

PONDICHERRY UNIVERSITY

(A Central University)

DIRECTORATE OF DISTANCE EDUCATION

TRANSLATION: THEORY AND PRACTICE

(Paper Code: MAEG2004)



MA (English) – II Year

DDE – WHERE INNOVATION IS A WAY OF LIFE

PONDICHERY UNIVERSITY

(A Central University)

DIRECTORATE OF DISTANCE EDUCATION

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TRANSLATION: THEORY AND PRACTICE

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Master of Arts in English

Translation: Theory and Practice

Expert

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TRANSLATION: THEORY & PRACTICE

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3. Translation & Comparative Literature
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Suggested Reading

Bassnett, Susan and Andre Leffevere (eds).. Translation, History and Culture. London and New York: Pinter, 1990.

Bassnett, Susan and Andre Lefevere (eds). Constructing Cultures: Essays on Literary Translation. Clevedon et al: Multilingual Matters, 1998.

Bassnett, Susan and Harish Trivedi (eds). Post-Colonial Translation: Theory and Practice. London and New York: Routledge, 1999.

Lefevere, Andre. Translating Poetry: Seven Strategies and Blueprint. Assen and Amsterdam: Van Gorcum, 1975.

Niranjana, Tejaswini. Siting Translation : History, Post-Structuralism, and the Colonial Context. Berkeley, Los Angeles, Oxford: University of California Press, 1992.

Toury, Gideon.. Descriptive Translation Studies and Beyond. Amsteden and Philadelphia: Benjamins, 1995 .

Venturi, Lawrence (ed). Rethinking Translation: Discourse, Subjectivity, Ideology. London and New York: Routledge,1992 .

Venturi, Lawrence. The Scandals of Translation: Towards an Ethics of Difference. London and New York: Routledge, 1998.

UNIT I
TRANSLATION STUDIES

Note on lesson plan:

Whenever key word is used in every chapter such words will be in **bold** print.

Whenever a point is introduced the key sentence will be underlined.

Each segment of your lesson will have a subheading for easy identification.

In this unit the following are the topics of study.

HISTORY AND THEORIES OF TRANSLATION

A history of Translation – a rapid overview

Communicative & Semantic Translation

Literal & Free Translation

Translation of Poetry, Fiction & Drama

Translation of Non-Fictional Prose

Technical Translation

Key components in this unit:

- Definitions of key terms
- The important stages of development in Translation Studies
- The specific contribution of each period / translator
- The problems identified by these translators

- Translation and Literary genres
- How translators approach poetry, fiction and drama

Objectives of this unit:

When you finish studying this unit you should be able to identify the following:

- The landmark contributions in translation history
- The names of important schools of translation
- Early translation theories
- Later developments
- Translation problems identified by early translators
- Methodologies used by the early translators
- Translation of poetry, fiction and drama

In this unit we shall first of all familiarize ourselves with the key terms that are used in the field of Translation Studies. Then we shall define some of the foundational concepts used in this field, although these two components do not form the core of your syllabus. This will make your study easy, especially if you are a beginner to this area of study. Also items 2, 3 and 6 will be discussed in Unit IV under Translation Types - Categorization of Translation Types and Computer Translation in order to facilitate your easy learning.

Translation has been in practice for a very long time although a theoretical study of its methods is a recent development. However before we do that it is good to inform

ourselves about the meaning of the key terms that we shall be dealing with in this course. So let us look at some of the definitions of the terms *translator* and *translation* at this point of our study.

GENERAL INTRODUCTION – SOME KEY TERMS AND CONCEPTS

Let us begin this section of our study with an overview of the history of translation. Translation has been in practice for a very long time although a theoretical study of its methods is a recent development. However before we do that it is good to inform ourselves about the meaning of the key terms that we shall be dealing with in the course of our study. So let us look at some of the definitions of key terms such as translator, translation, Source Text, Target Text at this point of our study.

WHAT IS TRANSLATION?

As a most non technical definition the *Webster's New World Dictionary* the term as "to translate" as follows:

- 1 to move from one place or condition to another
- 2 to put into the words of a different language
- 3 to change into another medium or form / to *translate* ideas into action"
- 4 to put into different words; rephrase or paraphrase in explanation
- 5 to transmit (a telegraphic message) again by means of an automatic relay

Translation is, etymologically, "carrying across" or "bringing across"(Latin- *translatio*). The modern European languages form their own equivalent terms for this concept after the Latin model— *transferre* or "to bring across" or "to lead across". The Greek term for translation is "*metaphrasis*" which means "speaking across". This word has supplied English with the word "metaphrase," meaning a literal, or word-for-word, translation, as contrasted with "paraphrase" (a "saying in other words," from the Greek *paraphrasis*).

Translation / translating is the process of facilitating written communication from one language to another. It is performed by a translator. Translation is almost always be done by a native speaker into his/her own mother tongue.

The **translator** is one who renders a written text from one language into another language. The ancient Greek word for translator-interpreter is Hermêneus, directly related to the name of the god Hermes. The verb *Hermêneuo* means to interpret foreign tongues, translate, explain, expound, put into words, express, describe, and write about. The many further meanings of the Greek word for translator-interpreter (mediator, go-between, deal-broker, and marriage-broker) suggest that interpreters almost certainly had to exist during prehistory - the period before writing was even invented. In ancient times, ideas and insights used to be transferred from culture to culture primarily through travelers and tradesmen. Gradually, translation began to play, and continues to play, a key role in the development of world culture. For example, translation has played a major part in the movement of knowledge from Ancient Greece to Persia, from India to Arab nations and from Europe to China and Japan. There have been two great historical examples of how translation introduced one culture

to another. One is the translation of the Buddhist scriptures from various Indian languages into Chinese. The second is the translation of Greek philosophical and scientific works from Greek and Syriac into Arabic.

A history of world culture from the perspective of translation reveals a constant movement of ideas and forms, and of cultures constantly absorbing new influences because of the work of translators. It dispels the assumption that everything starts in the West and undermines the idea of rigid boundaries between East and West.

A distinction is made between translation, which consists of transferring from one language to another ideas expressed in writing, and interpreting, which consists of transferring ideas expressed *orally* or by the use of *gestures*, as in the case of sign language. Although **interpreting can be considered a subcategory of translation** with regard to the analysis of the processes involved in translation studies, in practice, the skills required for these two activities are quite different. Translators and interpreters are trained in entirely different ways. Translators receive extensive practice with representative texts in various subject areas, learn to compile and manage glossaries of relevant terminology, and master the use of software like word processors, desktop publishing systems, and graphics or presentation software and also perhaps use computer-assisted translation (CAT) software tools.

Interpreters, by contrast, are trained in precise listening skills, memory and note-taking techniques for consecutive interpreting (in which the interpreter listens and takes notes while the speaker speaks, and then after several minutes provides the version in the other language), and split-attention for simultaneous interpreting (in which the interpreter,

usually in a booth with a headset and microphone, listens and speaks at the same time, usually producing the interpreted version only seconds after the speaker provides the original).

However the translation process, whether it is for translation or interpreting, can be described as:

1. Decoding the meaning of the source text; and
2. Re-encoding this meaning in the target language.

Translation is an activity comprising the interpretation of the meaning of a text in one language — the **Source Text** — and the production, in another language, of a new, equivalent text — the **Target Text** or translation. A source text is text (usually written but sometimes oral) from which information or ideas are derived.

The goal of translation is generally to establish a relation of equivalence of intent between the source and target texts (that is to say, to ensure that both texts communicate the same message), while taking into account a number of constraints. These constraints include context, the rules of grammar of both languages, their writing conventions, their idioms, and the like.

Converting from one language – **Source Language (SL)** to another - **Target Language (TL)** so that the **TL** could convey the intended message in **SL** is the aim of the translator.. In other words, it is a process through which the translator decodes **SL** and

encodes his understanding of the TL form. Henceforth in your lessons the abbreviations **SL** and **TL** will refer to Source Language and Target Language respectively.

The Source Text refers to the text that is taken for translation. The Target Text is the text that is translated. Henceforth in your lessons the abbreviations **ST** and **TT** will refer to Source Text and Target Text respectively.

So, the translation process is concerned with two languages and the translator must be proficient in both these languages. Before proceeding further let us very briefly see the relationship between translation and language.

THE RELATIONSHIP BETWEEN TRANSLATION AND LANGUAGE

It has been argued that language is arbitrary. By arbitrariness it is meant that there is no one-to-one correspondence between the form of the word and the shape of the object to which the word refers. This means that language is based on conventions.

Languages are different from one another. The arbitrariness of language is a cause for variation among languages. Speakers of different languages mix the sounds of their languages differently to make the words which refer to objects / concepts; they mix the words in different ways to make structural patterns.

Language is a means of mirroring human's perception/ thoughts. Different peoples (nations), based on some factors such as belief, culture and thought may perceive some aspects of the world differently and thus, express their perception accordingly, that is, the nature of their expression is influenced by the nature of their perception. One may

perceive a cloud as something animate. Then the property or the feature of a word which indicates this phenomenon may be different from that of a language which considers cloud as inanimate. The ideal whiteness for somebody may be that of snow, but for another one that of a milk suggesting purity.

HISTORICAL NOTABILITY OF TRANSLATION

Translation used to be considered an inter-language transfer of meaning, which is the point of departure for research and study. Many earlier definitions demonstrate this, using source language and target language as their technical terms. Moreover, translation theories strictly confined themselves within the sphere of linguistics. For many years the popular trend in the translation circles had been perfect faithfulness to the original both in content and in form. Translation is now then understood as a much more complicated activity with a much broader scope.

Studying the history of translation helps those who are interested in translation, literature, and cultural studies to understand better the contribution of translation to civilization and to the development of all cultural and intellectual life. Translation is closely related to progress in that all the awakening periods in the history of nations have started with translations. Translation introduces nations to various perspectives on their paths to modernization and intellectual advancement. In order to justify translation as an independent discipline, it is necessary to first construct a history of translation.

Major periods in the history of translation tend to coincide with eras when two cultures or two peoples speaking different languages perceive the need to absorb greater or higher

knowledge from another, whether this knowledge is conceived in political, religious, or scientific terms.

All throughout history, the task accomplished by translators has acquired an extraordinary importance in the development and transmission of the cultural heritage of humankind. European culture, with all of its great wealth of knowledge, could not have been possible without the significant translation efforts of just a handful of countries: China, Greece, Iran, India, Iraq, Spain, and Ireland.

Translation is a fundamental human activity; literary translation forms the basis of most readers' acquaintance with world literature. This course will combine theory and practice to approach translation in its full complexity as both an art and a science.

A HISTORY OF TRANSLATION THEORY

No introduction to Translation Studies could be complete without consideration of the discipline in an historical perspective. The scope of such an enterprise is very vast to be covered in a brief segment. We can however, look at the way in which certain basic lines of approach to translation have emerged at different periods of European culture. We can also consider how the role and function of translation has varied.

So, for example, the distinction between *word for word* and *sense for sense* translation, established within earliest Roman system, has continued to be a point for debate in one way or another right up to the present. In fact to put it generally all translations have to finally choose between these two possibilities. The study of translation is a vital part of literary and cultural history.

George Steiner, in *After Babel* divides the literature on the theory, practice and history of translation into **four periods**. This is a useful classification though it is not the only one. Steiner's divisions avoid one great pitfall: periodization, or compartmentalization of literary history.

The first extends from the statements of Cicero and Horace on translation up to the publication of Alexander Fraser Tytler's *Essay on the Principles of Translation* in 1791.

Steiner's second period, which runs up to the publication of Larbaud's *Sous l'invocation de Saint Jerome* in 1946 is characterized as a period of theory with the development of a vocabulary and methodology of approaching translation.

The third period begins with the publication of the first papers on machine translation in the 1940s.

Steiner's fourth period, coexisting with the third, has its origins in the early 1960s and characterizes translation in a wide frame that includes a number of other disciplines, such as classical philology and comparative literature, lexical statistics and ethnography, the sociology of class-speech, formal rhetoric, poetics, and the study of grammar.

In trying to approach translation, from Cicero to the present, it seems best to proceed by following a chronological structure, but without making any clear-cut divisions.

THE ROMANS

Many critics hold that in the west, translation is a Roman invention. It is no doubt a starting point from which to focus attention on the development of translation.

