic-Egyptian, ancient-Greek) 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.

Theory

Western theory

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" (*verbum pro verbo*).

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 (especially pre-Classical Rome, and the 18th century), 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 grammatical differences between "fixed-word-order" languages (e.g. English, French, German) and "free-word-order" languages (e.g., Greek, Latin, Polish, Russian) have been no impediment in this regard. The particular syntax (sentence-structure) 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. Thanks in great measure to the exchange of calques and loanwords between languages, and to their importation from other languages, there are few concepts that are "untranslatable" among the modern European languages.

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. For example, the English actual should not be confused with the cognate French actuel ("present", "current"), the Polish aktualny ("present", "current," "topical," "timely," "feasible"), the Swedish aktuell ("topical", "presently of importance"), the Russian актуальный ("urgent", "topical") or the Dutchaktueel.

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 or actor goes back at least to Samuel Johnson's remark about Alexander Pope playing Homer on a flageolet, while Homer himself used abassoon.

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.

Compounding the demands on the translator is the fact that no dictionary orthesaurus can ever be a fully adequate guide in translating. The British historianAlexander Tytler, in his *Essay on the Principles of Translation* (1790), emphasized that assiduous reading is a more comprehensive guide to a language than are dictionaries. The same point, but also including listening to the

spoken language, had earlier, in 1783, been made by the Polish poet and grammarian Onufry Andrzej Kopczyński.

The translator's special role in society is described in a posthumous 1803 essay by "Poland's La Fontaine", the Roman Catholic Primate of Poland, poet, encyclopedist, author of the first Polish novel, and translator from French and Greek, Ignacy Krasicki:

“ Translation... is in fact an art both estimable and very difficult, and therefore is not the labor and portion of common minds; [it] should be [practiced] by those who are themselves capable of being actors, when they see greater use in translating the works of others than in their own works, and hold higher than their own glory the service that they render their country.

Other traditions

Due to Western colonialism and cultural dominance in recent centuries, Western translation traditions have largely replaced other traditions. The Western traditions draw on both ancient and medieval traditions, and on more recent European innovations.

Though earlier approaches to translation are less commonly used today, they retain importance when dealing with their products, as when historians view ancient or medieval records to piece together events which took place in non-Western or pre-Western environments. Also, though heavily influenced by Western traditions and practiced by translators taught in Western-style educational systems, Chinese and related translation traditions retain some theories and philosophies unique to the Chinese tradition.

Ancient Near East

The traditions of translating material among Egyptian, Mesopotamian, Syriac, Anatolian and Hebrew go back several millennia. An early example of a bilingual document is the 1274 BCE Treaty of Kadesh.

Orient

There is a separate tradition of translation in South, Southeast and East Asia (primarily of texts from the Indian and Chinese civilizations), especially connected with the rendering of religious — particularly Buddhist — texts and with the governance of the Chinese empire. 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 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.

Islamic world

Translation of material into Arabic expanded after the creation of Arabic script in the 5th century, and gained great importance with the rise of Islam and Islamic empires. Arab translation initially focused primarily on politics, rendering Persian, Greek, even Chinese and Indic diplomatic materials into Arabic. It later focused on translating classical Greek and Persian works, as well as some Chinese and Indian texts, into Arabic for scholarly study at major Islamic learning centers, such as the Al-Karaouine, Al-Azhar and Al-Nizamiyya of Baghdad. 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.

Fidelity vs. transparency

Fidelity (or faithfulness) and transparency, dual ideals in translation, are often at odds. A 17th-century French critic coined the phrase "les belles infidèles" to suggest that translations, like women, can be either faithful or beautiful, but not both.

Faithfulness is the extent to which a translation accurately renders the meaning of the source text, without distortion.

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.

A translation that meets the first criterion is said to be "faithful"; a translation that meets the second, "idiomatic". The two qualities are not necessarily 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: an unidiomatic translation "sounds wrong"; and, in the extreme case of word-for-word translations generated by many machine-translation systems, often results in patent nonsense. 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. A translator may adopt expressions from the source language in order to provide "local color".

Equivalence

The question of fidelity vs. transparency has also been formulated in terms of, respectively, "formal equivalence" and "dynamic [or functional] equivalence". The latter expressions are

associated with the translator Eugene Nida and were originally coined to describe ways of translating the Bible, but the two approaches are applicable to any translation.

"Formal equivalence" corresponds to "metaphrase", and "dynamic equivalence" to "paraphrase".

"Dynamic equivalence" (or "functional equivalence") conveys the essential thoughts expressed in a source text — if necessary, at the expense of literality, original sense and word order, the source text's active vs. passive voice, etc.

By contrast, "formal equivalence" (sought via "literal" translation) attempts to render the text literally, or "word for word" (the latter expression being itself a word-for-word rendering of the classical Latin *verbum pro verbo*) — if necessary, at the expense of features natural to the target language.

There is, however, no sharp boundary between functional and formal 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 functional and formal equivalents.

Translators

A competent translator shows the following attributes:

- a very good knowledge of the language, written and spoken, from which he is translating (the source language);
- an excellent command of the language into which he is translating (the target language);
- familiarity with the subject matter of the text being translated;
- a profound understanding of the etymological and idiomatic correlates between the two languages; and

- a finely tuned sense of when to paraphrase ("translate literally") and when to paraphrase, so as to assure true rather than spurious equivalents between the source- and target-language texts.

A competent translator is not only bilingual but bicultural. 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."

The complexity of the translator's task cannot be overstated; one author suggests that becoming an accomplished translator — after having already acquired a good basic knowledge of both languages and cultures — may require a minimum of ten years' experience. 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.

Interpreting

"interpretation," is the facilitation of oral or sign-language communication, either simultaneously or consecutively, between two, or among more, speakers who are not speaking, or signing, the same language.

The term "interpreting," rather than "interpretation," is preferentially used for this activity by Anglophone translators, to avoid confusion with other meanings of the word "interpretation."

Unlike English, many languages do not employ two separate words to denote the activities of written and live-communication (oral or sign-language) translators. Even English does not always make the distinction, frequently using "translation" as a synonym for "interpreting."

Interpreters have sometimes played crucial roles in history. A prime example is La Malinche, also known as Malintzin, Malinalli and Doña Marina, an early-16th-century Nahuatl woman from the Mexican Gulf Coast. As a child she had been sold or given to Maya slave-traders from Xicalango, and thus had become bilingual. Subsequently given along with other women to the

invading Spaniards, she became instrumental in the Spanish conquest of Mexico, acting as interpreter, adviser, intermediary and lover to Hernán Cortés.

Nearly three centuries later, in the United States, a comparable role as interpreter was played for the Lewis and Clark Expedition of 1804–6 by Sacagawea. As a child, the Lemhi Shoshone woman had been kidnapped by Hidatsa Indians and thus had become bilingual. Sacagawea facilitated the expedition's traverse of the North American continent to the Pacific Ocean. Four decades later, in 1846, the Pacific would become the western border of the United States.

Sworn translation

Sworn translation, also called "certified translation," is translation performed by someone authorized to do so by local regulations. Some countries recognize declared competence. Others require the translator to be an official state appointee.

Phone

Many commercial services exist that will translate spoken language via phone. There is also at least one custom-built mobile device that does the same thing.

Internet

Web-based human translation is generally favored by companies and individuals that wish to secure more accurate translations. In view of the frequent inaccuracy of machine translations, human translation remains the most reliable, most accurate form of translation available. With the recent emergence of translation crowdsourcing translation-memory techniques, and internet applications, translation agencies have been able to provide on-demand human-translation services to businesses, individuals, and enterprises.

While not instantaneous like its machine counterparts such as Google Translate and Yahoo! Babel Fish, web-based human translation has been gaining popularity by providing relatively fast, accurate translation for business communications, legal documents, medical records, and software localization. Web-based human translation also appeals to private website users and bloggers.

Computer-assisted translation

Computer-assisted translation (CAT), also called "computer-aided translation," "machine-aided human translation" (MAHT) and "interactive translation," is a form of translation wherein a human translator creates a target text with the assistance of a computer program. The machine supports a human translator.

Computer-assisted translation can include standard dictionary and grammar software. The term, however, normally refers to a range of specialized programs available to the translator, including translation-memory, terminology-management, concordance, and alignment programs.

These tools speed up and facilitate human translation, but they do not provide translation. That is a function of tools known broadly as machine translation.

Chapter-9

Language Interpretation

Language interpretation or interpreting is the facilitating of oral or sign-language communication, either simultaneously or consecutively, between users of different languages. Translation studies deal with the systematic study of the theory, the description and the application of language interpretation and translation.

In professional parlance, interpreting denotes the facilitating of communication from one language form into its equivalent, or approximate equivalent, in another language form; while interpretation denotes the actual product of this work, that is, the message thus rendered into speech, sign language, writing, non-manual signals, or other language form. This important distinction is observed in order to avoid confusion. An interpreter is a person who converts a thought or expression in a source language into an expression with a comparable meaning in a target language either simultaneously in "real time" or consecutively after one party has finished speaking. The interpreter's function is to convey every semantic element (tone and register) and every intention and feeling of the message that the source-language speaker is directing to target-language recipients.

Comparison to translation

Despite being used in a non-technical sense as interchangeable, interpretation and translation are not synonymous. Interpreting takes a message from a source language and renders that message into a different target language (ex: English into French). In interpreting, the interpreter will take in a complex concept from one language, choose the most appropriate vocabulary in the target language to faithfully render the message in a linguistically, emotionally, tonally, and culturally equivalent message. Translation is the transference of meaning from text to text (written or recorded), with the translator having time and access to resources (dictionaries, glossaries, etc.) to produce an accurate document or verbal artifact. Lesser known is "transliteration," used within sign language interpreting, takes one form of a language and transfer those same words into another form (ex: spoken English into a signed form of English, Signed Exact English, not ASL).

