**# Semantic/Literal vs Functional/Communicative Translation:** Translation scholar Peter Newmark (1916–2011) tackled the notion of equivalence by asking if a translation should try to remain as close as possible to the source language or if it should, instead, aim to be free and idiomatic. He called these two approaches semantic translation and communicative translation respectively.

According to Newmark, ‘semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original’ (1981, p. 39). Semantic translation has a source language bias; it is literal and the loyalty is to the ST (source text) author. It is readable but remains with the original culture and assists the reader only in its connotations if they constitute the essential message of the text. It tends to be more complex, more awkward, more detailed, and tends to overtranslate – it is more specific than the original in transferring nuances of meaning. Semantic translation relates to the word or the word-group (1981, p. 60).

On the other hand, for Newmark, **‘communicative translation** attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original’ (Newmark, 1981, p. 39). Communicative translation has a target language bias; it is free and idiomatic. It attempts to make the reading process easier for the TL reader ‘who does not anticipate difficulties or obscurities, and would expect a generous transfer of foreign elements into his own culture as well as his language where necessary’ (Newmark, 1981, p. 39). It must emphasise the force rather than the content of the message. It is likely to be smoother, simpler, clearer, more direct, more conventional, tending to undertranslate – it uses more generic terms in difficult passages. Communicative translation relates to the sentence (1981, p. 60).

**# Audiovisual translation (AVT)** is the term used to refer to the transfer from one language to another of the verbal components contained in audiovisual works and products. Feature films, television programs, theatrical plays, musicals, opera, Web pages, and video games are just some examples of the vast array of audiovisual products available and that require translation. As the word suggests, audiovisuals are made to be both heard (audio) and seen (visual) simultaneously but they are primarily meant to be seen.

**Subtitling:** Subtitles are the text version of what is being said in an audiovisual piece on the screen; these are not an exact transcription, and they tend to appear at the bottom of the screen.

There are various constraints when it comes to the production of subtitles, and length is the main one. Subtitles are usually limited to two or three lines, and a specific amount of characters. This often makes things complicated, as our reading speed varies from person to person, and subtitles have to remain visible on the screen long enough for people to be able to read them, but not too long to overlap with later shots.

There are various types of subtitles, such as:

* Language-based subtitles: these are divided into intralingual subtitles for the deaf and hard of hearing, and interlingual subtitles – condensed translations of what is being said on the audio.
* Time-based subtitles: these are divided into live subtitles – used for live events and the news – and pre-recorded subtitles, made after the production stage, with more time for subtitles to work on them.
* Set-up-based subtitles: these can be open – which means that they are always on the screen – or closed – when the viewer can choose to see them or not.
* Subtitling: this indicates subtitles used in theatres, especially in operas.

**Revoicing techniques:** Revoicing techniques involve the replacement of the original voice track, and there are different types of revoicing:

* Dubbing: this is the replacement of the original audio track with a translated one which reproduces the timing, phrasing and lip movement as closely as possible. Many people are involved in this process, including translators, adapters, dubbing actors, dubbing directors and sound engineers.
* Voice-over: this is the overlapping of the translated voice track over the original one, where the original voice track in still audible in the background. The four types of voice-over techniques are voice-over itself, narration, free commentary and audio description.

**#Transcreation** is the process of adapting content from one language to another while maintaining the existing tone, intent and style.

While translation focuses on replacing the words in one language with corresponding words in a new language, transcreation services are focused on conveying the same message and concept in a new language.

Transcreation enables translators to inject their own creativity and cultural knowledge to create content that resonnates with a new audience. Here are six ways to distinguish between the two:

## 1. Transcreation Specialists Are Writers.

Usually, people who provide transcreation services are copywriters in other languages instead of translators. Some translators also happen to offer copywriting services in other languages, but in general, these are two different services, and the people who provide the services are not always part of the same professional associations and networking groups.

## 2. Transcreation Starts with a Creative Brief.

Unlike translation, which starts with a source text, transcreation starts with a creative brief, just like your other creative projects do in your source language. Instead of simply providing text to the transcreation provider, you’ll need to provide them with clearer ideas of the creative concept and the desired action you are hoping to trigger with the copy.

## 3. Transcreation Is Billed by the Hour.

Translation is typically billed by the word, whereas transcreation is billed by the hour, or sometimes by the project. Just like other creative services, such as copywriting, graphic design, video production, transcreation is normally billed at hourly rates.

## 4. Transcreation Results in New Messaging.

Usually, messaging that was written for one target segment or audience will not resonate with a completely different group. With transcreation, the result is brand new messaging that is targeted and localized, while with translation, the result is new words in another language, but with the same messaging. A good translator will [translate website](https://www.smartling.com/products/translate/) or app content “in the spirit” of the source text without being too literal, but even so, the message can lose impact in the process of straight translation.