Translation theory as we know it today, as the formulation of concepts, did not exist in classical antiquity. Early commentary about translation in the West, were not systematic arguments. The views of both Cicero and Horace on translation were to have great influence on successive generations of translators.

Both Horace and Cicero, in their remarks on translation, make an important distinction between **word for word** translation and **sense for sense** translation. The aim of enriching one's native language and literature through translation stresses on the aesthetic' criteria of the TL rather than on rigid notions of fidelity to the Source Text. Horace, in his *Art of Poetry*, warns against blind imitation of the source model. He warns that the translator must not try to render the original word for word like a slavish translator, or be slavish to the rules of translation without taking the context into consideration. Roman authors submitted Greek texts to various forms of translation and adaptation. Thus they expressed their admiration for those texts while rewriting them to create a distinctively Latin literature. So Roman translations stress the relative autonomy of the translated text. It did not stress on the importance of equivalent meaning, but only stressed a general semantic and stylistic correspondence

With the spread of Christianity, translation came to acquire another role, that of disseminating the Bible. The history of Bible translation was to have much influence on succeeding generations of translators. Commissioned by Pope Damasus in 384 AD., and following Cicero's model, St Jerome first translated the Bible from Hebrew into Latin about which he declared that he had translated sense for sense rather than word for word.

With few exceptions, commentators follow Jerome's validation of sense-for sense translation through the Middle Ages and into the Renaissance. Even later when the translating language is no longer classical but other European vernacular, his model is still followed.

The first translation of the complete Bible into English was the Wycliffe Bible produced between 1380 and 1384, which marked the start of a great flowering of English Bible translations linked to changing attitudes to the role of the written text in the church, John Wycliffe, theory of 'dominion by grace meant that the Bible was applicable to human life and that each man should be granted access to that text in a language that he could understand, i.e. in the vernacular and not in Latin. Wycliffe's views, were attacked as heretical and he and his group were denounced as 'Lollards'. But the work he began continued to flourish after his death and his disciple John Purvey revised the first edition some time before 1408 (the first dated manuscript). So translation developed in English too.

The **Second Wycliffe Bible** contains a general Prologue, composed between 1395-6 and the fifteenth chapter of the Prologue describes the four stages of the translation process:

1. a collaborative effort of collecting old Bibles and glosses and establishing an authentic Latin source text;
2. a comparison of the versions;
3. counseling or describing hard words and complex meanings
4. translating as dearly as possible the 'sentence' (i.e. meaning), with the translation corrected by a group of collaborators.

Since the political function of the translation was to make the complete text of the Bible accessible, this led to defining the powers of the translator. **So far we saw how translation started with the need to develop the vernacular languages and how it was simultaneously a religious exercise in the west.**

In the sixteenth century the history of Bible translation acquired new dimensions with the advent of printing. After the Wycliffe versions, the next great English translation was William Tyndale's (1494-1536) New Testament printed in 1525. Tyndale's intention in translating was also to offer as clear a version to the layman, and he was burned at the stake in 1536 because he had translated the New Testament from the Greek and parts of the Old Testament from the Hebrew. The sixteenth century saw the translation of the Bible into a large number of European languages, in both Protestant and Roman Catholic versions. Erasmus, the Dutch Humanist, published the first Greek New Testament in Basle in 1516. Erasmus perhaps summed up the attitude of Bible translating when he declared that the Bible should be in the vernacular language and not make use of high sounding words. William Tyndale, echoing Erasmus, attacked the Church authorities who forbade the laypeople to read the Bible in their native tongue. The history of Bible translation in the sixteenth century is intimately tied up with the rise of Protestantism in Europe. The public burning of Tyndale's New Testament in 1526 was followed in quick succession by the appearance of Cloverdale's Bible (1535), the Great Bible (1539) and the Geneva Bible in 1560. Cloverdale's Bible was also banned but the tide of Bible translation and the rejection of Latin and the rise of the vernacular through translation could not be stopped. Bible translation remained a key issue well into the seventeenth

century. Translation came to be used as a weapon. As nation states began to emerge and the centralization of the Church started to weaken, side by side there was the decline of Latin as a universal language and each nation wanted to read the Bible in its own language. See here how political and historical events influence the growth and development of language and translation.

The aims of the sixteenth-century Bible translators may be collocated in three categories:

1. To clarify errors arising from previous versions, due to inadequate SL manuscripts or to linguistic incompetence.
2. To produce an accessible and satisfying vernacular style.
3. To reduce the extent to which the scriptures were interpreted and re-presented to the laypeople.

In his *Circular Letter on Translation* of 1530, Martin Luther lays such emphasis on the significance and meaning not the grammar. His version of the Bible (1522, 1534) sought to displace the Vulgate by relying on High German, a dialect that is spoken by the common man and yet he applies Jerome's sense-for-sense strategy.

The Renaissance Bible transistors perceived both fluidity and intelligibility in the TL text as important criteria, but were equally concerned with the transmission of a literally accurate message. Bible translation was an integral part of the rise in the status of the vernacular languages, so the question of style was also vital. Luther advised the would-be translator to use a vernacular proverb or expression if it fitted in with the New Testament, in other words to add to the wealth of imagery in the SL text by drawing on the

vernacular tradition too. In the Preface to the King James Bible of 1611, entitled *The Translators to the Reader*, the question is asked ‘Is the kingdom of God words or syllables?’ So the task of the translator went beyond the linguistic. The Renaissance stressed the importance of translation in the sixteenth century. Translation became an affair of State and a matter of Religion.

VERNACULAR EDUCATION AND TRANSLATION

The concept of translation as a writing ‘exercise and as a means of creating a *vernacular* SL text gave translation an additional dimension, as writers used their abilities to translate as a means of increasing the status of their own vernacular. Thus the Roman model of enrichment through translation developed in a new form.

EARLY THEORISTS

Following the invention of printing techniques in the fifteenth century, the role of translation underwent significant changes. The function of translation together with the function of learning itself changed.

One of the first writers to formulate a theory of translation’ was the French humanist Etienne Dolet(1509-46) who was tried and executed for heresy after ‘mistranslating’ one of Plato’s dialogues in such a way as to imply disbelief in immortality. In 1540 Dolet published a short outline of translation principles, entitled *La maniere de bien traduire d’une langue en aulltre* (How to Translate Well from one Language into Another) and established five principles for the translator:

1. The translator must fully understand the sense and meaning of the original author, although he is at liberty to clarify obscurities.

2. The translator should have a perfect knowledge of both SL and TL.
3. The translator should avoid word-for-word renderings.
4. The translator should use forms or speech in common use.
5. The translator should choose and order words appropriately to produce the correct tone.

Dolet's principles, ranked as they are in a precise order, stress the importance of *understanding* the SL text. The translator is far more than a competent linguist, and translation involves both a scholarly and sensitive appraisal of the SL text and an awareness of the place the translation is intended to occupy in the TL system.

Dolet's views were reiterated by George Chapman (1559-1634), the great translator of Homer. In his Epistle Chapman states that a translator must:

- avoid word for word renderings;
- attempt to reach the 'spirit' of the original;
- avoid over loose translations, by basing the translation on a sound scholarly investigation of other's versions and glosses.

North's translation of Plutarch (1579), which Shakespeare read and relied upon for his sources, emphasized the use of lively contemporary idiom. In poetry, the adjustments made to the SL texts by such major translators as Wyatt and Surrey (of the same period) have led critics to describe their translations at times as 'adaptations.' An investigation of Wyatt's translations of Petrarch, for example, shows faithfulness not to individual words

or sentence structures but to a general idea of the meaning of the poem in its relationship to its readers. In other words, the poem is seen as an artistic product of a particular cultural system and only a faithful translation can give it a similar function in the target cultural system.

Translation in Renaissance Europe came to play a role of central importance It was a relation between past and present and between different tongues and traditions.

Translation was by no means a secondary activity, but a primary one, exerting a shaping force on the intellectual life of the age, and at times the figure of the translator appears almost as a revolutionary activist rather than the servant of an original author text.

Occasionally citing Cicero and Horace as their models, poets produced free versions that are not always distinguished from original compositions and would today fall into the category of adaptations.

THE SEVENTEENTH CENTURY

By the mid-seventeenth century with the emphasis on rules and models in Augustan England did not mean, however, that art was perceived as a merely imitative skill. Sir John Denham (1615-69), whose theory of translation, as expressed in his poem 'To Sir Richard Forshaw upon his Translation of Pastor Fido' (1648) and in his Preface to his translation of *The Destruction of Troy* (1656) covers both the formal aspect (Art) and the spirit (Nature) of the work, but warns against applying the principle of literal translation to the translation of poetry. He maintains that the translator's business is not alone to translate Language into Language, but Poetry into Poetry; and if a new spirit be not added

in the transfusion, there will remain nothing but a lifeless text. Denham argues for a concept of translation that sees the translator and original writer as equals but operating in clearly differentiated social and temporal contexts. He sees it as the translator's duty to his source text to extract what he perceives as the essential core of the work and to reproduce or recreate the work in the target language.

Abraham Cowley (1618-67) in his 'Preface' to his *Pindarique Odes* (1656) boldly asserts that he has 'taken, left out and added what I please' in his translations, aiming to render the text in his own terms. Cowley's preface was taken as the manifesto of the liberal translators of the latter seventeenth century. John Dryden (1631-1700), in his important Preface to Ovid's *Epistles* (1680), tackled the problems of translations by formulating three basic types:

1. *metaphrase*, or turning an author word by word, and line by line, from one language into another;
2. *paraphrase*, or translation with latitude, the Ciceronian 'sense-for-sense' view of translation;
3. *imitation*, where the translator can abandon the text of the original as he sees fit.

Of these types Dryden chooses the second as the more balanced path, provided the translator fulfils certain criteria: to translate poetry, he argues, the translator must be a poet, must be a master of both languages, and must understand both the characteristics and 'spirit' of the original author, besides conforming to the aesthetic practices of his own age. He uses the metaphor of the translator/portrait painter that reappeared frequently in the eighteenth century, maintaining that the painter has the duty of making his portrait resemble *the* original.

In his *Dedication of the Aeneis* (1697) Dryden claims to have followed his prescribed path of moderation and to have steered between the two extremes of paraphrase *and literal* translation. He claims that he has endeavored to make Virgil speak such English as he would himself have spoken, if he had been born in England, and in his age. Dryden's views on translation were followed by Alexander Pope (1688-1744), who advocates the same middle ground as Dryden, with stress on closely following the original while making any changes the translator thought was valid. The French translator, Pierre Le Tourneur's version of Edward Young's *Night Thoughts* (1769) does not distinguish between a translation that produces an effect equivalent to that *of* the foreign text and a translation that produces the illusion *of* originality by hiding its translated status. The tradition *of les belles infidels* (beautifully rendered but unfaithful to the original) repeatedly collapses this distinction, asserting a correspondence to the foreign author's intention or to the essential meaning of *the foreign text while revising of French culture. The sheer familiarity of the translation, of its language and style, makes it pass for the original.* English commentary during the seventeenth and eighteenth centuries is influenced by French developments.

THE EIGHTEENTH CENTURY

During the eighteenth century, translation is viewed less as communicating the foreign text than as offering an interpretation that can take diverse forms according to the translator's aims, the genre, and the cultural and social situation in which the translating is done. The translator becomes powerful.

Underlying Dryden's and Pope's concept of translation is the problem of the debate between over faithfulness and originality. So there was a re-structuring of Shakespearian texts. Dr Johnson (1709-84), in his *Life of Pope* (1779-80), discussing the question of additions to a text through translation, comments that if elegance is gained, surely it is desirable, provided nothing is taken away, and goes on to state that 'the purpose of a writer is to be read'. The right of the individual to be addressed in his own terms, on his own ground is an important element in eighteenth-century translation and is linked to changing concepts of originality, rewriting the foreign text in English cultural terms. After the Restoration, John Dryden rejected not only word-for-word versions as lacking fluency or easy readability but also imitations that adapt the foreign text.