In court interpretation, it is not acceptable to omit anything from the source, no matter how quickly the source speaks, since not only is accuracy a principal canon for interpreters, but mandatory. The alteration of even a single word in a material can totally mislead the triers of fact. The most important factor for this level of accuracy is the use of a team of two or more interpreters during a lengthy process, with one actively interpreting and the second monitoring for greater accuracy.

Translators have time to consider and revise each word and sentence before delivering their product to the client. While live interpretation's goal is to achieve total accuracy at all times, details of the original (source) speech can be missed and interpreters can ask for clarification from the speaker. In any language, including sign languages, when a word is used for which there is no exact match, expansion may be necessary in order to fully interpret the intended meaning of the word (ex: the English word "hospitable" may require several words or phrases to encompass its complex meaning). Another unique situation is when an interpreted message appears much shorter or longer than the original message. The message may appear shorter at times because of unique efficiencies within a certain language. English to Spanish is a prime example: Spanish uses gender specific nouns, not used in English, which convey information in a more condensed package thus requiring more words and time in an English interpretation to provide the same plethora of information. Because of situations like these, interpreting often requires a "lag" or "processing" time. This time allows the interpreter to take in subjects and verbs in order to rearrange grammar appropriately while picking accurate vocabulary before starting the message. While working with interpreters, it is important to remember lag time in order to avoid accidentally interrupting one another and to receive the entire message.

Modes

Simultaneous

In (extempore) simultaneous interpretation (SI), the interpreter renders the message in the target-language as quickly as he or she can formulate it from the source language, while the source-language speaker continuously speaks; an oral-language SI interpreter, sitting in a sound-proof booth, speaks into a microphone, while clearly seeing and hearing the source-language speaker

via earphones. The simultaneous interpretation is rendered to the target-language listeners via their earphones. Moreover, SI is the common mode used by sign language interpreters, although the person using the source language, the interpreter and the target language recipient (since either the hearing person or the deaf person may be delivering the message) must necessarily be in close proximity.

The first introduction and employment of extempore simultaneous interpretation was the Nuremberg Trials, with four official working languages.

Consecutive

In consecutive interpreting (CI), the interpreter speaks after the source-language speaker has finished speaking. The speech is divided into segments, and the interpreter sits or stands beside the source-language speaker, listening and taking notes as the speaker progresses through the message. When the speaker pauses or finishes speaking, the interpreter then renders a portion of the message or the entire message in the target language.

Consecutive interpretation is rendered as "short CI" or "long CI". In short CI, the interpreter relies on memory, each message segment being brief enough to memorize. In long CI, the interpreter takes notes of the message to aid rendering long passages. These informal divisions are established with the client before the interpretation is effected, depending upon the subject, its complexity, and the purpose of the interpretation.

On occasion, document sight translation is required of the interpreter during consecutive interpretation work. Sight translation combines interpretation and translation; the interpreter must render the source-language document to the target-language as if it were written in the target language. Sight translation occurs usually, but not exclusively, in judicial and medical work.

Consecutively interpreted speeches, or segments of them, tend to be short. Fifty years ago, the CI interpreter would render speeches of 20 or 30 minutes; today, 10 or 15 minutes is considered too long, particularly since audiences usually prefer not to sit through 20 minutes of speech they cannot understand.

Often, if not previously advised, the source-language speaker is unaware that they may speak more than a single sentence before the CI interpretation is rendered and might stop after each sentence to await its target-language rendering. Sometimes, however, depending upon the setting or subject matter, and upon the interpreter's capacity to memorize, the interpreter may ask the speaker to pause after each sentence or after each clause. Sentence-by-sentence interpreting requires less memorization and therefore lower likelihood for omissions, yet its disadvantage is in the interpreter's not having heard the entire speech or its gist, and the overall message is sometimes harder to render both because of lack of context and because of interrupted delivery (for example, imagine a joke told in bits and pieces, with breaks for translation in between). This method is often used in rendering speeches, depositions, recorded statements, court witness testimony, and medical and job interviews, but it is usually best to complete a whole idea before it is interpreted.

Full (i.e., unbroken) consecutive interpreting of whole thoughts allows for the full meaning of the source-language message to be understood before the interpreter renders it in the target language. This affords a truer, more accurate, and more accessible interpretation than does simultaneous interpretation.

Whispered

In whispered interpreting (*chuchotage*, in French) sometimes called whispering simultaneous, the interpreter sits or stands next to the person or people requiring interpretation (a maximum of two people can be accommodated, unless a microphone and headphones are used) The interpreter does not whisper, as this would after a time be taxing on the voice making further speech impossible due to the hoarseness whispering for long periods induces. . Instead the interpreter speaks softly using normal (voiced) speech kept at a low volume. The interpreter's mouth and the ear of the person listening must be in close proximity so as not to disturb the others in the room. Without electronic equipment, *chuchotage* is tiring as the interpreter's posture is affected.

Simultaneous interpreting is used when people need to follow what is said in the room without themselves making a contribution, whereas consecutive interpretation is used when there is a dialogue, and perhaps people wish to hear what the original speaker said in the source language

because some of the listeners speak that language, or in a court setting, to preserve for the record the original words of the speaker when a witness or other party is questioned.

Consecutive interpretation will double the time taken, as everything said in source language is repeated once again in the target language.

Because of the intense concentration needed by interpreters to hear every word spoken and provide an accurate rendition in the target language, professional interpreters work in pairs or in teams of three, so that after interpreting for twenty minutes, the interpreters switch.

Relay

Relay interpreting is usually used when there are several target languages. A source-language interpreter interprets the text to a language common to every interpreter, who then render the message to their respective target languages. For example, a Japanese source message first is rendered to English to a group of interpreters, who listen to the English and render the message into Arabic, French, and Russian, the other target languages. In heavily multilingual meetings, there may be more than one "intermediate" language, i.e. a Greek source language could be interpreted into English and then from English to other languages, and, at the same time, it may also be directly interpreted into French, and from French into yet more languages. This solution is most often used in the multilingual meetings of the EU institutions.

Liaison

Liaison interpreting involves relaying what is spoken to one, between two, or among many people. This can be done after a short speech, or consecutively, sentence-by-sentence, or as chuchotage (whispering); aside from notes taken at the time, no equipment is used.

Types

Conference

Conference interpreting is the interpretation of a conference, either simultaneously or consecutively, although the advent of multi-lingual meetings has consequently reduced the consecutive interpretation in the last 20 years.

Conference interpretation is divided between two markets: the institutional and private. International institutions (EU, UN, EPO, et cetera), holding multi-lingual meetings, often favour interpreting several foreign languages to the interpreters' mother tongues. Local private markets tend to bi-lingual meetings (the local language plus another) and the interpreters work both into and out of their mother tongues; the markets are not mutually exclusive. The International Association of Conference Interpreters (AIIC) is the only worldwide association of conference interpreters. Founded in 1953, it assembles more than 2,800 professional conference interpreters in more than 90 countries.

Judicial

Judicial, legal, or court interpreting occurs in courts of justice, administrative tribunals, and wherever a legal proceeding is held (i. e., a police station for an interrogation, a conference room for a deposition, or the locale for taking a sworn statement). Legal interpreting can be the consecutive interpretation of witnesses' testimony, for example, or the simultaneous interpretation of entire proceedings, by electronic means, for one person, or all of the people attending.

The right to a competent interpreter for anyone who does not understand the language of the court (especially for the accused in a criminal trial) is usually considered a fundamental rule of justice. Therefore, this right is often guaranteed in national constitutions, declarations of rights, fundamental laws establishing the justice system or by precedents set by the highest courts. However, it is not a constitutionally required procedure (in the United States) that a certified interpreter be present at police interrogation.

In the US, depending upon the regulations and standards adhered to per state and venue, court interpreters usually work alone when interpreting consecutively, or as a team, when interpreting simultaneously. In addition to practical mastery of the source and target languages, thorough knowledge of law and legal and court procedures is required of court interpreters. They are often

required to have formal authorization from the State to work in the Courts — and then are called certified court interpreters. In many jurisdictions, the interpretation is considered an essential part of the evidence. Incompetent interpretation, or simply failure to swear in the interpreter, can lead to a mistrial.

Escort

In escort interpreting, an interpreter accompanies a person or a delegation on a tour, on a visit, or to a meeting or interview. An interpreter in this role is called an escort interpreter or an escorting interpreter. This is liaison interpreting.

Public sector

Also known as community interpreting, is the type of interpreting occurring in fields such as legal, health, and local government, social, housing, environmental health, education, and welfare services. In community interpreting, factors exist which determine and affect language and communication production, such as speech's emotional content, hostile or polarized social surroundings, its created stress, the power relationships among participants, and the interpreter's degree of responsibility — in many cases more than extreme; in some cases, even the life of the other person depends upon the interpreter's work.