## 5. Transcreation Is for Creative, Marketing-Focused Copy.

Translation is perfectly fine for informative text, but when text is designed to trigger an action from the reader, as marketing text usually is, transcreation is simply a better fit.

## 6. Transcreation Involves Advising on Look and Feel as Well.

## Often, providers of transcreation services will also advise customers on the look and feel of a creative asset or campaign, to ensure acceptance and resonance in the local market.

## # What is technical translation?

A technical translation is a type of specialized translation involving the translation of documents produced by technical writers, or more specifically, texts that relate to technological subject areas or texts that deal with the practical application of scientific and technological information.  
Offering technical translation services requires a technical translator who has a good understanding of the subject matter and, since technical translations also requires the translation of technical terms in order to develop very specialized terminology, they must have knowledge of the specialized terms of that field both in the source and in the target languages in order to translate technical terms with ease.

Much like professionals in the field of technical communication, the technical translator must have a cross-curricular and multifaceted background. In addition to grasping theoretical and linguistic orientations for the actual translation process, an understanding of other subjects, such as [cognitive psychology](https://en.wikipedia.org/wiki/Cognitive_psychology), [usability engineering](https://en.wikipedia.org/wiki/Usability_engineering), and [technical communication](https://en.wikipedia.org/wiki/Technical_communication), is necessary for a successful technical translator. Additionally, most technical translators work within a specialized field such as medical or legal technical translation, which highlights the importance of an interdisciplinary background. Finally, the technical translators should also become familiar with the field of professional translation through training.

Technical translation requires a solid knowledge base of technological skills, particularly if the translator chooses to utilize computer-assisted translation (CAT) or machine translation (MT). Though some technical translators complete all translation without the use of CAT or MT, this is often with pieces that require more creativity in the document. Documents dealing with mechanics or engineering that contain frequently translated phrases and concepts are often translated using CAT or MT.

**# Machine translation**, sometimes referred to by the abbreviation MT (not to be confused with [computer-aided translation](https://en.wikipedia.org/wiki/Computer-assisted_translation), machine-aided human translation (MAHT) or [interactive translation](https://en.wikipedia.org/wiki/Interactive_machine_translation)) is a sub-field of [computational linguistics](https://en.wikipedia.org/wiki/Computational_linguistics) that investigates the use of software to [translate](https://en.wikipedia.org/wiki/Translation) text or speech from one [language](https://en.wikipedia.org/wiki/Language) to another.

**# EQUIVALENCE**

If a specific linguistic unit in one language carries the same intended meaning / message encoded in a specific linguistic medium in another, then these two units are considered to be equivalent. The domain of equivalents covers linguistic units such as morphemes, words, phrases, clauses, idioms and proverbs. So, finding equivalents is the most problematic stage of translation. It is worth mentioning, however, it is not meant that the translator should always find one-to-one categorically or structurally equivalent units in the two languages, that is, sometimes two different linguistic units in different languages carry the same function. For example, the verb "happened" in the English sentence "he happens to be happy" equals the adverb "etefaghan" (by chance) in the Persian sentence: "u etefaghan khosh hal ast". The translator, after finding out the meaning of an **SL** linguistic form, should ask himself / herself what the linguistic form is in another language—**TL**—for the same meaning to be encoded by.

the notion of equivalence can be found in Baker (1992) who seems to offer a more detailed list of conditions upon which the concept of equivalence can be defined. She explores the notion of equivalence at different levels, in relation to the translation process, including all different aspects of translation and hence putting together the linguistic and the communicative approach. She distinguishes between:

* Equivalence that can appear at word level and above word level, when translating from one language into another. Baker acknowledges that, in a bottom-up approach to translation, equivalence at word level is the first element to be taken into consideration by the translator. In fact, when the translator starts analyzing the ST s/he looks at the words as single units in order to find a direct 'equivalent' term in the TL. Baker gives a definition of the term *word* since it should be remembered that a single word can sometimes be assigned different meanings in different languages and might be regarded as being a more complex unit or *morpheme.* This means that the translator should pay attention to a number of factors when considering a single word, such as number, gender and tense (ibid.:11-12).
* Grammatical equivalence, when referring to the diversity of grammatical categories across languages. She notes that grammatical rules may vary across languages and this may pose some problems in terms of finding a direct correspondence in the TL. In fact, she claims that different grammatical structures in the SL and TL may cause remarkable changes in the way the information or message is carried across. These changes may induce the translator either to add or to omit information in the TT because of the lack of particular grammatical devices in the TL itself. Amongst these grammatical devices which might cause problems in translation Baker focuses on number, tense and aspects, voice, person and gender.
* Textual equivalence, when referring to the equivalence between a SL text and a TL text in terms of information and cohesion. Texture is a very important feature in translation since it provides useful guidelines for the comprehension and analysis of the ST which can help the translator in his or her attempt to produce a cohesive and coherent text for the TC audience in a specific context. It is up to the translator to decide whether or not to maintain the cohesive ties as well as the coherence of the SL text. His or her decision will be guided by three main factors, that is, the target audience, the purpose of the translation and the text type.
* Pragmatic equivalence, when referring to implicatures and strategies of avoidance during the translation process. Implicature is not about what is explicitly said but what is implied. Therefore, the translator needs to work out implied meanings in translation in order to get the ST message across. The role of the translator is to recreate the author's intention in another culture in such a way that enables the TC reader to understand it clearly.