The eighteenth-century concept of the translator as painter or imitator with a moral duty both to his original subject and to his receiver was widespread, but underwent a series of significant changes as the search to codify and describe the processes of literary creation altered. Wilhelm Goethe (1749-1832) argued that every literature must pass through three phases of translation, although as the phases are recurrent all may be found taking place within the same language system at the same time. The first epoch acquaints us with foreign countries on our own terms, and Goethe cites Luther's German Bible as an example of this tendency. The second mode is that of appropriation through substitution and reproduction, where the translator absorbs the sense of a foreign work but reproduces it in his own terms. The third mode, which he considers the highest, is one which aims for perfect identity between the SL text and the TL text, and the achieving of this mode must be through the creation of a new 'manner' which fuses the

uniqueness of the original with a new form and structure. Goethe argues for both a new concept of ‘originality’ in translation, together with a vision of universal deep structures that the translator should strive to meet.

Towards the end of the eighteenth century, in 1791, Alexander Fraser Tytler published a volume entitled *The Principles of Translation*, **the first systematic study in English of the translation processes**. In this treatise Tytler set up three basic principles:

1. The translation should give a complete transcript of the idea of the original work.
2. The style and manner of writing should be of the same character with that of the original.
3. The translation should have all the ease of the original composition.

Tytler reacts against Dryden, maintaining that the concept of ‘paraphrase’ had led to exaggeratedly loose translations, although he agrees that part of the translator’s duty is to clarify obscurities in the original, even where this means omission or addition. He uses the standard eighteenth-century comparison of the translator/painter, but with a difference. He argues that the translator cannot use the same colors as the original, but is nevertheless required to give his picture ‘the same force and effect’. The translator must strive to adopt the very soul of his author, which must speak through his own organs. It is this assumption that underlies Alexander Fraser Tytler’s *Essay on the Principles of Translation* (1791) which has been praised as the first systematic treatise in English on translation and which defines a good translation as producing an

equivalent effect that transcends the differences between languages and cultures. He says that the merit of the original work is so completely transfused into another language, by a native of the country to which that language belongs, as it is by those who speak the language of the original work. To achieve this effect, Tytler recommends paraphrastic translation that imitates the “ideas” and “style” of the foreign text. Tytler’s principles suggest the introduction of the foreign text with linguistic and cultural values that prevail in the receiving situation, even using the standard dialect of the translating language if necessary.

Translation theory from Dryden to Tytler, then, is concerned with the problem of recreating an essential spirit, soul or nature of the work of art with liberties for the translator.

ROMANTICISM

European Romanticism was a reaction against rationalism and formal harmony (the Neo-Classical ideals), together with the shock waves that followed the French Revolution of 1789. With the rejection of rationalism came a stress on the function of the imagination and on the individual poet’s world-vision. With the affirmation of individualism came the notion of the freedom of the creative force, making the poet into a quasi-mystical creator, whose function was to produce the poetry that would create a new universe, as Shelley argued in *The Defense of Poesy* (1820).

The stress was now on the impact of the translation in the target culture and not on the actual processes of translation. Moreover, two conflicting tendencies can be determined

in the early nineteenth century. One exalts translation as a category of thought, with the translator seen as a creative genius in his own right, in touch with the genius of his original and enriching the literature and language into which he is translating. The other sees translation in terms of the more mechanical function of 'making known' a text or author.

POST-ROMANTICISM

The fullest theoretical statement in this period is by the German Friedrich Schleiermacher's 1813 lecture to the Berlin Academy of Sciences. For Schleiermacher, the ideal translation gives importance to the foreignness in the text. Friedrich Schleiermacher (1768-1834) proposed the creation of a separate sub-language for use in translated literature only. Dante Gabriel Rossetti (1829-82) proclaimed the translator's subservience to the forms and language of the original. Schleiermacher excludes not only commercial and pragmatic uses of translation, but also paraphrase and imitation that had long prevailed in translation practice and commentary. Schleiermacher's theory of a separate translation language was shared by a number of nineteenth-century English translators, such as F.W. Newman, Carlyle and William Morris.

THE VICTORIANS

Among the Victorian translators, Matthew Arnold (1822-68) in his first lecture *On Translating Homer* advises the lay reader to put his trust in scholars, for they alone can say whether the translation produces more or less the same effect as the original and advise that the would-be translator must focus on the SL text primarily and must serve

that text with complete commitment. He emphasized that the TL reader must be brought to the SL text through the means of the translation. With the growth of pride in a national culture, French, English or German translators, for example, no longer saw translation as a prime means of enriching their own culture. If translation were perceived as a means of bringing the TL reader to the SL text *in the original*, then the translator's own ability to write becomes less important.

Henry Wadsworth Longfellow (1807-81) added another dimension to the question of the role of the translator which restricted the translator's function even more than Arnold's dictum. Discussing his translation of Dante's *Divine Commedia*, and defending his decision to translate into blank verse, Longfellow declared that the business of a translator is to report what the author says, not to explain what he means; that is the work of the commentator. What an author says and how he says it that is the problem of the translator.

In Longfellow's view the translator is pushed to the position of a technician, neither poet nor commentator, with a clearly defined but severely limited task. In complete contrast to Longfellow's view, is Edward Fitzgerald (1809-63), another Victorian translator, who is best known for his version of *The Rubaiyat of Omar Khayyam* (1858). It was Fitzgerald who made the famous remark that it was better to have a live sparrow than a stuffed eagle. In other words, far from attempting to lead the TL reader to the SL original, Fitzgerald's work seeks to bring a version of the SL text into the TL culture as a living entity.

The main currents or translation typology in the great age of industrial capitalism and colonial expansion up to the First World War can loosely be classified as follows:

1. Translation as a scholar's activity, where the preeminence of the SL text is assumed over any TL version.
2. Translation as a means of encouraging the intelligent reader to return to the SL original.
3. Translation as a means of helping the TL reader become the equal of what S Schleiermacher called the better reader of the original.
4. Translation as a means whereby the individual translator offers his own choices of meaning to the TL reader.
5. Translation as a means through which the translator seeks to upgrade the status of the SL text because it is perceived as being on a lower cultural level.

From these five categories, it can be seen that types (1) and (2) would tend to produce very literal translations, accessible to a learned minority, whilst types (4) and (5) could lead to much freer translations that might alter the SL text completely in the individual translator's process of treating the original. The third category would produce translations full of archaisms of form and language and it is this method that was so strongly attacked by Arnold when he coined the verb *to newmanize* -which meant using out of date heavy words- after F.W. Newman, a leading exponent of this type of translation.

THE TWENTIETH CENTURY

Much of the discussion in English-on translation in theory and practice in the first half of the twentieth century continues the Victorian concept of translation in literalness or word for word translation. The work of Ezra Pound is of immense importance in the history of twentieth century translation, and Pound's skill as a translator was matched by his greatness as a critic and theorist. In Pound's view, the autonomy of translation takes two forms. A translated text might be "interpretive", a critical "accompaniment," usually printed next to the foreign poem and composed of linguistic peculiarities that takes the reader across the page to foreign textual features, like a lexical choice or a prosodic effect. Or a translation might be "original writing," in which literary "standards" in the translating culture guide the rewriting of the foreign poem so decisively as to seem a "new poem" in that language. The relation between the two texts does not disappear; it is just covered by a mask of originality, in the Target Language terms. Another critic is Hillarie Bullock's whose lecture *On Translation*, given in 1931, is a brief but systematic approach to the practical problems of translating and to the whole question of the status of the translated text.

Translation theory and practice in the early twentieth century are marked by two competing tendencies: on the one hand, a formalist interest in technique, usually expressed as innovative translation strategies that match new interpretations of foreign texts; and on the other hand, a strong functionalism, a repeated union of translation projects to cultural and political intentions.

The Argentine writer Jorge Luis Borges' 1935 essay on the translators of the Arabian Nights shows that literary translations produce varying representations of the same foreign text and culture. Such facts of translation are to be celebrated and studied. Borges argues that it is the translator's creative infidelity that captures the deeper ideas in the Source Text. In other words, the translator does not have to be literal but get to the idea that are hidden in the Source Text and expose various cultural values and political interest. This leads him to value heterogeneous language usage, a deliberate mixing of language levels, a hybridization that mixes archaism and slang, neologism and foreign borrowings. At the end of the 1930s, translation is regarded as a distinctive linguistic practice or a literary genre apart according to the Spanish philosopher Jose Ortega Gasset. It attracts the attention of leading writers and thinkers, literary critics and philologists. Ortega says that translation shows differences which are not only linguistic, but cultural and translation forces the reader from his linguistic habits and makes him move within those of the foreign author. For Ortega, translating is useful in because it fosters a historical consciousness of other cultures.

The second half of the twentieth century is dominated by the fundamental issue of translatability. Influential figures in philosophy, literary criticism, and linguistics all consider whether translation can reconcile the differences that separate languages and cultures. The obstacles to translation are duly noted, judged neither insurmountable nor negotiable, and translation methods are formulated with precision. Opinions are shaped by disciplinary trends and vary widely.

An optimistic stand in translation theory during the mid twentieth century is occupied by linguistic analysis. Linguistics addresses the issue of translatability by analyzing specific translation problems and describing the methods that translators have developed to solve them. The optimism derives to some extent from a theory of language that is communicative. Chaim Rabin's essay 1958, "The Linguistics of Translation" opens with the assertion that translation "involves two distinct factors, a 'meaning' or reference to some slice of reality, and the difference between two languages in referring to that reality".

Eugene Nida, drawing on research from the American Bible Society, considers the problem of translating between different realities. He argues that solutions need to be based on the translator's acquisition of sufficient cultural information.

The achievement of Ramon Jakobson, 1959, introduced a semiotic reflection on translatability. Jakobson He describes translation as a process of recoding which involves two equivalent messages in two different codes. He is mindful of the differences among cultural discourses, especially poetry which requires translation that is a creative transposition into a different system of signs.

The most influential work of translation studies in this period is first published in 1958 by the Canadian linguists Jean-Paul Vinay and Jean Darbelnet. By approaching French-English translation from the field of comparative stylistics, they are able to provide a theoretical basis for a variety of translation methods currently in use. As a result, they

produced a textbook in translator training programs. They made a careful methodological description and studied translation in the global political economy.

In addition to word-for-word, sentence-to-sentence, and conceptual translations, other scholars have suggested other approaches and methods of translation. Newmark, for example, has suggested communicative and semantic approaches to translation. By definition, communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the source language. Semantic translation, on the other hand, attempts to render, as closely as the semantic and syntactic structures of the TL allow, the exact contextual meaning of the original. Semantic translation is accurate, but may not communicate well; whereas communicative translation communicates well, but may not be very precise.

An important aspect of translation that experts have attended to is the translation processes. For instance, Newmark (1988) contends that there are three basic translation processes:

1. the interpretation and analysis of the SL text;
2. the translation procedure (choosing equivalents for words and sentences in the TL)
3. the reformulation of the text according to the writer's intention, the reader's expectation, the appropriate norms of the TL.

This period saw linguists, literary critics, and philosophers joining in a remarkable unity of interest in translation as a problem of language and culture. They were joined by translators, both academics in those fields and writers in various genres, who present sophisticated discussions of translation and their own projects. The main concept for

most translation theory during these decades is equivalence. Translating is generally seen as a process of communicating the foreign text by establishing a relationship of identity or analogy with it. Theorists tend to assume that the foreign text is a fairly stable object, possessing invariants, capable of reduction to precisely defined units, levels, and categories of language and textuality. Equivalence is submitted to lexical, grammatical, and stylistic analysis; it is established on the basis of text type and social function

From this brief outline, it can clearly be seen that different concepts of translation prevail at different times, and that the function and role of the translator has radically altered. The explanation of such shifts is the province of cultural history, but the effect of changing concepts of translation on the process of translating itself will occupy researchers for a long time to come. The history of Translation Studies should therefore be seen as an essential field of study for the contemporary theorist, but should not be approached from a narrowly fixed position.

Items 2, 3 and 6 will be discussed in Unit IV under Translation Types: - Categorization of Translation Types and Computer Translation in order to facilitate your easy learning

Let us now look at the translator's task when he has to transfer a Source Text into a Target Text. This is the next segment of your study.