Medical

Medical interpreting is a subset of public service interpreting, consisting of communication among medical personnel and the patient and his or her family or among medical personnel speaking different languages, facilitated by an interpreter, usually formally educated and qualified to provide such interpretation services. In some situations medical employees who are multilingual may participate part-time as members of internal language banks. The medical interpreter must have a strong knowledge of medicine, common medical procedures, the patient interview, the medical examination processes, ethics, and the daily workings of the hospital or clinic where he or she works, in order to effectively serve both the patient and the medical personnel. Moreover, and very important, medical interpreters often are cultural liaisons for people (regardless of language) who are unfamiliar with or uncomfortable in hospital, clinical, or

medical settings. For example, in China, there is no mandatory certificate for medical interpreters as of 2012. Most interpretation in hospitals in China is done by doctors, who are proficient in both Chinese and English (mostly) in his/her specialty. They interpret more in academic settings than for communications between doctors and patients. When a patient needs English language service in a Chinese hospital, more often than not the patient will be directed to a staff member in the hospital, who is recognized by his/her colleagues as proficient in English. The actual quality of such service for patients or medical translation for communications between doctors speaking different languages is unknown by the interpreting community as interpreters who lack medical background rarely receive accreditation for medical translation in the medical community.

Sign language

An interpreter must accurately convey messages between two different languages. An interpreter is there for both the Deaf, which refers to the culture and being of an individual who is legally deaf, and a hearing individual. The act of interpreting is when a hearing person speaks, an interpreter will render the speaker's meaning into the sign language, or other forms used by the Deaf party. The other end of interpreting is when a Deaf person signs, an interpreter will render the meaning expressed in the signs into the oral language for the hearing party, which is sometimes referred to as voice interpreting or voicing. This may be performed either as simultaneous or consecutive interpreting. Skilled sign language interpreters will position themselves in a room or space that allows them to be seen by the deaf participants and heard clearly by hearing participants. As well as be in a position to hear and/or see the speaker or speakers clearly. In some circumstances, an interpreter may interpret from one language to another whether that is English to English Sign Language, English to American Sign Language, Spanish to English to American Sign Language and so on.

Deaf individuals also have the opportunity to work as interpreters. The Deaf individual will team with a hearing counterpart to provide interpretation for deaf individuals who may not know the same sign language used in that country, who have minimal language skills, are developmentally delayed or have other mental and/or physical disabilities which make communication a unique challenge. In other cases the hearing interpreter may interpret in the sign language, whichever

kind of sign language the team knows and the Deaf team will then interpret into the language in which the individual can understand. They also interpret information from one medium of language into another — for example, when a person is signing visually, the deaf interpreter could be hired to copy those signs into a deaf-blind person's hand and add visual information.

In the United States, Sign Language Interpreters have National and State level certifications. The Registry of Interpreters for the Deaf(RID), a non-profit organization, is known for its national recognition and certification process. In addition to training requirements and stringent certification testing, the RID members must abide by a Code of Professional Conduct, Grievance Process and Continuing Education Requirement. There are many interpreter-training programs in the U.S. The Collegiate Commission on Interpreter Education is the body that accredits Interpreter Preparation Programs..

In Europe and other countries have their own national association of Sign Language Interpreters as well as Sign Language. Some countries have more than one national association due to regional or language differences. The European Forum of Sign Language Interpreters (efsl) is the umbrella organization of sign language interpreters in Europe.

Sign language interpreters can be found in all types of interpreting situations, as listed in this article. Most interpreters have had formal training, in an Interpreter Training Program (ITP). ITP lengths vary, being available as a two-year or four-year degree or certificate. There are graduate programs available as well.

Media

By its very nature, media interpreting has to be conducted in the simultaneous mode. It is provided particularly for live television coverages such as press conferences, live or taped interviews with political figures, musicians, artists, sportsmen or people from the business circle. In this type of interpreting, the interpreter has to sit in a sound-proof booth where ideally he/she can see the speakers on a monitor and the set. All equipment should be checked before recording begins. In particular, satellite connections have to be double-checked to ensure that the interpreter's voice is not sent back and the interpreter gets to hear only one channel at a time. In the case of interviews recorded outside the studio and some current affairs programme, the

interpreter interprets what he or she hears on a TV monitor. Background noise can be a serious problem. The interpreter working for the media has to sound as slick and confident as a television presenter.

Media interpreting has gained more visibility and presence especially after the Gulf War. Television channels have begun to hire staff simultaneous interpreters. The interpreter renders the press conferences, telephone beepers, interviews and similar live coverage for the viewers. It is more stressful than other types of interpreting as the interpreter has to deal with a wide range of technical problems coupled with the control room's hassle and wrangling during live coverage.

Modalities

Interpreting services can be delivered in multiple modalities. The most common modality through which interpreting services are provided is on-site interpreting.

On-site

Also called "in-person interpreting" or sometimes colloquialised as "face-to-face", this delivery method requires the interpreter to be physically present in order for the interpretation to take place. In on-site interpreting settings, all of the parties who wish to speak to one another are usually located in the same place. This is by far the most common modality used for most public and social service settings.

Telephone

Also referred to as "over-the-phone interpreting," "telephonic interpreting," and "tele-interpreting," telephone interpreting enables the interpreter to deliver interpretation via telephone. The interpreter is added to a conference call. Telephone interpreting may be used in place of on-site interpreting in some cases, especially when no on-site interpreter is readily available at the location where services are needed. However, telephone interpreting is more commonly used for situations in which all parties who wish to communicate are already speaking

to one another via telephone (e.g. applications for insurance or credit cards that are taken over the phone, inquiries from consumers to businesses that take place via telephone, etc.)

Video

Interpretation services via Video Remote Interpreting (VRI) or a Video Relay Service (VRS) are useful for spoken language barriers where visual-cultural recognition is relevant, and even more applicable where one of the parties is deaf, hard-of-hearing or speech-impaired (mute). In such cases the interpretation flow is normally within the same principal language, such as French Sign Language (FSL) to spoken French, Spanish Sign Language (SSL) to spoken Spanish, British Sign Language (BSL) to spoken English, and American Sign Language (ASL) also to spoken English (since BSL and ASL are completely distinct), etc.... Multilingual sign language interpreters, who can also translate as well across principal languages (such as to and from SSL, to and from spoken English), are also available, albeit less frequently. Such activities involve considerable effort on the part of the translator, since sign languages are distinct natural languages with their own construction and syntax, different from the aural version of the same principal language.

With video interpreting, sign language interpreters work remotely with live video and audio feeds, so that the interpreter can see the deaf or mute party, converse with the hearing party and vice versa. Much like telephone interpreting, video interpreting can be used for situations in which no on-site interpreters are available. However, video interpreting cannot be used for situations in which all parties are speaking via telephone alone. VRI and VRS interpretation requires all parties to have the necessary equipment. Some advanced equipment enables interpreters to control the video camera, in order to zoom in and out, and to point the camera toward the party that is signing.

Venues

The majority of professional full-time conference interpreters work for phone interpreting agencies, health care institutions, courts, school systems and international organizations like the United Nations, the European Union, or the African Union.

The world's largest employer of interpreters is currently the European Commission,[11] which employs hundreds of staff and freelance interpreters working into the official languages of the European Union. The European Union's other institutions (the European Parliament and the European Court of Justice) have smaller interpreting services.

The United Nations employs interpreters at almost all its sites throughout the world. Because it has only six official languages, however, it is a smaller employer than the European Union.

Interpreters may also work as freelance operators in their local, regional and national communities, or may take on contract work under an interpreting business or service. They would typically take on work as described above.

The U.S. military in Iraq and Afghanistan employ hundreds of interpreters to assist with its communications with the local population.

Chapter-10

Language Industry

The language industry is the sector of activity dedicated to facilitating multilingual communication, both oral and written. According to the European Commission's Directorate-General of Translation, the language industry comprises the activities of translation, interpreting, subtitling and dubbing, software and website globalisation, language technology tools development, international conference organisation, language teaching and linguistic consultancy. According to the Canadian Language Industry Association, this sector comprises translation (with interpreting, subtitling and localisation), language training and language technologies. The European Language Industry Association limits the sector to translation, localisation, internationalisation and globalisation. An older, perhaps outdated view confines the language industry to computerised language processing and places it within the information technology industry. An emerging view expands this sector to include editing for authors who write in a second language—especially English—for international communication.

Services

The scope of services in the industry includes:

- Translation
- Editing for authors: author editing
- Editing for publishers, e.g. copy editing, proofreading (including CAR), developmental editing
- Language interpretation
- Language education
- Computer-assisted translation tools development

- Terminology extraction
- Language localisation
- Software localisation
- Machine translation

The persons who facilitate multilingual communication by offering individualized services—translation, interpreting, editing or language teaching—are called language professionals.

Evolution

Translation as an activity exists at least since mankind started developing trade millennia ago; so, if we include interpreting, it is no exaggeration to say that the origins of language industry are older than those of written language.

Modern language industry has developed rapidly following availability of the internet. Achievements of the industry include the ability to quickly translate long texts into many languages. This has created new challenges as compared with the traditional activity of translators, such as that of quality assurance. There are some quality standards such as EN 15038 in Europe, the CAN CGSB 131.10 in Canada and ASTM F2575-06 in the USA.[6]

There are language industry companies of different sizes; none of them is dominant in the world market so far.

A study commissioned by the EC's Directorate-General for Translation estimated the language industry in European member states to be worth 8.4 billion euro in 2008. The largest portion, 5.7 billion euro, was ascribed to the activities of translation, interpreting, software localisation and website globalisation. Editing was not taken into consideration. The study projected an annual growth rate of 10% for the language industry. At the time the study was published, in 2009, the language industry was less affected by the economic crisis than other industry sectors.

One field of research in the industry includes the possibility of machine translation fully replacing human translation.

Controversies

Rates for translation services are a big discussion topic nowadays, as several translation outsourcers are said to go in search of cheap labor. Professional associations like IAPTI try to put a stop to this development. Currency fluctuation is yet another important factor.