# **Language Variety**: In [sociolinguistics](https://www.thoughtco.com/sociolinguistics-definition-1692110), language variety—also called lect—is a general term for any distinctive form of a [language](https://www.thoughtco.com/what-is-a-language-1691218) or linguistic expression. Linguists commonly use language variety (or simply variety) as a cover term for any of the overlapping subcategories of a language, including [dialect](https://www.thoughtco.com/dialect-language-term-1690446), [register](https://www.thoughtco.com/register-language-style-1692038), [jargon](https://www.thoughtco.com/what-is-jargon-1691202), and [idiolect](https://www.thoughtco.com/idiolect-language-term-1691143).

## Register

Register is defined as the way a speaker uses language differently in different circumstances. Think about the words you choose, your tone of voice, even your body language. You probably behave very differently chatting with a friend than you would at a formal dinner party or during a job interview. These variations in formality, also called stylistic variation, are known as registers in linguistics.

They are determined by such factors as social occasion, [context](https://www.thoughtco.com/what-is-context-language-1689920), [purpose](https://www.thoughtco.com/purpose-rhetoric-and-composition-1691706), and [audience](https://www.thoughtco.com/audience-rhetoric-and-composition-1689147). Registers are marked by a variety of specialized vocabulary and turns of phrases, colloquialisms, the use of jargon, and a difference in intonation and pace.

Registers are used in all forms of communication, including written, spoken, and signed. Depending on grammar, syntax, and tone, the register may be extremely rigid or very intimate. You don't even need to use an actual word to communicate effectively. A huff of exasperation during a debate or a grin while signing "hello" speaks volumes.

## Dialect :The word dialect—which contains "lect" within the term—derives from the Greek words dia- meaning  "across, between" and legein "speak." A dialect is a regional or social variety of a language distinguished by [pronunciation](https://www.thoughtco.com/pronunciation-english-1691686), [grammar](https://www.thoughtco.com/what-is-grammar-1690909), and/or [vocabulary](https://www.thoughtco.com/vocabulary-definition-1692597). The term dialect is often used to characterize a way of speaking that differs from the standard variety of the language.

**Styles: T**he term *style* refers to a language variety that is divided based on speech or speaking situation into *formal and informal styles.* We can speak very formally or very informally; our choice of the styles is governed by circumstances. Ceremonial occasions almost require very formal speech; public lectures are somewhat less formal; casual conversation is quite informal; and conversation between intimates on matters of little importance may be extremely informal and casual. We may try to relate the level of formality chosen to a number of factors: (1) the kind of occasion, (2) the various social, age, and other differences that exist between the participants, (3) the particular task that is involved, e.g., writing or speaking, and (4) the emotional involvement of one or more of the participants (Wardhaugh, 48).

**Types of Lects**

* **Regional dialect:** A variety spoken in a particular region.
* **Sociolect:** Also known as a social dialect, a variety of language (or register) used by a socioeconomic class, a profession, an age group, or any other social group.
* **Ethnolect:** A lect spoken by a specific ethnic group. For example, Ebonics, the vernacular spoken by some African-Americans, is a type of ethnolect.
* **Idiolect:** The language or languages spoken by each individual. For example, if you are multilingual and can speak in different registers and styles, your idiolect comprises several languages, each with multiple registers and styles.

**# A pidgin** is a language with no native speakers: it is no one’s first language but it is a contact language. That is, it is the product of a multilingual situation in which those who wish to communicate must find or improvise a simple code to enable them to do so. A pidgin is sometimes regarded as a ‘reduced’ variety of a ‘normal’ language, with simplification of the grammar and vocabulary of that language, considerable phonological variation, and an admixture of local vocabulary to meet the special needs of the contact groups.

**Creole:** When a pidgin comes to be adopted by a community as its native tongue, and children learn it as a first language, that language is called a **creole.**

# # Code Mixing and Code Switching: Code in sociolinguistics simply refers to a language or a language variety. [Code Mixing](http://languagelinguistics.com/2017/06/27/code-mixing-sociolinguistics/) is mixing of mostly words, but also phrases, clauses or even complete sentences of two languages or varieties. Code Switching is nothing but switching from one language to another to create a special effect.