PROBLEMS IN LITERARY TRANSLATION: TRANSLATION OF POETRY, FICTION & DRAMA

Literary translation is the translation of varying literary genres. Imaginative literature has four principal types, namely, poetry, drama, short story, and novel. Translating literary

works is not a simple task. Every literary genre has its specific translation problems. In practice, a translation cannot be entirely 'literal' or entirely 'free'. Instead, as translating is a communicative and interpretative act between two languages and two cultural systems, the process itself is consequently subject socio-cultural factors from both the source and target systems. This is true when works are compared across linguistic and cultural boundaries. Merely translating literal meaning from one language to another can prove difficult. Translating literature, however, from its native language to some target language is, in some senses, impossible. Literature is an art that utilizes words as its tool--words that are confined to the language in which they exist. Thus, translating a piece of art work that owes its being to one language into some other language removes it from what it "is." Translation is the process of changing something into what it is not so that it will be itself--but for another audience, in another time. Literature exists not only within a language, but also within a culture. Thus to translate literature is often to translate culture, probably often improperly.

A translation must stand in a responsible relation not only to its original but also to the literary situation of the translator's own day. In order to render impact into other languages, translators must first decide what gives literature "impact" in its native language, and then find some analogous way to translate that into the intended language. Rarely, or possibly never, can translators convey every aspect of impact in their translations. Translators of Latin poetry might choose to convey any of a host of poetic elements, including word order, word choice, rhythm, structure, alliteration, assonance, tone, humor, succinctness, suspense. Indeed, much of a translation's outcome depends on

how the translator understands and values certain aspects of the original work and the work as a whole in its original language.

Central to translating drama is the issue of performance since the play is meant to be performed and not merely read. Moreover, a translator translating the dialogue of a play has to be able to choose the language suitable to the occasion and the relationships between characters.

Short stories are the most difficult literary form after verse. The difficulty arises from the fact that formal and thematic concentration and unity of the narration should be carefully preserved. Chief among the problems of translating novels is the relative significance of both the SL culture and the writer's purpose to the reader. Of the four literary genres of serious literature, poetry is the most difficult in translation. The challenges a literary translator faces when trying to imitate the form, rhythm, meaning, and imagery of a poem in another language, and the procedures suggested for dealing with such challenges, are worth exploring

Even for **poetry**, the translation dilemma is either creating a text enabling a reader to access the original, or creating a beautiful poetic text inspired by the original. Therefore, it is better make some distinctions on the aim pursued by translating poetry. Some of the common methods followed by translators of poetry may be as follows although each translator prefers to approach his challenge in his own individual way.

A direct access to the original: this is probably the most common form of translation of poetry which consists in giving a critical apparatus prepared for a poem allowing people not particularly proficient in that language to access an interpretation of the text through a clarification of the meanings of the original.

An interlinear translation with parallel text: this is another form of direct access to the original, giving both the texts side by side on the printed page. When the parallel verse is the reproduction, word for word, of the original verse, its only aim is to indicate the meaning (the one, among the many possible meanings, chosen by the translator) attributed to the individual words in the original, and seldom the whole result can be called "text" in the proper sense of the word, i.e. a consistent and coherent set of words.

A philological translation: a translation that does not consider the readability of the text that is produced, only its philological adherence to the prototext / the Source Text. The aim of such a translation is to give access to the original for readers unable to access it through one of the previous strategies. Philological translation can be in prose or verse.

A single-dominant translation: this is usually the result of a superficial analysis of the prototext or the Source Text. One aspect of the original is found, the one most visible to the reader, like rhyme for example. In translation, the rhyme pattern is reproduced. Pursuing the rhyme means discounting the sense. For the dominant's sake, all the rest is lost, relegating the role of subdominant to the sense, when a part of it can be preserved. This kind of translation, especially when the rhyme is preserved and the measure of the

verse is even, is also called "singsong" because of the effect similar to counting-out rhymes.

A cultural transposition: this is the strategy to transfer the cultural forms from one culture to the other. For example, the sonnet form does not signify for the contemporary Asian reader what it did for Petrarch's contemporaries in fourteenth-century Italy. Using the same form for a translation in a different age and a different culture may therefore carry quite an opposite meaning. One solution is to look for cultural equivalents, to propose a text that is very different from the original but that is presented as a faithful translation.

A poetic translation or author's translation: the translation is given in the receiving culture of the poet. The result is often poetry, different from the original. It is the best choice if one wants to produce poetic texts inspired by the original in another language. Here the translator has utmost freedom. As one genre of literature, poetry has something special compared to the others. In a poem, the beauty is not only achieved with the choice of words and figurative language like in novels and short stories, but also with the creation of rhythm, rhyme, meter, and specific expressions and structures that may not conform to the ones of the daily language. In short, the translation of poetry needs 'something more' than translating other genres of literature.

Dissimilarities between the SL and TL's poetical forms present a challenge to verse translators. Naturally, every language has its distinguishing poetic forms. English poetry is divided into varying genres in terms of form. The familiar formal types of verse are

lyrical, narrative, epic, and dramatic. By turn, lyrical poetry is divided into numerous types, namely, sonnet, ballad, elegy, and ode. Each has its fixed form. For instance, Shakespearian sonnet consists of 14 lines divided into three quatrains and a couplet, and the rhyme scheme is always abab-cdcd-efef-gg . As for stanzaic structure, there are many forms of stanzas. A quatrain is a four-line stanza; a terza rima consists of three lines, and ottava rima, of eight. In narrative and lyrical poems, the stanza may have up to six or seven lines. Spenserian stanza consists of nine to eleven lines. The ballad stanza consists of a number of lines having four feet and three feet respectively, and such lines could be followed by a refrain. In English two words rhyme when the last stressed vowel, and all the sounds that follow it, are identical and occur in the same order, as in 'bream/seam'. Now all these factors may not be true of another language, even European, leave alone Asian. So the translator has to find poetical alternatives.

Issues of appropriateness and practicability are of most importance when choosing the form of the TL poem. To translate poetry effectively, translators have to be poets acquainted with the poetic forms of the SL and the TL. Equally important, translator-poets must have sensitivity to know when to translate a poem into verse, and when to translate it into prose.

In some cases, the translator may choose to translate poetry into prose or free verse.

Moreover, imitation may require that the translator dramatically changes denotative meaning in order to make the TT suit the desired verse form. Clearly, there is a link between intentionality and the form of the poem. When a poet chooses the ballad form he has a purpose in choosing it and not the lyric form. Thus, translating the meaning of

songs and chants, whatever accurate the translation is, to a form rather than rhymed and measured verse is likely to waste the intentionality of the poems. On the other hand, when translating lyrical poetry that has no fixed form, the translator is free to choose the poetic form most suitable to the Target Text readership.

The run- on lines stanza form is challenging in translation because it has its unique features. These lines are related to each others grammatically - they can be read as if a single sentence. Consequently, they are related in respects of meaning, i.e. meaning becomes clear only after reading all the lines and the full stop is reached. Such basic features should be retained in the TT.

Dissimilarities between the SL and TL's metrical patterns constitute another problematic area in verse translation. English metre is qualitative: it depends on the way syllables are pronounced, not on the number of syllables. Note here how only pronunciation decides metre in the following example.

The cur/few tolls /the knell /of par/ting day/

This line has five iamb feet, and thus is called iambic pentameter. The second most common is the anapest foot, which is made up of two weak or unstressed syllables followed by stressed one. In the falling base rhythm, trochee foot, consisting of one stressed syllable followed by one weak syllable, is widely used. Dactyl foot, consisting of one stressed syllable followed by two unstressed or weak ones, is also used but to a lesser extent. With the exception of these four feet, all other feet are nothing but modulations. English has another sort of metre, strong-stress metre. In such metre only the stresses

matter, whatever the number of unstressed syllables is. Much modern verse uses this metre, often in combination with syllable-and-stress meter.

Naturally, the translator can not translate the rhythm of a given language to another, whatever skilled he may be. In fact, s/he is not required to do so because the SL rhythm means nothing to the TL readership. Instead, the translator has to artistically transfer the source language rhythms, for example, into their equivalent English ones so that the English readers can enjoy them. Similarly, a translator of Shakespearian sonnets has to be familiar with source language verse and its prosody to reproduce Shakespeare's rhythm in source language in a way that suits its readership. The length of line determines the metre in all languages. The run-on lines style is common in English classical and modern poetry alike. In such style, lines are related to each others in respect of grammar and meaning.

In verse translation, a challenge arises from the fact that all poems have plurality of meaning. As it is said, it is not easy to define even the basic prepositional meaning of a word or utterance with absolute certainty. Naturally, in most cases, words and their meanings can be rendered in many different ways. In other words, every act of reading a poem, is in itself an act of translation i.e. interpretation. The notion of comprehension of the ST is misleading; the translator's reading of the SL poem is only one of the whole ranges of possible meanings. Some critics agree that there is no distinction between translation and interpretation: the translator first reads/translates in the SL, at least mentally and conceptually and then translates into the TL. Therefore, the translator is forced to exert much more effort than the average reader has to do in order to adequately understand the poem.

The translator has to try to perceive very precisely as s/he can, the meanings of the ST words in order to convey them in the TL. Imposing the translator's reading of the ST on the readership is a common mistake in translating poetry since polyvalence or multiplicity of meanings is a crucial feature of poetic discourse. Since the ST allows multiplicity of responses among the ST readership, it is the duty of the verse translator to preserve as far as possible, all the range of possible responses among the TT readership by preserving all the possible meanings inherent in the ST. Newmark suggests that the translator may translate the most probable sense, and put the less probable sense in a footnote if s/he judges this sense to be important.

Verse translators have to be aware of the difference between referential meaning and poetic meaning. The task of a translator of poetry is not restricted to convey the meanings of words i.e. referring the reader to the same thing the SL poet refers to, it also includes conveying the significance and producing the same effect as the ST. Unlike in scientific translation, success in translating poetry does not depend on the extent to which the translation is referentially close to the original poem, rather it depends on other criteria based on literary criticism and its applications on language and writing. This is important because the text is likely to produce meanings not physically present in it. Again, the difficulty in translating poems arises not only from the varying levels of meanings, but also from the need that the translator be aware of the cultural context of both languages concerned, to choose the closest word to the author's meaning. Referential meaning and poetic meaning can also be a characteristic of fiction. A novel can be very poetically written and as such, it shares the same difficulties as the translation of verse.

Translating the tone of the SL poet is a most challenging task. Tone is the poet's position towards his/her poem; whether s/he is serious or humorous, whether s/he intends overstatement, or understatement. Translating the tone into another language different in its literary conventions is certainly difficult. Since understanding the original poem can be pluralistic and since the translator's meaning is an interpretation of the poet's meaning, no one can argue that a poem has only one tone or that it is a real or 'intended' tone. Thus, when translating a poem having both clear and underlying tones, the translator should preserve these tones as far as possible. This means that the translator should be faithful as much as he can in his choice of word or expression. In fact, familiarity with the ideas and underlying meaning of the SL poet, is crucial to translating the intention of the the original author of the poem. Therefore, it is said that the best translators of literature, and poetry, are those who are most 'in tune' with the original writer. That enables the translator from possessing the spirit of the original and making the intent of the poet his/her own.

Metaphor is one of the figures of speech depending on meaning rather. It is defined as a figure of speech based on comparison that is implied rather than directly expressed. For example, to say: 'he was a lion in the fight'. According to Newmark, metaphor has two purposes. The first is cognitive i.e. referential purpose: to describe a mental process or state, a concept, a person, an object, a quality or an action more comprehensively and concisely than is possible in literal or physical language. The second is aesthetic i.e. pragmatic purpose: to appeal to the senses, to interest, to clarify, to please, to delight, to surprise. Generally, when translating imagery, the most important principle is that the translation should give the same meaning as the original and should produce the same

emotional effect. A metaphor can be universal [snowy purity], cultural [lotus like face], or individual [a 'papery' check]. The problem of metaphor-translation is common to the translator of poetry and fiction.