Apart from this, phenomena such as crowdsourcing are seen in big-scale translations, which has drawn criticism from the American Translators Association.

US President Barack Obama drew criticism after calling for automatic translation.

English Studies is an academic discipline that includes the study of literatures written in the English language (including literatures from the UK, the US, Ireland, Canada, Australia, New Zealand, Hong Kong, the Philippines, India, Pakistan, South Africa, and the Middle East, among other areas), English linguistics (including English phonetics, phonology, syntax, morphology, semantics, pragmatics, corpus linguistics, and stylistics), and English sociolinguistics (including discourse analysis of written and spoken texts in the English language, the history of the English language, English language learning and teaching, and the study of World Englishes).

More broadly, English studies explores the production and analysis of texts created in English (or in areas of the world in which English is a common mode of communication). It is not uncommon for academic departments of "English" or "English Studies" to include scholars of the English language, literature (including literary criticism and literary theory), linguistics, law, journalism, composition studies, the philosophy of language, literacy, publishing/history of the book, communication studies, technical communication, folklore, cultural studies, creative writing, critical theory, disability studies, area studies (especially American studies), theater, gender studies/ethnic studies, digital media/electronic publishing, film studies/media studies,

rhetoric and philology/etymology, and various courses in the liberal arts and humanities, among others.

In most English-speaking countries, the literary and cultural dimensions of English studies are typically practiced in university departments of English, while the study of texts produced in non-English languages takes place in other departments, such as departments of foreign language or comparative literature. English linguistics is often studied in separate departments of linguistics. This disciplinary divide between a dominant linguistic or a literary orientation is one motivation for the division of the North American Modern Language Association (MLA) into two subgroups. At universities in non-English-speaking countries, the same department often covers all aspects of English studies including linguistics: this is reflected, for example, in the structure and activities of the European Society for the Study of English (ESSE).

English major

The English Major (alternatively "English concentration," "B.A. in English") is a term in the United States and a few other countries for an undergraduate university degree focused around the consumption, analysis, and production of texts in the English language. The term may also be used to describe a student who is pursuing such a degree.

Students who major in English reflect upon, analyse, and interpret literature and film, presenting their analyses in clear, cogent writing. Although help-wanted postings rarely solicit English majors specifically, a degree in English hones critical thinking skills essential to a number of career fields, including writing, editing, publishing, teaching and research, advertising, public relations, law, and finance.

History of English Studies

Initially, English Studies comprised a motley array of content: the practice of oratory, the study of rhetoric and grammar, the composition of poetry, and the appreciation of literature (mostly by authors from England, since American literature and language study was only added in the

twentieth century). In Germany and several other European countries, English Philology, a strongly positivistic and historically interested practice of reading pre-modern texts, became the preferred scholarly paradigm, but English-speaking countries distanced themselves from philological paradigms soon after World War I. At the end of this process, English departments tended to refocus their work on various forms of writing instruction (creative, professional, critical) and the interpreting of literary texts, and teacher education in English recovered from the neglect it had suffered because of more science-oriented paradigms. Today, English departments in native-speaking countries re-evaluate their roles as sole guardians of the discipline because English is less and less native speakers' unique 'property' and has to be shared with the millions of speakers and writers from other countries for whom English is an essential means of communication and artistic expression.

English literature became an object of study in French universities as part of foreign (comparative) literature in the nineteenth century. A chair of foreign literature was established in Paris in 1830. English was first taught independently from other languages and literature in the University of Lille and in the University of Lyons and only afterwards in the Sorbonne. These three universities were the first major centres of English Studies in France. The first lecturer and later professor of English Studies would seem to have been Auguste Angellier. After spending several years teaching French in England in the 1860s and 1870s, he became a lecturer in English studies in the University of Lille in 1881 and a professor of English in 1893. In France nowadays, literature, civilisation, linguistics and the spoken and written language are all important in English Studies in universities.

The English major rose into prominence in American colleges shortly after the introduction of the electives system[when?]. It provided an opportunity for students to develop skills in analytical reading with the aim of improving their writing, as well as exercises in rhetoric and persuasive expression that had been traditionally only taught in classical studies and available to the very few due to language barriers and a shortage of professors who could actively engage students in the humanities. Outside the United States (originating in Scotland and then rippling out into the English-speaking world) the English major became popular in the latter half of the 19th century during a time when religious beliefs were shaken in the face of scientific discoveries. Literature was thought to act as a replacement for religion in the retention and

advancement of culture, and the English Major thus provided students with the chance to draw moral, ethical, and philosophical qualities and meanings of older studies from a richer and broader source of literature than that of the ancient Greek and Latin classics.

English Studies

- English sociolinguistics
- Discourse analysis in English
- English Stylistics (linguistics)
- World Englishes
- History of the English Language
- Composition studies
- Rhetoric
- Technical communication
- English language learning and teaching
- English Literature
- American literature, including:
 - African American literature
 - Jewish American literature
 - Southern literature
 - Australian literature

- British literature (literature from some regions of the United Kingdom may be written in Celtic languages)
- Canadian literature (a significant amount of Canadian literature is also written in French)
- Irish literature
- New Zealand literature
- Scottish literature
- Welsh literature

Puerto Rican Literature in English/ Nuyorican Literature/ Rosario Ferre/ Gianna Braschi/ Esmeralda Santiago

Skills acquired

In the past an academic degree in English usually meant an intensive study of British and American literary masterpieces. Now, however, an English Major encompasses a much broader range of topics which stretch over multiple disciplines. While the requirements for an English Major vary from university to university, most English departments emphasize three core skills: analyzing literature, a process which requires logic and reflective analysis; creativity and imagination with regards to the production of good writing; and an understanding of different cultures, civilizations, and literary styles from various time periods. Prospective English Majors can expect to take college courses in academic writing, creative writing, literary theory, British and American literature, multicultural literature, several literary genres (such as poetry, drama, and film studies), and a number of elective multidisciplinary topics such as history, courses in the social sciences, and studies in a foreign language. To the end of studying these disciplines, candidates for a Major in English attain skills in rhetoric, literary analysis, an appreciation for the diversity of cultures, and an ability to clearly and persuasively express their ideas in writing.

Examples of courses

Most English courses fall into the broader categories of either Literature-based studies, which focus on classical authors and time periods, or Rhetorical studies, which concentrate on communication skills in preparation for specialization in a variety of professional fields. While specific graduation requirements vary from university to university, students can expect to study some of the following courses.

Courses in Writing and Composition: such as Academic and Professional Writing, which stress analytical writing and train students to produce clear, cohesive arguments.

Courses in British Literature: Courses may focus on time periods, authors, genres, or literary movements. Examples include Shakespeare's Tragedies, History and Theory of British Drama, Medieval English Literature, the Victorian Novel, and Chaucer's *The Canterbury Tales*.

Courses in American Literature: Depending upon the university, these courses can either be broken down by time period, such as Nineteenth Century Gothic Fiction; authors, such as classes on Hawthorne, Hemingway, or Frost; or Literary schools and movements, such as Naturalism or Transcendentalism.

Courses in Multicultural Literature: The value of bringing a range of cultural and multidisciplinary perspectives to the study of English literature is being increasingly recognized in a number of universities. Examples include Multi-cultural Literatures in Medieval England, Latina Narratives, and Studies in Jewish Literature.

Rhetorical Courses: Focus on techniques of persuasive arguing in the written form, as well as skills which involve the analysis of written texts.

Career opportunities

A major in English opens a variety of career opportunities for college graduates entering the job market. Since students who graduate with an English degree are trained to ask probing questions about large bodies of texts and then to formulate, analyze, and answer those questions in coherent, persuasive prose—skills vital to any number of careers—English majors have much to choose from after graduation. The most obvious career choices for English Majors are writing,

publishing, journalism, and teaching. However, other less intuitive job options include positions in advertising, public relations, acting, law, business, marketing, and directing.

Chapter-11

World Literature

World literature is sometimes used to refer to the sum total of the world's national literatures, but usually it refers to the circulation of works into the wider world beyond their country of origin. Often used in the past primarily for masterpieces of Western European literature, world literature today is increasingly seen in global context. Readers today have access to an unprecedented range of works from around the world in excellent translations, and since the mid-1990s a lively debate has grown up concerning both the aesthetic and the political values and limitations of an emphasis on global processes over national traditions.

History

Johann Wolfgang von Goethe used the concept of Weltliteratur in several of his essays in the early decades of the nineteenth century to describe the international circulation and reception of literary works in Europe, including works of non-Western origin. The concept achieved wide currency after his disciple Johann Peter Eckermann published a collection of conversations with Goethe in 1835.[1]Goethe spoke with Eckermann about the excitement of reading Chinese novels and Persian and Serbian poetry as well as of his fascination with seeing how his own works were translated and discussed abroad, especially in France. In a famous statement in January 1827, Goethe predicted to Eckermann that in the coming years world literature would supplant the national literatures as the major mode of literary creativity:

I am more and more convinced that poetry is the universal possession of mankind, revealing itself everywhere and at all times in hundreds and hundreds of men. . . . I therefore like to look about me in foreign nations, and advise everyone to do the same. National literature is now a rather unmeaning term; the epoch of world literature is at hand, and everyone must strive to hasten its approach.

Reflecting Goethe's fundamentally economic understanding of world literature as a process of trade and exchange, Karl Marx and Friedrich Engels used the term in their Communist Manifesto (1848) to describe the "cosmopolitan character" of bourgeois literary production, asserting that

In place of the old wants, satisfied by the productions of the country, we find new wants, requiring for their satisfaction the products of distant lands and climates. . . . And as in material, so also in intellectual production. The intellectual creations of individual nations become common property. National one-sidedness and narrow-mindedness become more and more impossible, and from the numerous national and local literatures, there arises a world literature.

