

Translation is about the conveyance of meaning. Conversely, it is also about meaning that goes astray. Meaning is inevitably altered and lost in the process of translation and yet the meaning that is conveyed is considered the essential element, which when combined with stylistic fluency creates an impression of authenticity in the target language.

The beauty of translation is that it merges form and content in a melodic manner quite unlike the way it was formed in the source text, yet it aspires to reproduce it faithfully in a text that when read will sound natural and not stilted in the target language.

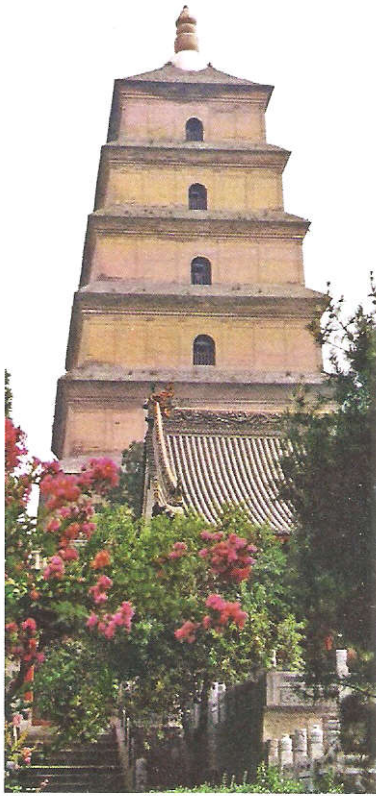
Conventional translation has turned this fusion into a key aspect of the challenge of successful translation. Translation is also a mental process from which many people draw immense satisfaction, perhaps in part because different languages exercise the two hemispheres of the brain in different ways (see [R. Ibrahim and Z. Eviatar, 2009, Language Status and Hemispheric Involvement in Reading: Evidence From Trilingual Arabic Speakers Tested in Arabic, Hebrew, and English](#)).

Translation is at once an art form and an essential communications medium for human knowledge that from centres such as Toledo, transferred knowledge between cultures.

“There was no *foundation* and consequently nothing was *founded* by any archbishop; there was no *collège* [...] no *courses* whatsoever [...]” (Santoyo 2006: 33). In the twelfth century, translations were essentially from Arabic to Latin, whereas in the thirteenth century, they were from Arabic into the vernacular. There is no doubt that the translators of that period radically altered the state of knowledge in the West.” (J. Delisle & J. Woodsworth, 2012, p.109).

“Team translation, practiced in Toledo, has been documented as long ago as in the Chinese Tang dynasty. Xuan Zang (Hsuan-tsang) (c. 600-c. 664), a famous monk from that period, brought 124 collections of Sanskrit aphorisms and 520 other manuscripts back from India to the emperor Tai Zong (T'ai Tsung). On this return to China he translated the precious Buddhist manuscripts.” (J. Delisle & J. Woodsworth, 2012, p. 98).

“Team translation was the method used for this large-scale undertaking: a foreign monk would recite the scriptures, which were then translated orally into Chinese by a native speaker; this was transcribed into written script and then polished stylistically. This tradition of team translation has been passed down ever since (Lin 2002: 161)”



First built of rammed earth with a stone façade in 652, the Giant Wild Goose Pagoda (since reconstructed after an earthquake in 1556) stands within the Temple of Mercy monastery in Xi'an province, China. It was the workplace of the monk Xuanzang, celebrated for his travels throughout India collecting Buddhist *sutras* and other scripts for over sixteen years. Upon his return, he spent the best part of his life with his assistants translating the texts from Sanskrit into Chinese. Named the Giant Wild Goose Pagoda, it was they say built on a site where a goose had fallen from the sky in answer to the prayers of starving monks. In gratitude, the monks had buried the goose rather than eat it (Kaplan *et al.*, 1986: 600).



Jean Delisle & Judith Woodsworth (Eds. and Dirs.) (2012). *Translators throughout History*. John Benjamins Publishing Company, Amsterdam p.109.

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Kaplan F. M., Sobin J. M., and de Keijzer A. J. (Eds.) (1986). *The China Guidebook*, 7<sup>th</sup> edition. New York: Eurasia Press.