A verse translator as well as the translator of fiction may have to choose a convenient metaphor-translation procedure. Translators should have an aesthetic sensitivity to imagery and symbols and possess the agility and insight to choose the effective way of conveying meaning of the metaphor from among many possibilities. Usually, cultural metaphors are harder to translate than universal or personal metaphors. The difficulty arises when local objects are used as metaphors. To produce the same effect, the translator may have to create a culturally equivalent TL metaphor or converting SL metaphor to sense, or if possible, adding sense to the metaphor. For example, the image of an immensely tall person described in English as "a steeple" may be translated into Tamil as "a coconut tree". The translator of poetry has to reproduce original metaphors scrupulously, even though it may cause cultural shock to the TL readership that are unfamiliar with the SL culture. For example, an Indian translation of Shakespeare's "Shall I compare thee to a summer's day" would, leave Indian readers puzzled because summers can be scorching in India. The truth of the metaphor is revealed in the next line: "Thou art more lovely and more temperate". Here, the translator of a poem can not make a concession to the reader by transferring the SL culture to the TL equivalent. When the metaphor is known in the TL culture, the translator can transfer the image of the metaphor. However, if the translator regards metaphors as important, it is his duty to carry it across, to launch it on the target language and its culture. In such cases a foot note may clarify though it may spoil the aesthetic exercise of reading the poem.

When translating poetry and drama, puns are most difficult to translate. The simplest type of pun is to use two words having the same form and different meaning (e.g. 'wood within wood', with the first 'wood' meaning 'mad' and the second, 'forest'). A pun is also made by using two words with the same sound (peace /piece), or a group of words with the same sound in their two possible senses, usually for the purpose of amusement and sometimes also to concentrate meaning. Puns depend for their effect on a sound-meaning combination and they usually are not repeated in other languages simply because no two languages are the same. For example, when the purpose of the pun is only to raise laughter, the poet can compensate for it by another pun on a word with an associated meaning. When a pun is used in the SL poem to illustrate a language, or a slip of the tongue, or if the sense is more important than witticism, the poet has to transfer, translate, in both senses, and usually explain it.

Alliteration and assonance are among the phonic patterns recurrent in poems and having thematic and expressive purposes. Alliteration is 'the repetition of identical consonant or vowel sounds, often at the beginning of words as in 'toothed tin can' or 'artful aid'. Assonance is the recurrence, within words, of the same sound or sound-cluster, as in 'a swift snifer afterwards'. The two types can occur together. Another challenge on phonic level is onomatopoeia, where the meaning of a word is conveyed by its sound e.g. 'hiss' or 'buzz'. These phonic features are called sound symbolism, which has two forms. The first occurs when the sound of a word in the poem evokes other words not present in the text. The second is when a sound occurs in more than one word and establishes a link between such words, conferring on each of them connotations of the others.

Translating alliteration and assonance is a specific translation challenge since they depend on the repetition of sounds and are restricted by the use of metre. Clearly, no TT can reproduce the same sequence of sounds as the ST, simply because no two languages are exactly the same in terms of phonic features. Translators faced with sound-symbolism have to decide what its function is before starting translating a poem. When it is deemed essential, since the aim of translation is to convey as much as possible of the ST message, the translator will have to convey the message into TT through TT sound-symbolism. Of course, the TL sound-symbolism will be different from that of the SL. The translator-poet can possibly compensate for the loss of the SL phonic features by replacing them with the TL ones that have a comparable effect. Usually, this costs significant loss in respect of denotative and connotative meaning.

To sum up, translation is a matter of choice, but choice is always motivated: omissions, additions, and alterations are justified in relation to intended meaning. Thus, translations can be regarded as the result of motivated choices. This is very clear in the work of verse translators. When a translator decides to translate a poem, s/he first chooses a TL poetic form (viz. sonnet, ballad, quatrain, blank verse etc.), as close as possible to that of the ST. Second, the translator will have to transfer the rhythm of SL to that of the TL in a way that secures producing the same effect when read by the TL readers. Third, meaning has to be creatively and precisely conveyed into the TL. Fourth, s/he has to reproduce the figurative speech: concrete images, including metaphor and simile as well as the phonic features such as alliteration and assonance. Clearly, there is no perfect, ideal or correct translation. The very first thing to consider when assessing verse translations is the purpose of the translation, so that it can be judged against objectives.

Basically, translation of poetry, drama or fiction should be a semantic translation for a literary text is typically rich with aesthetic and expressive values. The translator may face linguistic, literary and aesthetic, and socio-cultural problems in translating it. The linguistic problems include the collocation and obscure syntactic structure. The aesthetic and literary problems are related with poetic structure, metaphorical expressions, and sounds. The socio-cultural problems arise when the translator translates expressions containing the four major cultural categories.

TRANSLATION OF NON-FICTIONAL PROSE

Translating literary works is, perhaps, always more difficult than translating other types of text because literary works have specific values called the aesthetic and expressive values. The aesthetic function of the work shall emphasize the beauty of the words (diction), figurative language, metaphors, etc. The expressive functions shall put forwards the writer's thought (or process of thought), emotion, etc. The translator should try, at his best, to transfer these specific values into the target language (TL).

Non fictional prose translation could include technical writing, journalistic writing, reporting or scientific writing. Here the role of the translator is minimal and formal. He has very little independence. The main point of emphasis here is accuracy. The translator must have knowledge of the subject which he is translating.

When translating Non-Fictional Prose, no license is allowed for the translator's interpretation. Here the translator's role is objective. In translating scientific documents there can be no place for multiple meanings. In this case, translator does his task literally.

THE TRANSLATION OF FICTION

Both literary stylistic and linguistic approaches have failed to recognize the nature of fiction translation. Fiction translation needs a socio-semiotic approach. The novel has to be seen as a bed of meaning (wherein the semiotic or sign based content is given) and as a bed of a certain culture also. Therefore it is meaning both inside and outside the text. In literary translation studies, much attention had been given to poetry translation instead of fiction translation

The traditionally much debated dichotomy between literal and free translation has been replaced by various linguistically informed modern distinctions, like Nida's "formal" versus "dynamic" correspondence, Catford's "formal correspondence" versus "textual equivalence," or Newmark's "semantic" as opposed to "communicative" translation. In general, more attention has been paid to the translation process and greater emphasis placed on "equal response" of the target language reader. Such new perspectives (about which you will learn later in this course) on theoretical front as well as the fairly extensive developments in specific interlingual contrastive studies have promoted considerably the understanding and mastery of the nature and skill of translation. However, these are seen to be insufficient when applied to the translation of prose fiction. Translation of fiction has benefited very little from recent developments in linguistics. The translation of realistic fiction as a literary genre has been most neglected. Translation of fiction is much more complicated than the translation of other genres, as it deals not only with bilingual, but also bi-cultural and bi-social transference.

It is generally accepted that translating fiction is a complex process subject to the influence of numerous variable factors, such as whether the translation should be source-language-oriented

or target-language-oriented, or whether a given original should be adapted for certain pragmatic purposes. For example, Chinese fiction and English fiction, which are not only written in different languages, but also represent different cultures, differ greatly in terms of linguistic, literary and cultural-social conventions. We shall not only pay special attention to certain peculiar ways in which language generates aesthetic effects in Chinese and to the methods used by translators to achieve expressive identity in English but also give insights concerning the cultural-social values in translation of fiction..

What is prose fiction? Any prose fiction is written to be read rather than acted or performed, and the events described are told to us by a narrator, not enacted or dramatized. The most commonly encountered prose fiction is novels and short stories that may take different forms like satirical novel/story, gothic novel/story, science fiction etc. Whatever form or type it may be in, it is possible to generalize some important features of prose fiction. Narrative technique: all information relating to the manipulation of point of view in the work; Characterization: information about how we learn about characters; any indication that characters are changing or developing; significant new information about a character; Theme: moral problem/issues raised for the characters or for the reader; Plot: an ordered, organized sequence of events and actions; Style: i.e. related to meaning in a general way, lexical and grammatical patterning, discourse coherence and cohesion etc, areas like figure of speech (even a seemingly insignificant comma can be very important in interpretative terms) and such like. Translation of fiction involves the exchange of the social experience of individuals in the fictional world with readers in another culture or society. Both the social factor and the authorial factor (authorial individualism) are emphasized in the process of fiction translation. The translator of fiction has to attend to the

style of a novel/short story and the message the author conveys about social life, human relationships, etc

TRANSLATING DRAMATIC TEXTS

Dramatic text cannot be translated in the same way as the prose text. To begin with, a theatre text is read differently. It is read as something *incomplete*, rather than as a fully rounded unit, since it is only in performance that the full potential of the text is realized. And this presents the translator with a central problem: whether to translate the text as a purely literary text, or to try to translate it in its *function* as one element in another, more complex system. As a work for theatre, the linguistic system in a drama is only one component in a set of interrelated systems that comprise the *spectacle*. It is impossible to separate *text* from *performance*, since theatre consists of the relationship between both. One result of the supremacy of the literary text, over performance, has been the perception of performance as merely a 'translation' of the written text.

The task of the director, therefore, is to translate into another language, a text to which he has a prime duty to remain faithful. This position is based on the concept of *semantic equivalence* between the written text and its performance. The form and content of the expression has to be identical when transferred from a system of text-signs to a system of performance-signs.

The pre-eminence of the written text leads on to an assumption that there is a single *right* way of reading and hence performing the text, in which case the translator is bound more rigidly to a preconceived model than is the translator of poetry or prose text. The

translator is thus translating a written text and a piece of potential performance.

In a play, the relationship between the dialogue and the extra linguistic situation is intense and reciprocal. The situation often provides the dialogue with its subject matter. Moreover, whatever the subject matter may be, the situation influences the dialogue, affects the way it unfolds, brings about shifts or reversals, and sometimes interrupts it altogether. In its turn, the dialogue illuminates the situation and often modifies or even transforms it. The actual sense of the individual units of meaning depends as much on the extra-linguistic situation as the extra-linguistic situation does on the linguistic context.

Instead of the translator reading of the written text in isolation, translator must *hear* the voice that speaks and take into account the ‘gesture’ of the language, the cadence, rhythm and pauses that occur when the written text is spoken. Text signs are accompanied by the actor’s gestures which are all equally signs of a social situation.

But if the theatre translator is faced with the added criterion of *playability* as a prerequisite, he is clearly being asked to do something different from the translator of another type of text. Moreover, the notion of an extra dimension to the written text that the translator must somehow be able to grasp still implies a distinction between the idea of the text and the performance, between the written and the physical.

With theatre translation, the problems of translating literary texts take on a new dimension of complexity, for the text is only one element in the totality of theatre discourse. Since the play text is written for voices, the literary text also contains

paralinguistic systems, where pitch, intonation, speed of delivery, accent, etc. are all signifiers. In addition, the play text contains within it the gestural text that determines the movements an actor speaking that text can make. So it is not only the context but also the coded gestural patterning within the language itself that contributes to the actor's work, and the translator who ignores all systems outside the purely literary is actually ignoring a vital part of the text. A central consideration of the theatre translator must therefore be the performance aspect of the text and its relationship with an audience. The translator must take into account the function of the text as an element for and of performance.

Thus the literary translator faces linguistic, literary and aesthetic, and socio-cultural problems.

SUMMARY

The above discussion has illustrated the following points

Important events and periods in the history of translation were seen

Translation as an art for Romans

Education through translation

Bible translation and the debate between literal and free translation

Translation into Vernaculars

Translation in the Neo classical ages

Translation according to the Romantics

Translation according to the Victorians

Translation in the twentieth century

Problems in translating poetry, fiction, non fiction and drama

Sample Questions

Short Notes

1. Translator
2. Interpretation
3. Source Text
4. Target Text
5. Imitation

Essay topics

1. Give a comprehensive history of translation theories and practice down the ages.
2. What are the problems faced by the translator of poetry?
3. What are the problems faced by the translator of drama?
4. What is the translator's role in enriching his own language?
5. From the discussion in this unit, define translation.

UNIT II

In this unit let us attempt to study the link between Translation Studies and the various ways in which meaning is arrived at in a piece of work. The following are the components of this unit.

Key components in this unit:

1. Nature of Meaning
2. Semantic Field vs. Semantic Context
3. The Meaning of a Symbol & the Communicative Event
4. Descriptive Dimensions of Meaning
5. Features of Linguistic Symbols
6. Linguistic Meaning
7. Referential & Emotive Meaning

Objectives of this unit:

When you finish studying this unit you should know the following items:

- Distinguish between Semantic field and Semantic Context
- How linguistic symbols function in communicative events
- What comprises the communicative event
- Linguistic meaning
- Referential meaning
- Emotive meaning

NATURE OF MEANING

Every text has a meaning to convey and this meaning is what the translator wants to reproduce as accurately as possible in a translated text. So let us begin this section of the study with an understanding of what is referred to by the meaning of a text.