Martin Puchner has argued that Goethe had a keen sense of world literature as driven by a new world market in literature. It was this market-based approach that Marx and Engels pick up in 1848. But while the two authors admire the world literature created by bourgeois capitalism, they also seek to exceed it. They hoped to create a new type of world literature, one exemplified by the Manifesto, which was to be published simultaneously in many languages and several locations. This text was supposed to inaugurate a new type of world literature and in fact

partially succeeded, becoming one of the most influential texts of the twentieth century. Whereas Marx and Engels followed Goethe in seeing world literature as a modern or even future phenomenon, in 1886 the Irish scholar Hutcheson Macaulay Posnett argued that world literature first arose in ancient empires such as the Roman Empire, long before the rise of the modern national literatures. Certainly today, world literature is understood as including classical works from all periods, as well as contemporary literature written for a global audience. By the turn of the twentieth century, intellectuals in various parts of the globe were thinking actively about world literature as a frame for their own national production, a theme found in essays by several of the progressive writers of China's May Fourth movement, including Lu Xun.

Contemporary understandings

Over the course of the nineteenth century and well into the twentieth, the rising tide of nationalism led to an eclipse of interest in world literature, but in the postwar era, comparative and world literature began to enjoy a resurgence in the United States. As a nation of immigrants, and with a less well established national tradition than many older countries possessed, the United States became a thriving site for the study of comparative literature (often primarily at the graduate level) and of world literature, often taught as a first-year general education class. The focus remained largely on the Greek and Roman classics and the literatures of the major modern Western European powers, but a confluence of factors in the late 1980s and early 1990s led to a greater openness to the wider world. The end of the Cold War, the growing globalization of the world economy, and new waves of immigration from many parts of the world led to several efforts to open out the study of world literature. This change is well illustrated by the expansion of *The Norton Anthology of World Masterpieces*, whose first edition of 1956 featured only Western European and North American works, to a new "expanded edition" of 1995 with substantial non-Western selections, and with the title changed from "masterpieces" to the less exclusive "Literature." The major survey anthologies today, including those published by Longman and by Bedford in addition to Norton, all showcase several hundred authors from dozens of countries.

The explosive growth in the range of cultures studied under the rubric of world literature has inspired a variety of theoretical attempts to define and delimit the field and to propose effective

modes of research and teaching. In his 2003 book *What Is World Literature?* David Damrosch argued for world literature as less a vast canon of works and more a matter of circulation and reception, and he proposed that works that thrive as world literature are ones that work well and even gain in various ways in translation. Whereas Damrosch's approach remains tied to the close reading of individual works, a very different view was taken by the Stanford critic Franco Moretti in a pair of articles offering "Conjectures on World Literature." Moretti argued that the scale of world literature far exceeds what can be grasped by traditional methods of close reading, and he advocated instead a mode of "distant reading" that would look at large-scale patterns as discerned from publication records and national literary histories, enabling one to trace the global sweep of forms such as the novel or film.

Moretti's approach combined elements of evolutionary theory with the world-systems analysis pioneered by Immanuel Wallerstein, an approach further discussed since then by Emily Apter in her influential book *The Translation Zone*. Related to their world-systems approach is the major work of French critic Pascale Casanova, *La République mondiale des lettres* (1999). Drawing on the theories of cultural production developed by the sociologist Pierre Bourdieu, Casanova explores the ways in which the works of peripheral writers must circulate into metropolitan centers in order to achieve recognition as works of world literature. Both Moretti and Casanova emphasize the inequalities of the global literary field, which Moretti describes as "one, but unequal."

The field of world literature continues to generate debate, with critics such as Gayatri Chakravorty Spivak arguing that too often the study of world literature in translation smooths out both the linguistic richness of the original and the political force a work can have in its original context. Other scholars, on the contrary, emphasize that world literature can and should be studied with close attention to original languages and contexts, even as works take on new dimensions and new meanings abroad. Once a primarily European and American concern, world literature is now actively studied and discussed in many parts of the world. World literature series are now being published in China and in Estonia, and a new Institute for World Literature, offering month-long summer sessions on theory and pedagogy, had its inaugural session at Peking University in 2011, with its next sessions at Istanbul Bilgi University in 2012 and at Harvard University in 2013. Since the middle of the first decade of the new century, a steady

stream of works has provided materials for the study of the history of world literature and the current debates. Valuable collections of essays include Manfred Schmeling, *Weltliteratur Heute* (1995), Christopher Prendergast, *Debating World Literature* (2004), David Damrosch, *Teaching World Literature* (2009), and Theo D'haen's co-edited collections *The Routledge Companion to World Literature* (2011) and *World Literature: A Reader* (2012). Individual studies include Moretti, *Maps, Graphs, Trees* (2005), John Pizer, *The Idea of World Literature* (2006), Mads Rosendahl Thomsen, *Mapping World Literature* (2008), Theo D'haen, *The Routledge Concise History of World Literature* (2011), and Tötösy de Zepetnek, Steven, and Tutun Mukherjee, eds. *Companion to Comparative Literature, World Literatures, and Comparative Cultural Studies* (2013).

World literature on the Internet

The World Wide Web provides in many ways the logical medium for the global circulation of world literature, and many websites now enable readers around the world to sample the world's literary productions. The website *Words Without Borders* offers a wide selection of fiction and poetry from around the world, and the Annenberg Foundation has created an ambitious thirteen-part DVD/web series produced by Boston's public television station WGBH, "Invitation to World Literature." The major survey anthologies all have extensive websites, providing background information, images, and links to resources on many authors. Finally, globally-oriented authors themselves are increasingly creating work for the internet. The Serbian experimentalist Milorad Pavić (1929-2009) was an early proponent of the possibilities of electronic modes of creation and reading, as can be seen on his website. Though Pavić remained primarily a print-based writer, the Korean/American duo known as Young-hae Chang Heavy Industries create their works entirely for internet distribution, often in several languages. World literature today exists in symbiosis with national literatures, enabling writers in small countries to reach out to global audiences, and helping readers around the world gain a better sense of the world around them as it has been reflected and refracted in the world's literatures over the past five millennia.

Classics of world literature

Wide international distribution alone is not a sufficient condition for attributing works to world literature. The decisive factor is an exemplary artistic value and the influence of the respective work on the development of humankind and science[citation needed] in general, and on the development of literature(s) of the world in particular. An agreement on universally accepted criteria to decide what works have literary world ranking is not easy, especially since individual works have to be considered in their respective temporal and regional contexts.

World history

World history, global history or transnational history (not to be confused with diplomatic or international history) is a field of historical study that emerged as a distinct academic field in the 1980s. It examines history from a global perspective. It is not to be confused with comparative history, which, like world history, deals with the history of multiple cultures and nations, but does not do so on a global scale.

World History looks for common patterns that emerge across all cultures. World historians use a thematic approach, with two major focal points: integration (how processes of world history have drawn people of the world together) and difference (how patterns of world history reveal the diversity of the human experience).

Establishment of the field

The advent of world history as a distinct academic field of study can be traced to 1980s,[1] and was heralded by the creation of the World History Association and graduate programs at a handful of universities. Over the next decades scholarly publications, professional and academic organizations, and graduate programs in world history proliferated. World History has often displaced Western Civilization in the required curriculum of American high schools and universities, and is supported by new textbooks with a world history approach.

Organizations

- The H-World discussion list serves as a network of communication among practitioners of world history, with discussions among scholars, announcements, syllabi, bibliographies and book reviews.
- The International Society for the Comparative Study of Civilizations (ISCSC) approaches world history from the standpoint of comparative civilizations. Founded at a conference in 1961 in Salzburg, Austria, that was attended by Othmar Anderlie, Pitirim Sorokin, and Arnold J. Toynbee, this is an international association of scholars that publishes a journal, Comparative Civilization Review, and hosts an annual meeting in cities around the world.
- The Journal of World History has been published quarterly by the World History Association since 1990.
- World History Association (WHA) - Established in the 1980s, the WHA is predominantly an American phenomenon.

History education

United States

In college curricula of the United States, world history became a popular replacement for courses on Western Civilization, beginning in the 1970s. Professors Patrick Manning, previously of Northeastern University and now at the University of Pittsburgh's World History Center; and Ross E. Dunn at San Diego State are leaders in promoting innovative teaching methods.

In schools of architecture in the U.S. the National Architectural Accrediting Board now requires that schools teach history that includes a non-west or global perspective. This reflects a decade-long effort to move past the standard Euro-centric approach that had dominated the field.

Recent themes

In recent years, the relationship between African and world history has shifted rapidly from one of antipathy to one of engagement and synthesis. Reynolds (2007) surveys the relationship between African and world histories, with an emphasis on the tension between the area studies paradigm and the growing world-history emphasis on connections and exchange across regional boundaries. A closer examination of recent exchanges and debates over the merits of this exchange is also featured. Reynolds sees the relationship between African and world history as a measure of the changing nature of historical inquiry over the past century.

Chapter-12

Literary Element

A literary element is an inherent constituent of all works of narrative fiction--a necessary feature of verbal storytelling that could be found in any written or spoken narrative. This distinguishes them from literary techniques, or non-universal features of literature that accompany the construction of a particular work rather the necessary characteristics of all narrative. For

example, plot, theme, and tone are literary elements, whereas figurative language, irony, or foreshadowing would be considered literary techniques.