Meaning is a relationship between two sorts of things: signs and what they mean or intend or express or signify. Some meaning is to be conveyed by someone to someone

else. In order to do this some **signs** are used. These signs maybe verbal or written or, to put it in lay terms, one may speak or write or use any other kind of sign. However we are here concerned only with linguistic signs, that too as they function in a piece of translation.

So, signs are not just words, but they also include images, gestures and sounds and all other ways in which information can be processed into a codified form and communicated as a message by any sentient, reasoning mind to another. Every linguistic sign holds a meaning in a communicative event. We shall see the types of signs a little later in this lesson.

What is meaning? There are sounds or marks on paper that possess meaning. They refer to things and can be true. Meaning is given in specified ways by the words themselves and syntax. Sentences should be composed of smaller units, each of which indicates the conditions to be satisfied to make each sentence true. There should be rules governing sentence composition. Language occurs in some context, and must express beliefs, hopes, intentions, etc.

The relation between linguistic items in a piece of communication necessarily causes something else to come to the mind in consequence. In other words: a sign is defined as an entity that indicates another entity.

The types of meanings vary according to the types of the thing that is being represented.

There are the things in the world, which might have meaning.

There are things in the world that are also signs of other things in the world, and so, are always meaningful (i.e., natural signs of the physical world and ideas within the mind).

There are things that are always necessarily meaningful, such as words, and other nonverbal symbols.

Thus, writers on the subject of meaning generally recognize two sorts of meaning that a significant expression may have:

- (1) The relation that a sign has to objects and objective situations, actual or possible, and
- (2) The relation that a sign has to other signs, most especially the sorts of mental signs that are conceived of as concepts.

To the question, "What really is a meaning?" one simple answer would be that "meanings are ideas". By such accounts, "ideas" are used to refer to mental representations. Each idea is understood to be necessarily about something. Each idea is external and/or internal, real or imaginary. For example, in contrast to the abstract meaning of the universal "dog", the referent "this dog" may mean a particular real life dog. In both cases, the word "dog" is about something. In the former it is about dogs as generally understood, while in the latter it is about a particular dog in the real world.

Meaning is about the references they involve. An emphasis is placed upon reference to actual things in the world to account for meaning.

To sum up, meanings are located in a text through linguistic clues that are words. These linguistic clues or signs refer to objects and ideas. The meanings of the individual linguistic parts cannot be changed without changing the meaning of the whole. It is the nature of meaning that the meanings of the parts of a sentence contribute to the meaning of the whole. The meaning of a sentence is thus determined by the meanings of the words plus the way they are put together syntactically. Thus, it insures that fixing the meaning of the words in a sentence should fix the meaning of the whole sentence. Meaningless structures cannot give meaning.

Meanings may take many forms, such as evoking a certain idea, or denoting a certain real-world entity. Linguistic meaning is studied in philosophy, especially in philosophy of language, philosophy of mind, logic, and communication theory. Fields like sociolinguistics tend to be more interested in non-linguistic meanings. Linguistics lends itself to the study of linguistic meaning in the fields of semantics (which studies conventional meanings and how they are assembled) and pragmatics (which studies in how language is used by individuals). Literary theory, critical theory, and some branches of psychoanalysis are also involved in the discussion of meaning. Legal scholars and

practitioners have discussed the nature of meaning of statutes, precedents and contracts since Roman law. However, this division is not absolute and each field depends to some extent upon the others.

Questions about how words and other symbols mean anything, and what it means to something is meaningful, are pivotal to an understanding of language. Since humans are characterized by their ability to use language, it has also been seen as an essential subject to explore in order to understand human experience.

Thus far we have tried to understand the term Meaning.

THE DESCRIPTIVE DIMENSIONS OF MEANING

Translators have to pay uttermost attention to meaning in the Target Text or the **semantic content** in it. Let us therefore see what is meant by the semantic content in a text.

Semantics comes from the Greek word *semantikos*, which means giving signs; being significant or being symptomatic of something. It refers to the aspects of meaning that are expressed in a language, code, or other forms of representation. Semantics may also denote the theoretical study of meaning in systems of signs.

The relation between a sign and its objects, as always including any manner of objective reference, is its **denotation**. Denotation often refers to something literal, and avoids being a metaphor. A denotation is the strict, literal, dictionary definition of a word, devoid of any emotion, attitude, or color. For example, a technical manual is always denotative. When writing a technical manual, its writer will not try to be poetic or display his language skills. Similarly the translator will also be very careful in his task and will avoid interpretation. He will translate accurately and precisely according to the rules of the grammar of the Target Language.

The relation between a sign and the signs that serve in its practical interpretation is its **connotation**. Connotation essentially relates to how anything may be associated with a word or phrase, for example, an implied value judgment or feelings. It could be a subjective, cultural and/or emotional coloration in addition to the explicit or denotative meaning of any specific word or phrase in a language. The connotation in a text relates to

how anything may be associated with a word or phrase, for example, an implied value judgment or feeling. You come across a lot of connotative meanings in literary texts.

In linguistics, **semantics is the subfield that is devoted to the study of meaning**, as seen on the syntactic levels of words, phrases, sentences, and sometimes larger units of discourse, generically referred to as texts. As with any empirical science, semantics involves the interplay of concrete data with theoretical concepts.

There are many types of signs. As defined earlier signs are events or things that direct attention or are indicative of other events or things. Basically, anything that represents something else is a sign.

A sign has a certain structure defined as the association between a signifier and a signified. Let's take the letter A and say it represents a house. The signified is the house. The signifier is the letter A. The sign requires the presence of both A and the house. A signifier signifies something. There are other categories and subcategories of signs.

There are three large groups of signs: the Icon, the Index and the Symbol.

Simply put, an icon resembles what it signifies. We are all familiar with computer icons that helped popularize the word, as well as with the pictographs such as are used on "pedestrian crossing" signs. There is no real connection between an object and an icon of it other than the likeness, so the mind is required to see the similarity and associate the icon with the meaning it signifies. A characteristic of the icon is that by observing it, we can derive information about its signified. For instance, if I don't know what a sunflower looks like, seeing an image of one will teach me a great deal about its appearance. No other kind of sign gives that kind of information.

A symbol represents something in a completely arbitrary relationship. The connection between signifier and signified depends entirely on the observer, or more exactly, what the observer was taught. Symbols are subjective, dictated either by social convention or

by habit. Words are a prime example of symbols. Whether as a group of sounds or a group of characters, they are only linked to their signified because we decide they are – and because the connection is neither physical nor logical, words change meaning or objects change names as time goes by. Here it all happens in the mind and depends on it. Symbols are ideas, and whenever we use one, we are only pointing to the idea behind that symbol. The \$ symbol refers to dollar, astrological symbols, road signs, V of victory, are all examples of symbols.

SEMANTIC FIELD VS. SEMANTIC CONTEXT

A semantic field is an area of meaning which can be delimited from others in a language. As the two words in the phrase “semantic field” suggest, this concept refers to that **range or field or possibilities of meaning** that related with each other. Thus as exemplified later in this lesson, the words ‘Metropolis, Cosmopolitan and Urban could be said to belong to one semantic field. So while they are related, yet they retain their individuality and suggest subtle differences in meaning. All these three words mean a location such as the city or town and clearly opposed to rural or village. So we have a range of words which broadly mean the same but which are still different from each other in specific usages. This range of meanings that cluster around related words is the semantic field of these related words. Depending upon the need of the text or the **semantic context**, the writer/ translator will choose the appropriate word from the semantic field. The context will always determine the choice of the word used. Take a simple illustration. You have a number of ingredients on the kitchen shelf which may be used to prepare soup. But depending upon the particular recipe you select the individual ingredient. So too the semantic field gives you a number of related possibilities. From this number of related possibilities the writer/ translator makes a choice to suit his semantic context.

Similarly we could take another example: “home, family, residence” – this could be another semantic field. Thus we might talk about a semantic field of any item such as food, or clothing or emotions. Within clothing, for example, we find words for all the different kinds of garments, plus those for making and wearing them. Thus we could say

that animals and plants are semantic fields, or we could group them together into a single larger field called living things.

A grouping of words which are associated or which define each other could also be a semantic field. Thus for example, color terms, parts of the body etc could make a semantic field.

The semantic field itself is composed of a set of words which are called **lexical sets** or **sub-fields**. So we could take one of the words in a given semantic field. For example, Sememes such as 'Metropolis', 'Cosmopolitan' and 'Urban' belong to one semantic field. Three different words associated with the city illustrate a semantic field. The words are: Metropolis, Cosmopolitan and Urban. Now let us go further in the analysis.

Metropolis (literally meaning 'the mother city') referred originally to Athens and her surrounding colonies. The meaning has changed from referring specifically to Athens and then later to any big city in general. The word polis comes from the Greek word *polis* which means city. The word metro is from *meter*, which means mother.

Cosmopolitan (meaning "citizen of the world") is from Greek and consists of the two words *cosmo* and *polite*. Cosmo in Greek means cosmos and polite which is derived from the Greek word *politias*, meaning citizen. It is also an old word. Urban (of or relating to cities or towns) is an old adjective. The word is borrowed from Latin *urbanus* which could mean both "of a city or the city" as well as civilized, polished, refined and witty. Today the word is strictly referring to the city. So with subtle shades of difference a semantic field is built up.

Here is another example:

Sememes such as 'violet, mauve, and lavender, indigo' belong to one semantic field to suggest a range or related colors all of which are light or dark shades of purple.

These smaller groupings called lexical sets or sub-fields that compose a semantic field are called sememes.

Here is one more example:

Within the semantic field for emotions, we can identify lexical sets of words for love, fear, anger etc. So for example, we could identify a lexical set of words for love: affection, kindness, goodwill etc.

Thus the semantic field of a word is the sum of the sememes expressed by it.

Semantic fields of a given word shift over time. For example, English man used to mean "human being" exclusively, while today it means "adult male" predominantly, but its semantic field still extends to generic "human" in some uses. Semantic Field is an elastic term. So it is really not possible to delimit the range of the semantic field and say that only these and not other words belong to a particular Semantic Field. Every day the semantic fields of words may grow or change with use and necessity. There are no two identical semantic fields, not only between two languages compared, but not even in the same language.

Semantic change is a change in one of the meanings of a word. Every word has a variety of senses and connotations which can be added, removed, or altered over time, often to the extent that words of one time period mean quite different things to the same words as spoken in a previous time or a word may take on new meanings from time to time.

Semantic change is not to be confused with etymology which is the study of the morphological roots of words. Semantic change deals with the development of sense. Those who are interested in the study of the history of words or etymology research on how words develop from a root and take shape. Sometimes one of the sememes might enter into another new semantic field. Thus for example, take the word, "mouse". From a semantic field where the word would be alongside "rodent", "rat" or "bandicoot" it has entered a new field of usage with computers. Here it refers to an item of computer hardware and not to a member of the rodent family. So, the word 'mouse' which refers to a small animal of the rodent family now means the instrument which is used to shift the cursor on the computer screen.

THE MEANING OF A SYMBOL

When people or objects appear in a setting where they do not belong, confusion may ensue. The same is the case with words. When a wrong word is used or a word is out of place then what happens is that the meaning that is intended is not conveyed. Even

opposite meanings may be conveyed. Every piece of writing has its own semantic field. That is, a vocabulary particular to that piece and that topic is used. For example, if you are writing out a recipe, what you need to say is, “Add some oil to the vegetables when cooking on slow fire”. It is out of place to say, “Lubricate the vegetables with vegetable or fat extract when put on slow fire”. If we do so then the semantic field is disturbed. The word does not fit into the general sense of the subject that is at hand.

When children in the primary school are taught languages, they are given an exercise wherein they are told to pick out the odd word. For example, they are given a collection of words such as, “home, family, residence” and apple” and told to pick the odd one out. The words “home, family and residence” belong to one related area of activity whereas the word apple belongs to another. When the child picks out the odd word, he is also unconsciously learning the language by using the strategy of **identifying semantic fields**, though he may not know this principle theoretically. Similarly, the child may learn colors, names of vegetables, fruits, animals, flowers, birds and so on by using the same principle of learning words that are related. The translator has to select the appropriate sense from the semantic field of the word, guided by the semantic context.