Literary elements aid in the discussion and understanding of a work of literature as basic categories of critical analysis; literary elements could be said to be produced by the readers of a work just as much as they are produced by its author. For the most part, they are popular concepts that are not limited to any particular branch of literary criticism, although they are most closely associated with the formalist method of professional literary criticism. There is no official definition or fixed list of terms of literary elements; however, they are a common feature of literary education at the primary and secondary level, and a set of terms similar to the one below often appears in institutional student evaluation. For instance, the New York State Comprehensive English Regents Exam requires that students utilize and discuss literary elements relating to specific works in each of the two essays,

Literary elements

- plot
- setting
- character
- theme
- mood
- structure
- tone
- language
- narrative mode (especially point of view)
- voice

Plot

Plot is a literary term defined as the events that make up a story, particularly as they relate to one another in a pattern, in a sequence, through cause and effect, how the reader views the story, or simply by coincidence. One is generally interested in how well this pattern of events accomplishes some artistic or e. An intricate, complicated plot is called an imbroglio, but even the simplest statements of plot may include multiple inferences, as in traditional ballads.

In his *Poetics*, Aristotle considered plot (*mythos*) the most important element of drama—more important than character, for example. A plot must have, Aristotle says, a beginning, a middle, and an end, and the events of the plot must causally relate to one another as being either necessary or probable. (*Poetics* 23.1459a.)

Of the utmost importance to Aristotle is the plot's ability to arouse emotion in the psyche of the audience. In tragedy, the appropriate emotions are fear and pity, emotions which he considers in his *Rhetoric*. (Aristotle's work on comedy has not survived.)

Aristotle goes on to consider whether the tragic character suffers (*pathos*), and whether or not the tragic character commits the error with knowledge of what he is doing. He illustrates this with the question of a tragic character who is about to kill someone in his family.

The worst situation [artistically] is when the personage is with full knowledge on the point of doing the deed, and leaves it undone. It is odious and also (through the absence of suffering) untragic; hence it is that no one is made to act thus except in some few instances, e.g., Haemon and Creon in *Antigone*. Next after this comes the actual perpetration of the deed meditated. A better situation than that, however, is for the deed to be done in ignorance, and the relationship discovered afterwards, since there is nothing odious in it, and the discovery will serve to astound us. But the best of all is the last; what we have in *Cresphontes*, for example, where Merope, on the point of slaying her son, recognizes him in time; in *Iphigenia*, where sister and brother are in a like position; and in *Helle*, where the son recognizes his mother, when on the point of giving her up to her enemy.

Freytag on Plot

Gustav Freytag considered plot a narrative structure that divides a story into five parts, like the five acts of a play. These parts are: exposition (of the situation); rising action (through conflict); climax (or turning point); falling action; and resolution.

Exposition

The exposition introduces all of the main characters in the story. It shows how they relate to one another, what their goals and motivations are, and the kind of person they are. The audience may have questions about any of these things, which get settled, but if they do have them they are specific and well-focused questions. Most importantly, in the exposition, the audience gets to know the main character (protagonist), and the protagonist gets to know his or her main goal and what is at stake if he or she fails to attain this goal and if he eventually attains this goal

This phase ends, and the next begins, with the introduction of conflict.

Inciting Incident

Right before the Rising Action is the Inciting Incident. This is the point of the plot that begins the conflict. Plot parts Ex. "The Most Dangerous Game" has an argument of Inciting Incidents;

Hearing the Gunshots that made him go to the rail--

"An abrupt sound startled him. Off to the right he heard it, and his ears, expert in such matters, could not be mistaken. Again he heard the sound, and again. Somewhere, off in the blackness, someone had fired a gun three times." (The Most Dangerous Game, Richard Connell)

--or him dropping his pipe and falling into the ocean.

"Rainsford sprang up and moved quickly to the rail, mystified. He strained his eyes in the direction from which the reports had come, but it was like trying to see through a blanket. He leaped upon the rail and balanced himself there, to get greater elevation; his pipe, striking a rope, was knocked from his mouth. He lunged for it; a short, hoarse cry came from his lips as he

realized he had reached too far and had lost his balance. The cry was pinched off short as the blood-warm waters of the Caribbean Sea dosed over his head."

Rising action

Rising action is the second phase in Freytag's five-phase structure. It starts with the death of the characters or a conflict.

"Conflict" in Freytag's discussion must not be confused with "conflict" in Sir Arthur Thomas Quiller-Couch's critical apparatus to categorize plots into types, e.g., man vs. society. The difference is that an entire story can be discussed according to Quiller-Couch's mode of analysis, while Freytag is talking about the second act in a five-act play, at a time when all of the major characters have been introduced, their motives and allegiances have been made clear (at least for the most part), and they now begin to struggle against one another.

Generally, in this phase the protagonist understands his or her goal and begins to work toward it. Smaller problems thwart their initial success and, in this phase, progress is directed primarily against these secondary obstacles. This phase shows us how the protagonist overcomes these obstacles.

Climax

The point of climax is the turning point of the story, where the main character makes the single big decision that defines the outcome of the story and who he or she is as a person. The dramatic phase that Freytag called the "climax" is the third of the five phases and occupies the middle of the story. Thus "the climax" may refer to either the point of climax or to the third phase of the drama.

The beginning of this phase is marked by the protagonist finally having cleared away the preliminary barriers and being ready to engage with the adversary. Usually, entering this phase, both the protagonist and the antagonist have a plan to win against the other. Now for the first time we see them going against one another in either direct or nearly direct conflict.

This struggle results with neither character completely winning, nor losing, against the other. Usually, each character's plan is partially successful, and partially foiled by his adversary. What is unique about this central struggle between the two characters is that the protagonist makes a decision which shows us his moral quality, and ultimately determines his fate. In a tragedy, the protagonist here makes a "bad" decision, a miscalculation that demonstrates his tragic flaw.

The climax often contains much of the action in a story, for example, a defining battle.

"Climax" is the highest point of the story.

Falling action

Freytag called this phase "falling action" in the sense that the loose ends are being tied up. However, it is often the time of greatest overall tension, because it is the phase in which everything goes mostly wrong.

In this phase, the villain has the upper hand. It seems that evil will triumph. The protagonist has never been further from accomplishing the goal. For Freytag, this is true both in tragedies and comedies, because both of these types of plots classically show good winning over evil. The question is which side the protagonist has put himself on, and this may not be immediately clear to the audience.

Denouement

The Resolution: where the story's mystery is solved. In this stage all patterns of events accomplish some artistic or emotional effect.

Plot devices

A plot device is a means of advancing the plot in a story, often used to motivate characters, create urgency, or resolve a difficulty. This can be contrasted with moving a story forward with narrative (or dramatic) technique; that is, by making things happen because characters take action for well-motivated reasons. As an example, when the cavalry shows up at the last moment and saves the day in a battle, that can be argued to be a plot device; when an adversarial

character who has been struggling with himself saves the day due to a change of heart, that is dramatic technique.

Familiar types of plot devices include the Deus ex machina, the MacGuffin, the red herring, and Chekhov's gun.

Plot outline

A plot outline is a prose telling of a story to be turned into a screenplay. Sometimes called a "one page" (one-page synopsis, about 1-3 pages in length). It is generally longer and more detailed than a standard synopsis (1-2 paragraphs), but shorter and less detailed than a treatment or a step outline. There are different ways to create these outlines and they vary in length, but are essentially the same thing.

In comics, a pencil, often pluralized as "pencils", refers to a stage in the development where the story has been broken down very loosely in a style similar to storyboarding in film development.

The pencils will be very loose (i.e., the rough sketch), the main goals being to lay out the flow of panels across a page, to ensure the story successfully builds suspense and to work out points of view, camera angles, and character positions within panels. This can also be referred to as a "plot outline" or a "layout".

Setting (narrative)

In works of narrative (especially fictional), the literary element setting includes the historical moment in time and geographic location in which a story takes place, and helps initiate the main backdrop and mood for a story. Setting has been referred to as story world or milieu to include a context (especially society) beyond the immediate surroundings of the story. Elements of setting may include culture, historical period, geography, and hour. Along with the plot, character, theme, and style, setting is considered one of the fundamental components of fiction.

Role of setting

Setting is a critical component for assisting the story, as in man vs. nature or man vs. society stories. In some stories the setting becomes a character itself. The term "setting" is often used to refer to the social milieu in which the events of a novel occur. Novelist and novel-writing instructor Donna Levin has described how this social milieu shapes the characters' values. For young readers in the US (K-5), the setting is often established as the "setting". As children advance, the elements of the story setting are expanded to include the passage of time which might be static in some stories or dynamic in others (e.g. changing seasons, day-and-night, etc.). The passage of time as an element of the setting helps direct the child's attention to recognize setting elements in more complex stories. Setting is another way of identifying where a story takes place.

Types of settings

Settings may take various forms:

- Alternate history
- Campaign setting
- Constructed world
- Dystopia
- Fantasy world
- Fictional city
- Fictional country
- Fictional crossover
- Fictional location
- Fictional universe

- Future history
- Imaginary world
- Mythical place
- Parallel universe
- Planets in science fiction
- Simulated reality
- Virtual reality
- Utopia

Character (arts)

A character (or fictional character) is a person in a narrative work of arts (such as a novel, play, television series or film). Derived from the ancient Greek word *kharaktêr*, the English word dates from the Restoration, although it became widely used after its appearance in *Tom Jones* in 1749. From this, the sense of "a part played by an actor" developed. Character, particularly when enacted by an actor in the theatre or cinema, involves "the illusion of being a human person." In literature, characters guide readers through their stories, helping them to understand plots and ponder themes. Since the end of the 18th century, the phrase "in character" has been used to describe an effective impersonation by an actor. Since the 19th century, the art of creating characters, as practised by actors or writers, has been called characterisation.