Look at the following for an example:

room, door, key, window, roof, ventilator – same semantic field

room, door, window, space, laboratory, vent and roof – same semantic field

bottle, diapers, cradle, battery, mother – semantic mix-up

What relationship is created among these words? How does the word that does not fit alter your perception of the words which follow it? Following the word battery, the semantic field begins to take on mechanical implications, which may not be what was intended. Think about how the words are used: cradle or nurse, in fact the first three and fifth words belong to one semantic field, not the fourth word.

Sometimes there may be more than one semantic field working in a piece. It is possible to create tension between opposing sets of imagery-if, in your poem on the peacefulness of nature, you wanted to disturb things by using words like bomb, steamroller, violation,

and so on, you could negate what would normally be expected in a nature piece. The point is that there is an intentional choice in the composition and in translation.

For example, when writing an instruction manual we start out using technical language and then suddenly to use slang word will negate the intention with which the manual is written.

If an image or figure of speech stands out from what surrounds it, the writer/ translator may do deliberately and not because it does not fit with what surrounds it. He makes sure that he knows all the possible meanings of a word in the contest in which you are using it, so his words do not contradict what he intends to translate.

The next point that the writer/ translator keeps in mind is the target audience or target reader. So he uses words that are on his audience's level of understanding. For example, an essay on acting techniques would be written differently for the general public than for the students in a film institute. An essay on the Five Year Plan would be written differently for the general public in the newspaper than for the students in a postgraduate course in economics in a university.

An Illustration:

Imagine that you are reading the user manual for a construction crane. You are familiar with the topic. As a crane operator, you want your information provided in the most explicit and clear terms possible. Read the following two passages and find out for yourself which of them functions better as a piece of technical instruction.

Example 1

When using the FMC Link-Belt construction crane, equipped with hydraulic lifts and dealing with concrete pilings for high-moisture content soil, you should use the number three footings to prevent overturning of the machinery. Otherwise that could lead to serious injury to persons working in the area as well as irreparable damage to the hydraulic system of the crane.

Example 2

When using the FMC Link-Belt construction crane, all real cool and equipped with hydraulic lifts and dealing with concrete pilings for slush and really wet soil, you better use your brains and make use of the number three footings to prevent a wipe-out. Or else that could seriously squash the chaps slogging in the area and konk out the hydraulic system of the crane completely.

The first is a good example of technical writing, not the second, because the second mixes semantic fields and does not suit the task at hand.

Key words in a text should stay with a single semantic field and not go out of it.

The semantic field is defined by the main metaphor of the text, and straying outside that semantic field essentially means you're mixing metaphors, which generally dilutes the impact of your text. So it is necessary to be consistent within the context defined by the meaning of the text.

Of course we have exceptions. This happens in imaginative writing. There is a technique where it is highly desirable to switch semantic fields in midstream. This is punning, irony, and related word play. It can be the source of memorable titles and lyrical books.

For example, "We live in a two-story house".

By itself, this sentence places "story" in the semantic field of "words relating to houses and buildings". Rightly it should be spelt "storey" but here it is wrongly spelt and another semantic field is deliberately introduced. Here the semantic mix up dealing with deception and cheating, create a semantic field where "story" means a lie or deceitful tale. No writer/ translator uses double meanings just to be appealing. Both meanings of a word must be fully supported by the total meaning and intention of the text which must contain words from both semantic fields.

The following is a popular illustration which is reproduced for the benefit of your understanding of semantic mix up. The song makes use of the metaphor of snakes and

ladders. See how two semantic fields are mixed up in this pop song that puns on the snakes that push one down in the competitive race.

Snakes and Ladders

I could stand but I don't like the feeling

I could fall but I'm always on the floor

You can make a million staring at the ceiling

You can break your back and still be poor

One for the liar, one for the cheat

One for the man who you'll never meet

He saw the action and a slice of cake

He'll be there waiting when your big chance comes by

There a snake at the top of every ladder

Who will tell you that he's your best friend?

Everyone important needs an adder,

But subtraction gets you in the end.

One for the liar, one for the thief

One for the man who's time is so brief

He saw the action and a slice of cake

He'll be there waiting when your big chance comes by

This whole song converges at that one key word “adder”, which is a very poisonous snake, and which is also used in the sense of an accountant who adds up your money. The title immediately sets up the song premise, that when you climb the ladder of success, there are people waiting to prey on you to get a slice of your cake instead of one of their own. The title is a common phrase based on the name of the popular children's game. The chorus given in italics explicitly supports the premise, and sets up both semantic fields for the key word to follow. Not only does it effectively switch semantic fields, but the “snake” reference is literal and concrete, while the “accountant” reference is figurative and abstract. Here in imaginative, poetic writing there is scope to mix semantic fields for a purpose.

THE COMMUNICATIVE EVENT

In the act of communication in translation, the following are involved:

The one who communicates - the translator

The one who receives – the reader of the translated text

The item of communication – the translated text

The process of communication – this is both the translator’s task of translation

and the reader’s event of reading the translated text

The translator is a secondary sender, because translating is rightly speaking a secondary communication.

Most communication in translation is a bilingually mediated process of communication. This aims at the production of a TL [target language] text that is functionally equivalent to an SL text [source language]. That is to say, the communicative event =
SL and TL + the medium or the translator.

The use of two languages as well as the employment of the medium of the translator naturally results in a change of message during the communicative process. An “ideal” communication is rare even when one single language is employed, because the receiver always brings his own knowledge, which is different from those of the sender. This factor is the “**communicative difference**.” In translation there has been down the centuries a long debate over this concept. One school of thought holds that translation should be faithful and literal and thus not risk communicative difference. Another school of thought holds that translation should not be literal but meaningfully equivalent and dynamic so that the spirit of the Source Text is carried to the Target Text. We shall study more of this in the third unit.

In translating, then, such differences are all the more to be expected. At this point let us distinguish between “intentional” and “unintentional” changes affecting the event of communication in translation.

Intentional changes frequently occur in translating:

- If the aims pursued in the translation are different from those of the original.
- If there is a difference in the language level in the TL readers from the language level of the SL readers
- If there is a change in the reading circle

There is a loss of understanding of the original function of the SL text because of a change in the situation in which the SL text fulfilled its function. All this will cause changes in the act of communication.

Communication comprises linguistic and non-linguistic action.

Written texts and texts put in writing (material for translating purposes) are characterized as “one-way communication”.

This means, that non-linguistic elements contributing to oral communication (gestures, facial expressions, speed of speech, intonation, etc.) are only partly verbalized, inadequate or fully absent.

The act of communication in translation is also made difficult by such elements like the spatio-temporal separation between addresser and addressee and the lack of feedback during the act of communication.

These factors lead to varied understandings of a given text.

LINGUISTIC APPROACHES TO MEANING

Linguistics is the scientific study of language. Someone who engages in this study is called a linguist. Linguistics can be theoretical or applied. Theoretical (or general) linguistics tries to systematically describe language by exploring its structure, or grammar, and its meanings, or semantics. Applied Linguistics explores the nature of language in the many aspects of its day-to-day usage. It explains language's social functions. Language is essential for expressing and communicating knowledge.

A thorough knowledge of the linguistic aspect of the Source Language and Target Language plays an important part in translation. The translator pays heed to each and

every linguistic aspect in the Target Text or the Linguistic strings in the Source Text. In linguistics the fields most closely associated with meaning are semantics and pragmatics. Semantics deals most directly with what words or phrases mean, and pragmatics deals with how the environment changes the meanings of words. The translator has to see to both: what the words mean and how they function in different situations.

Linguistic strings can be made up of phenomena like words, phrases, and sentences, and each seems to have a different kind of meaning.

Individual words all by themselves, such as the word "bachelor," have one kind of meaning, because they only seem to refer to some abstract concept.

Phrases, such as "the brightest star in the sky", seem to be different from individual words, because they are complex symbols arranged into some order.

There is also the meaning of whole sentences, such as "Terry is a bachelor", which is both a complex whole and expresses a statement.

Syntax is the study of the rules, or "patterned relations" which govern the way words combine to form phrases and phrases combine to form sentences. In linguistics, morphology is the study of word structure. While words are generally accepted as being the smallest units of syntax, it is clear that in most languages, words can be related to other words by rules. For example, English speakers recognize that the words dog, dogs and dog-catcher are closely related. English speakers recognize these relations by virtue of the extra linguistic knowledge they have of the rules of word-formation processes in English. Therefore, these speakers know that dog is to dogs as cat is to cats; similarly, dog is to dog-catcher as dish is to dishwasher. The rules comprehended by the speaker in each case reflect specific patterns (or regularities) in the way words are formed from smaller units and how those smaller units interact in speech. In this way, morphology is the branch of linguistics that studies such patterns of word-formation across and within languages, and attempts to explicate formal rules reflective of the knowledge of the speakers of those languages).

Syntax and morphology also have a profound effect on meaning. The syntax of a language allows a good deal of information to be conveyed even when the specific words

used are not known to the reader/listener, and a language's morphology can allow a reader/listener to uncover the meaning of a word by examining the morphemes that make it up.

In linguistics, meaning is the content carried by the words or signs exchanged by people when communicating through language. Restated, the communication of meaning is the purpose and function of language.

DESCRIPTIVE DIMENSIONS OF MEANING

Various descriptive dimensions of meaning are arrived at when language is seen as part of society and not as away from it, in other words, through the study of sociolinguistics. Sociolinguistics is the study of the effect of any and all aspects of society, including cultural norms, expectations, and context, on the way language is used.

It also studies how dialects and sociolects differ between groups separated by certain social variables, e.g., ethnicity, religion, status, gender, level of education, etc. As the usage of a language varies from place to place (dialect), language usage varies among social classes, and it is these sociolects that sociolinguistics studies.

For example, a sociolinguist might determine through study of social attitudes that Black English Vernacular would not be considered appropriate language use in a business or professional setting; he or she might also study the grammar, phonetics, vocabulary, and other aspects of this sociolect much as a dialectologist would study the same for a regional dialect. So when the translator takes up a Source Text and attempts to render it in the Target Text, he is not just dealing with language per se. He has a hundred other factors to keep in mind such as those discussed above.

EXTERNAL VS. INTERNAL LANGUAGE

Sociolinguistics is different from many of the other branches of linguistics in that it studies external as opposed to internal language. Internal language applies to the study of language on the abstract level or theoretically to put it simply. External language applies to language in social contexts, or outside theory. This distinction is important, because internal language analyses items such as syntax and semantics. It operates on the

assumption that all native speakers of a language are quite alike in how they process and perceive language. External language fields, on the contrary, such as sociolinguistics, attempt to explain why this is in fact not the case. External language fields show how different factors determine different use of the same language by different groups of people who share the same language. Sharing the same language is not the same as using it in the same way. These two aspects, External vs. Internal Language while distinct, complement each other in practice. This is a crucial aspect that translator has to come to terms with when he translates. So to sum up what we have said so far, the following are key factors in the task of translation:

- The knowledge of the grammar of the source language plus the knowledge of vocabulary, as well as good understanding of the text to be translated.
- The ability of the translator to reconstitute the given text (source-language text) into the target language.
- The translation should capture the style or atmosphere of the original text; it should have all the ease of an original composition.

FEATURES OF LINGUISTIC COMPONENTS

Let us now see what the various linguistic components of a language are. The study of each has developed into a specialized field, so let us broadly divide them into the respective head and define them.

Phonology

- Phonology (and its theoretical developments, such as the phoneme) deals with how native speakers pronounce their languages. Syntax has developed to describe what happens when phonetics has reduced spoken language to a normalized control level. Lexicography collects "words" and their derivations and transformations: it has not given rise to much generalized theory.
- Phonology (Greek phone = voice/sound and logos = word/speech), is a subfield of linguistics which studies the sound system of a specific language (or languages). Whereas phonetics is about the physical production and perception of the sounds of speech, phonology describes the way sounds function within a given language or across languages.

- An important part of phonology is studying which sounds are distinctive units within a language. In English, for example, /p/ and /b/ are distinctive units of sound, (i.e., they are phonemes / the difference is phonemic or phonematic). This can be seen from minimal pairs such as "pin" and "bin", which mean different things, but differ only in one sound. On the other hand, /p/ is often pronounced differently depending on its position relative to other sounds, yet these different pronunciations are still considered by native speakers to be the same "sound". For example, the /p/ in "pin" is aspirated while the same phoneme in "spin" is not. In some other languages, eg Thai and Quechua, this same difference of aspiration or non-aspiration does differentiate phonemes.
- In addition to the minimal meaningful sounds (the phonemes), phonology studies how sounds alternate, such as the /p/ in English described above, and topics such as syllable structure, stress, accent, and intonation.