A character who stands as a representative of a particular class or group of people is known as a type. Types include both stock characters and those that are more fully individualised. The characters in Henrik Ibsen's *Hedda Gabler* (1891) and August Strindberg's *Miss Julie* (1888), for example, are representative of specific positions in the social relations of class and gender, such that the conflicts between the characters reveal ideological conflicts.

The study of a character requires an analysis of its relations with all of the other characters in the work.[9] The individual status of a character is defined through the network of oppositions (proairetic, pragmatic, linguistic, proxemic) that it forms with the other characters. The relation between characters and the action of the story shifts historically, often miming shifts in society and its ideas about human individuality, self-determination, and the social order.

Types of characters

Round vs. flat

In his book *Aspects of the novel*, E. M. Forster defined two basic types of characters, their qualities, functions, and importance for the development of the novel: flat characters and round characters. Flat characters are two-dimensional, in that they are relatively uncomplicated and do not change throughout the course of a work. By contrast, round characters are complex and undergo development, sometimes sufficiently to surprise the reader.

Dynamic vs static

Dynamic characters- characters that show many personality traits

Static characters- characters that show one or two personality traits only

Theme (narrative)

In contemporary literary studies, a theme is the central topic a text treats. Themes can be delivered or drawn into two categories: a work's thematic concept is what readers "think the work is about" and its thematic statement being "what the work says about the subject".

The most common contemporary understanding of theme is an idea or concept that is central to a story, which can often be summed in a single word (e.g. love, death, betrayal). Typical examples of themes of this type are conflict between the individual and society; coming of age; humans in conflict with technology; nostalgia; and the dangers of unchecked ambition. A theme may be exemplified by the actions, utterances, or thoughts of a character in a novel. An example of this would be the theme loneliness in John Steinbeck's *Of Mice and Men*, wherein many of the

characters seem to be lonely. It may differ from the thesis—the text's or author's implied worldview.

A story may have several themes. Themes often explore historically common or cross-culturally recognizable ideas, such as ethical questions, and are usually implied rather than stated explicitly. An example of this would be whether one should live a seemingly better life, at the price of giving up parts of one's humanity, which is a theme in Aldous Huxley's *Brave New World*. Along with plot, character, setting, and style, theme is considered one of the fundamental components of fiction.

Techniques

Various techniques may be used to express many more themes.

Leitwortstil

Leitwortstil is the repetition of a wording, often with a theme, in a narrative to make sure it catches the reader's attention.[6] An example of a leitwortstil is the recurring phrase, "So it goes", in Kurt Vonnegut's novel *Slaughterhouse Five*. Its seeming message is that the world is deterministic: that things only could have happened in one way, and that the future already is predetermined. But given the anti-war tone of the story, the message perhaps is on the contrary, that things could have been different. A non-fictional example of leitwortstil is in the book *Too Soon Old, Too Late Smart: Thirty True Things You Need to Know Now* written by Gordon Livingston, which is an anthology of personal anecdotes multiple times interjected by the phrases "Don't do the same thing and expect different results.", "It is a bad idea to lie to yourself." and "No one likes to be told what to do."

Thematic patterning

Thematic patterning means the insertion of a recurring motif in a narrative. For example, various scenes in John Steinbeck's *Of Mice and Men* are about loneliness. This technique also dates back to *One Thousand and One Nights*.

Mood (literature)

Mood is one element in the narrative structure of a piece of literature.[1] It can also be referred to as atmosphere because it creates an emotional setting enveloping the reader. Mood is established in order to affect the reader emotionally and psychologically and to provide a feeling for the narrative.

Elements of mood

Mood is generally created through several different things. Setting, which provides the physical location of the story, is used in order to create a background in which the story takes place. Different settings can color the mood of a story differently, and usually supports or conflicts with the other content of the story in some way. For example, the desert may be a setting for a cowboy story, and may generate a mood of solitude, desolation, and struggle, among other possible associations. The attitude of the narrator is another element that helps generate mood. As the reader is dependent on the narrator's perspective of the story, they see the story through their lenses, feeling the way the narrator feels about what happens or what is being described. Embedded in the attitude of a narrator are the feelings and emotions which make it up. A similar element that goes into generating mood is diction, that is, the choice and style of words the writer uses. Diction conveys a sensibility as well as portrays the content of a story in specific colors, thus affecting the way the reader feels about it.

Difference between tone and mood

Tone and mood are not the same, although variations of the two words may on occasions be interchangeable terms. The tone of a piece of literature is the speaker's or narrator's attitude towards the subject, rather than what the reader feels, as in mood. Mood is the general feeling or atmosphere that a piece of writing creates within the reader. Mood is produced most effectively through the use of setting, theme, voice and tone.

Narrative structure

Narrative structure, a literary element, is generally described as the structural framework that underlies the order and manner in which a narrative is presented to a reader, listener, or viewer.

The narrative text structures are the plot and the setting.

Generally, the narrative structure of any work, be it a film, play or novel, contains a plot, theme and resolution. It can also be divided into three sections, which is referred to as the three-act structure: setup, conflict, resolution. The setup (act one) is where all of the main characters and their basic situation are introduced, and contains the primary level of characterization (exploring the character's backgrounds and personalities). A problem is also introduced, which is what drives the story forward.

The second act, the conflict, is the bulk of the story, and begins when the inciting incident (or catalyst) sets things into motion. This is the part of the story where the characters go through major changes in their lives as a result of what is happening; this can be referred to as the character arc, or character development.

The third act, or resolution, is when the problem in the story boils over, forcing the characters to confront it, allowing all elements of the story to come together and inevitably leading to the ending.

An example is the 1973 film *The Exorcist*: The first act of the film is when the main characters are introduced and their lives are explored: Father Karras (Jason Miller) is introduced as a Catholic priest who is losing his faith. In act two, a girl named Regan (Linda Blair) becomes possessed by a demonic entity (the problem), and Karras' character arc is being forced to accept that there is no rational or scientific explanation for the phenomenon except that she actually is possessed by a demon, which ties in directly with the theme of him losing his faith. The third act of the film is the actual exorcism, which is what the entire story has been leading to.

Theorists describing a text's narrative structure might refer to structural elements such as an introduction, in which the story's founding characters and circumstances are described; a chorus, which uses the voice of an onlooker to describe the events or indicate the proper emotional

response to be happy or sad to what has just happened; or a coda, which falls at the end of a narrative and makes concluding remarks. First described in ancient times by Greek philosophers (such as Aristotle and Plato), the notion of narrative structure saw renewed popularity as a critical concept in the mid-to-late-20th century, when structuralist literary theorists including Roland Barthes, Vladimir Propp, Joseph Campbell and Northrop Frye attempted to argue that all human narratives have certain universal, deep structural elements in common. This argument fell out of fashion when advocates of poststructuralism such as Michel Foucault and Jacques Derrida asserted that such universally shared deep structures were logically impossible.

Northrop Frye in his *Anatomy of Criticism* deals extensively with what he calls myths of Spring, Summer, Fall, and Winter.

- Spring myths are comedies, i.e., stories that lead from bad situations to happy endings. Shakespeare's *Twelfth Night* is such a story.
- Summer myths are similarly utopian fantasies such as Dante's *Paradiso*.
- Fall myths are tragedies that lead from ideal situations to disaster. Compare *Hamlet*, *Othello*, and *King Lear* and the movie *Legends of the Fall*.
- And finally Winter myths are dystopias, for example George Orwell's *1984* or Aldous Huxley's *Brave New World* or Ayn Rand's novella *Anthem*.

Linear and non-linear narrative structures

A non-linear narrative is one which is composed with a branching structure where a single starting point may lead to multiple developments and outcomes. This is the typical narrative approach of most modern video games and harkens back to a minor genre, "books where you are the hero", sometimes referred to as "game books". The principle of all such games is that at each step of the narrative the user makes choices that advance the story, leading to new series of choices. Authoring non-linear narrative or dialogue thus implies imagining an indefinite number of parallel stories.

In a non-linear book readers are told to turn to a certain page according to the choice they wish to make to continue the story. Typically, the choice will be an action rather than dialogue. For example, the hero hears a noise in another room and must decide to open the door and investigate, run away or call for help. This kind of interactive experience of a story is possible with video games and books (where the reader is free to turn the pages) but less adapted to other forms of entertainment. Improvisational theatre is similarly open-ended but of course cannot be said to be authored. Cinema can only provide the illusion through broken narrative, the most famous example of this being the 1994 film *Pulp Fiction*. The film is ostensibly three short stories, which, upon closer inspection, are actually three sections of one story with the chronology broken up; interestingly, Quentin Tarantino constructs the narrative without resorting to classic "flashback" techniques. Flashback movies are often confused with true non-linear narratives but the concept is fundamentally linear. Although they appear to open (very briefly) with the ending, flashback movies almost immediately jump back to the very beginning of the story to proceed linearly from there and usually proceed past the supposed "ending" shown at the beginning of the movie.

An even more ambitious attempt at constructing a film based on non-linear narrative is Alain Resnais's 1993 French film *Smoking/No Smoking*. The plot contains parallel plot developments, playing on the idea of what might have happened had the characters made different choices. But because the user experience is that of a spectator in a movie theatre, the public has no control of the direction of the narrative.

Recently tools for non-linear authoring have emerged, such as Adobe Captivate, a popular elearning authoring tool for presentations, quizzes and simulations that enables authors of elearning to construct links between slides in a PowerPoint style document to produce non-linear sequences. Zebra Zapps, a sophisticated elearning authoring system developed by Allen Interactions has recently added the possibility of linking objects to construct a non-linear scene. Chat Mapper, created by Ben McIntosh, founder of Urban Brain Studios is clearly the authoring system most closely focused on the creation and management of non-linear logic for dialogue and narrative. Initially intended as a tool to enable the creation of dialogue in video games, Chat Mapper gave authors a wide range of programming features that made it possible to manage events, assets and characters as they compose the branching narrative and dialogue of a video

game. Chat Mapper led to the creation of a derivative product designed for authoring video-based training applications, GameScaper, created by the SkillScaper team led by Peter Isackson. GameScaper permits non-linear dialogue and narrative by associating specific events or spoken text that can take the form of video or animation with interdependent nodes created and managed visually. SkillScaper has also created a highly simplified authoring system for teachers and trainers, ChatScaper, which makes it possible to author dialogue or narrative that can be immediately viewed and played back as a video game. The dialogue or narrative is activated thanks to text-to-speech technology and the user can choose avatars and specific expression for each scene, enabling the immediate creation of a non-linear narrative or dialogue. Designed specifically for "learning by creating", ChatScaper enables teachers and learners to work together creating the learning content of any subject involving human activity or communication. It is also being used by experimental screenwriters as a means of exploring the multiple possibilities of character and plot direction in particular scenes.

The emergence of the video game industry, a marketplace that has overtaken film and television in global revenue, and the trend in marketing towards gamification as a major industrial activity would indicate that non-linear narrative will be a staple of both entertainment and advertising in the coming decade.

Tone (literature)

Tone is a literary compound of composition, which encompasses the attitudes toward the subject and toward the audience implied in a literary work. Tone may be formal, informal, intimate, solemn, somber, playful, serious, ironic, condescending, or many other possible attitudes. Each piece of literature has at least one theme, or central question about a topic, and how the theme is approached within the work is known as the tone.

Difference between tone and mood

Tone and mood are not the same, although variations of the two words may on occasions be interchangeable terms. The tone of a piece of literature is the speaker's or narrator's attitude towards the subject, rather than what the reader feels, as in mood. Mood is the general feeling or

atmosphere that a piece of writing creates within the reader. Mood is produced most effectively through the use of setting, theme, voice and tone.

Usage

All pieces of literature, even official documents and technical documents, have some sort of tone. Authors create tone through the use of various other literary elements, such as diction or word choice; syntax, the grammatical arrangement of words in a text for effect; imagery, or vivid appeals to the senses; details, facts that are included or omitted; and figurative language, the comparison of seemingly unrelated things for sub-textual purposes.[how?]

While now used to discuss literature, the term tone was originally applied solely to music. This appropriated word has come to represent attitudes and feelings a speaker (in poetry), a narrator (in fiction), or an author (in non-literary prose) has towards the subject, situation, and/or the intended audience. It is important to recognize that the speaker, or narrator is not to be confused with the author and that attitudes and feelings of the speaker or narrator should not be confused with those of the author.[why?] In general, the tone of a piece only refers to attitude of the author if writing is non-literary in nature.

In many cases, the tone of a work may change and shift as the speaker or narrator's perspective on a particular subject alters throughout the piece.

Official and technical documentation tends to employ a formal tone throughout the piece.

Setting tone

Authors set a tone in literature by conveying emotions/feelings through words. The way a person feels about an idea/concept, event, or another person can be quickly determined through facial expressions, gestures and in the tone of voice used. In literature an author sets the tone through words. The possible tones are bounded only by the number of possible emotions a human being can have.

Diction and syntax often dictate what the author's (or character's) attitude toward his subject is at the time. An example: "Charlie surveyed the classroom but it was really his mother congratulating himself for snatching the higher test grade, the smug smirk on his face growing brighter and brighter as he confirmed the inferiority of his peers."

The tone here is one of arrogance; the quip "inferiority of his peers" shows Charlie's belief in his own prowess. The words "surveyed" and "congratulating himself" show Charlie as seeing himself better than the rest of his class. The diction, including the word "snatching", gives the reader a mental picture of someone quickly and effortlessly grabbing something, which proves once again Charlie's pride in himself. Characteristically, of course, the "smug smirk" provides a facial imagery of Charlie's pride.

In addition, using imagery in a poem is helpful to develop a poem's tone.

Language

Language is the human capacity for acquiring and using complex systems of communication, and a language is any specific example of such a system. The scientific study of language is called linguistics.

Estimates of the number of languages in the world vary between 6,000 and 7,000. However, any precise estimate depends on a partly arbitrary distinction between languages and dialects. Natural languages are spoken or signed, but any language can be encoded into secondary media using auditory, visual, or tactile stimuli, for example, in graphic writing, braille, or whistling. This is because human language is modality-independent. When used as a general concept, "language" may refer to the cognitive ability to learn and use systems of complex communication, or to describe the set of rules that makes up these systems, or the set of utterances that can be produced from those rules. All languages rely on the process of semiosis to relate signs with particular meanings. Oral and sign languages contain a phonological system that governs how symbols are used to form sequences known as words or morphemes, and a syntactic system that governs how words and morphemes are combined to form phrases and utterances.

Human language has the properties of productivity, recursivity, and displacement, and it relies entirely on social convention and learning. Its complex structure affords a much wider range of expressions than any known system of animal communication. Language is thought to have originated when early hominins started gradually changing their primate communication systems, acquiring the ability to form a theory of other minds and a shared intentionality. This development is sometimes thought to have coincided with an increase in brain volume, and many linguists see the structures of language as having evolved to serve specific communicative and social functions. Language is processed in many different locations in the human brain, but especially in Broca's and Wernicke's areas. Humans acquire language through social interaction in early childhood, and children generally speak fluently when they are approximately three years old. The use of language is deeply entrenched in human culture. Therefore, in addition to its strictly communicative uses, language also has many social and cultural uses, such as signifying group identity, social stratification, as well as for social grooming and entertainment.

Languages evolve and diversify over time, and the history of their evolution can be reconstructed by comparing modern languages to determine which traits their ancestral languages must have had in order for the later stages to have occurred. A group of languages that descend from a common ancestor is known as a language family. The languages that are most spoken in the world today belong to the Indo-European family, which includes languages such as English, Spanish, Portuguese, Russian, and Hindi; the Sino-Tibetan family, which includes Mandarin Chinese, Cantonese, and many others; the Afro-Asiatic family, which includes Arabic, Amharic, Somali, and Hebrew; and the Bantu languages, which include Swahili, Zulu, Shona, and hundreds of other languages spoken throughout Africa. The consensus is that between 50% and 90% of languages spoken at the beginning of the twenty-first century will probably have become extinct by the year 2100.

Narrative mode

The narrative mode (also known as the mode of narration) is the set of methods the author of a literary, theatrical, cinematic, or musical story uses to convey the plot to the audience. Narration, the process of presenting the narrative, occurs because of the narrative mode. It encompasses several overlapping areas, most importantly narrative point-of-view, which determines through

whose perspective the story is viewed and narrative voice, which determines a set of consistent features regarding the way through which the story is communicated to the audience. Narrative mode is a literary element.

The narrator may be either a fictive person devised by the author as a stand-alone entity, the author themselves, and/or a character in the story. The narrator is considered participant as an actual character in the story, and nonparticipant if only an implied character, or a sort of omniscient or semi-omniscient being who does not take part in the story but only relates it to the audience.

The narrative mode encompasses not only who tells the story, but also how the story is described or expressed (for example, by using stream of consciousness or unreliable narration).

The "narrator" can also be more than one person, to show different story lines of people at the same, similar or different times. It is used in film and books to illustrate the story from different points in time and is sometimes more effective than a singular point of view because it gives a better effect for a more complex story line.

Speech

Speech is the vocalized form of human communication. It is based upon the syntactic combination of lexicals and names that are drawn from very large (usually about 10,000 different words). Each spoken word is created out of the phonetic combination of a limited set of vowel and consonant speech sound units. These vocabularies, the syntax which structures them, and their set of speech sound units differ, creating the existence of many thousands of different types of mutually unintelligible human languages. Most human speakers are able to communicate in two or more of them, hence being polyglots. The vocal abilities that enable humans to produce speech also provide humans with the ability to sing.

A gestural form of human communication exists for the deaf in the form of sign language. Speech in some cultures has become the basis of a written language, often one that differs in its vocabulary, syntax and phonetics from its associated spoken one, a situation called diglossia. Speech in addition to its use in communication, it is suggested by some psychologists such as

Vygotsky is internally used by mental processes to enhance and organize cognition in the form of an interior monologue.

Speech is researched in terms of the speech production and speech perception of the sounds used in vocal language. Other research topics concern speech repetition, the ability to map heard spoken words into the vocalizations needed to recreate that plays a key role in the vocabulary expansion in children and speech errors. Several academic disciplines study these including acoustics, psychology, speech pathology, linguistics, cognitive science, communication studies, otolaryngology and computer science. Another area of research is how the human brain in its different areas such as the Broca's area and Wernicke's area underlies speech.

It is controversial how far human speech is unique in that other animals also communicate with vocalizations. While none in the wild have comparably large vocabularies, research upon the nonverbal abilities of language trained apes such as Washoe and Kanzi raises the possibility that they might have these capabilities. The origins of speech are unknown and subject to much debate and speculation.

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