Morphology

- In linguistics, morphology is the study of word structure. While words are generally accepted as being the smallest units of syntax, it is clear that in most (if not all) languages, words can be related to other words by rules.
- For example, English speakers recognize that the words dog, dogs and dog-catcher are closely related. English speakers recognize these relations by virtue of the unconscious linguistic knowledge they have of the rules of word-formation processes in English. Therefore, these speakers intuit that dog is to dogs as cat is to cats; similarly, dog is to dog-catcher as dish is to dishwasher. The rules comprehended by the speaker in each case reflect specific patterns (or regularities) in the way words are formed from smaller units and how those smaller units interact in speech.
- In this way, morphology is the branch of linguistics that studies such patterns of word-formation across and within languages, and attempts to explicate formal rules reflective of the knowledge of the speakers of those languages.

Syntax

- In linguistics, Syntax is the study of the rules, or "patterned relations", that govern the way words combine to form phrases and phrases combine to form sentences. Most theories of syntax share at least two commonalities. First, they hierarchically group subunits into constituent units (phrases).
- Second, they provide some system of rules to explain patterns of acceptability/grammaticality and unacceptability/ungrammaticality. Most formal theories of syntax offer explanations of the systematic relationships between syntactic form and semantic meaning. Syntax is defined specifically as the study of the interrelation of the signs.

Apart from the skill in these items of the linguistic symbols of the Source Language and Target Language the translator must be equipped with a comprehensive vocabulary. A vocabulary is a set of words known to a person or other entity, or that are part of a specific language.

The vocabulary of a person is defined either as the set of all words that are understood by that person or the set of all words likely to be used by that person when constructing new sentences.

One difficulty in translation stems from the fact that most words have multiple meanings. Because of this fact, a translation based on a one-to-one substitution of words is seldom acceptable. We have already seen this.

We expect a word with sharply differing meanings to have several different translations, depending on how the word is being used. For example, two meanings of "bank": the word 'bank' is often given as an example of a homograph, that is, a word entirely distinct in meaning from another that happens to be spelt in the same way. The financial and river meanings of 'bank' are related. They both come from the notion of a "raised shelf or ridge of ground" (*Oxford English Dictionary*, 1989, pp. 930-931). The financial sense evolved from the money changer's table or shelf, which was originally placed on a mound of dirt. Later the same word came to represent the institution that takes care of money for people. The river meaning has remained more closely tied to the original meaning of the word. Even though there is an historical connection between the two meanings of 'bank,' we do

not expect their translation into another language to be the same, and it usually will not be the same. This example further demonstrates the need to take account of meaning in translation. A human will easily distinguish between the two uses of 'bank' and simply needs to learn how each meaning is translated. An ignorance of multiple meanings can cost the translator a lot.

What are some implications of the *bank* example? To see their importance to translation, we must note that words do not develop along the same paths in all languages. Simply because there is a one word in English i.e. bank with two meanings, it does not mean that there will be one word in French or any other language with both these particular meanings. We do not expect the two meanings of 'bank' to have the same translation in another language.

Each language follows its own path in the development of meanings of words. As a result, we end up with a mismatch between languages, and a word in one language can be translated several different ways, depending on the situation. A human will easily sense that multiple translations are possible of the same source item. What causes trouble in translation is that even subtle differences in meaning may result in different translations. Let us take one more example:

The English word 'fish' can be used to refer to either a live fish swimming in a river, or a dead fish that has been cleaned and is ready for the frying pan. In English the word 'fish' can be used in both cases. Spanish makes the distinction obligatory. For the swimming fish, one would use *pez* and for the fish that has been caught and ready for the frying pan one would use *pescado*. It is not clear how a speaker of English is supposed to know to look for two translations of 'fish' into Spanish. The result is that a translator may use the wrong translation until corrected.

The verb 'to run' is another example of a word that causes a lot of trouble for translation. In a given language, the translation of 'run' as the next step up in speed from jogging will not necessarily be the same word as that used to translate the expression 'run a company' or 'run long' (when referring to a play or meeting) or 'run dry' (when referring to a river).

An inexperienced human translator will often be insensitive to subtle differences in meaning that affect translation and will use a word inappropriately. Significantly, there is no set list of possible ways to use 'run' or other words of general vocabulary. Once you think you have a complete list, a new use will come up. In order to translate well, you must first be able to recognize a new use and then be able to come up with an acceptable translation.

The point of this discussion of various ways to translate 'fish,' 'bank' and 'run' is that it is not enough to have a passing acquaintance with another language in order to produce good translations. The writer/ translator must have a thorough knowledge of both languages and an ability to deal with differences in meaning that appear insignificant until he crosses over to the other language. Indeed, he must be a native or near-native speaker of the language he is translating into and very strong in the language he is translating from. Being a native or near-native speaker involves more than just memorizing lots of facts about words. It includes having an understanding of the culture that is mixed with the language. It also includes an ability to deal with new situations appropriately. No dictionary can contain all the solutions since the problem is always changing as people use words in usual ways. These usual uses of words happen all the time. Some only last for the life of a conversation or an editorial. Others catch on and become part of the language.

Certainly, in order to produce an acceptable translation, the writer/ translator must find acceptable words in the other language. Here we will make a very important distinction between two kinds of language: general language and specialized terminology.

In general language, it is undesirable to repeat the same word over and over unnecessarily. Variety is highly valued. However, in specialized terminology, consistency (which would be called monotony in the case of general language) is highly valued. Indeed, it is essential to repeat the same term over and over whenever it refers to the same object. For example, it is dangerous to switch terms for the same object when describing how to maintain or repair a complex machine such as a computer. Now, returning to the question of acceptable translation, to produce an acceptable translation,

you must find acceptable words. In the case of specialized terminology, it should be the one and only term in the other language that has been designated as the term in a particular language for a particular object throughout a particular document or set of documents. In the case of general vocabulary, there may be many potential translations for a given word, and often more than one (but not all) of the potential translations will be acceptable on a given occasion in a given source text. What determines whether a given translation is one of the acceptable ones?

The first type of translation difficulty is the most easily resolved. It is the case where a word can be either a word of **general vocabulary** or a **specialized term**. Consider the word 'bus.' When this word is used as an item of general vocabulary, it is understood by all native speakers of English to refer to a vehicle for transporting groups of people. However, it can also be used as an item of specialized terminology. Specialized terminology is divided into areas of knowledge called domains. In the domain of computers, the term 'bus' refers to a component of a computer that has several slots into which cards can be placed, so we now have two meanings of "bus". One card of the computer bus may control a CD-ROM drive. Another card of the computer bus may contain a fax/modem. When we turn off the power to the desktop computer and open it up, we can see the 'bus' in the computer.

As always, there is a connection between the new meaning and the old. The new meaning involves carrying cards while the old one involves carrying people. In this case, the new meaning has not superseded the old one. They both continue to be used, but it would be dangerous, as we have already shown with several examples, to assume that both meanings will be translated the same way in another language. The way to overcome this difficulty is to recognize whether we are using the word as an item of general vocabulary or as a specialized term. Writer/ translators must have the ability to distinguish between general and specialized uses of a word

Suppose a text describes a very sophisticated public transportation vehicle that includes as standard equipment a computer. A text that describes the use of this computer may contain the word 'bus' used sometimes as general vocabulary and sometimes as a

specialized term. A translator would not normally have trouble keeping the two uses of 'bus', but a typical machine translation (about which we study in a later unit) would be unsuccessful. This type of difficulty can be illustrated humorously by an actual machine translation of a letter. The letter began "Dear Bill" and the machine, which was tuned into the domain of business terms, came up with the German translation *Liebe Rechnung*, which means something like "Beloved Invoice," translating *Dear* as *Beloved* and *Bill* as *Invoice*.

- This first type of difficulty is the task of distinguishing between a use of a word as a specialized term and its use as a word of general vocabulary.
- The second type of difficulty is distinguishing between various uses of a word of general vocabulary. We have already seen with several examples ('fish', 'run,' etc.) that it is essential to distinguish between various general uses of a word in order to choose an appropriate translation.
- The third type of difficulty is the need to be sensitive to total context, including the intended audience of the translation. Meaning is not some abstract object that is independent of people and culture.

Thus at least in theory, we can conclude from the above discussion that

- A good translation is easily understood.
- A good translation is fluent and smooth.
- A good translation is idiomatic.
- A good translation conveys, to some extent, the literary subtleties of the original.
- A good translation distinguishes between the metaphorical and the literal.
- A good translation reconstructs the cultural/historical context of the original.
- A good translation makes explicit what is implicit in abbreviations, and in allusions to sayings, songs, and metaphor.
- A good translation will convey, as much as possible, the meaning of the original text.

THE LINGUISTIC MEANING OF FORMS

From the standpoint of an adequate theory of meaning, it is useful to begin with the meanings of grammatical constructions, otherwise known as linguistic meaning. It may be said, while analyzing grammatical constructions, that a part of the meaning is derived from the construction itself, the other part from its semantic field. We may list the constructions as follows:

A qualifier – head phrase – Eg. tall tree, gray horse

Actor- action constructions – Eg. John left, Mary danced

Relation –action phrases – Eg. through the house, behind the store

Delimiter – head phrase – Eg. this man, one child

Action – goal constructions – Eg. I hit him, I saw Tom

Equator – equated phrases - Eg. it is good, he became sick.

Linguistic meaning must be carefully distinguished from other types of meaning, for the linguistic signification of a form does not refer to anything outside of language itself, as does Referential and Emotive meaning - (these e are explained a little later).

Rather linguistic signification of a form refers to meaningful relationships which exist within language.

In attempting to determine the ways in which lexical symbols are relevantly related to one another, we discover that combinations of three or more words are usually structured into hierarchically arranged sets of binary constructions. It may be represented like this:

The old man stared at us

Or like this:

Subject - Noun Phrase

Predicate - Verb Phrase

1 Article Noun Phrase

Verb

2 Adjective

3 Noun

4 Preposition

5 Pronoun

The

old

man

stared

at

us.

Different Meanings of Apparently Similar Types of Phrases:

There may be constructions made up of similar classes of words. These constructions may have similar meanings; this by no means is always so. Eg.

His car

His success

His arrest

His goodness

In every example the word his and the noun which follows in each case is different.

Actually these expressions are derived from different expressions.

	A	B	
His	car	he has a car	A possesses B
His	success	he succeeded	A performs B
His	arrest	he was arrested	A is the goal of the action B
His	goodness	he is good	B is the quality of A

The most effective means by which we may deal with these problems of diverse meaningful relationships between structurally similar types of expressions is to employ a generative type of grammar which makes full use of transformations. A generative grammar is based upon certain fundamental kernel sentences, out of which the language builds up its elaborate structure by various techniques of permutation, replacement, addition and deletion. For the translator especially, the view of language as a generative device is important because

- It provides him with a technique for analyzing the process of decoding the source text.
- It provides him with a procedure for describing the generation of the appropriate corresponding expressions in the receptor language.

Now, why are we looking at linguistics when we are really concerned Translation Studies? The answer is simple. Different languages have specific rules regarding linguistics and language construction. So the translator has to be skilled not only with all

these items in the Source Language and the Target Language but more importantly, how the two differ and how these differences will affect the translated text.

A careful examination of numerous transformative and meaningful relationships between the parts reveals the fact that there are four principal functional classes of lexical symbols:

Object words	house, tree, leaf, sun, rock etc
Event words	ran, walk, sit, squirm etc
Abstracts	red, blue, swift, once, very big, too small etc
Relationals	Jack and Jill, men in flight, the book on the table, good for eating, bad and lazy, an object of beauty etc

KERNELS AND TRANSFORMS

The kernel constructions in any language are the minimal number of structures from which the rest can be most efficiently and relevantly derived.

They are quite naturally not identical in all languages, but what is very significant is that there appear to be many more parallelisms between kernel constructions than between the more elaborate transforms. For eg., it has been found that all languages seem to have something equivalent to subject – predicate constructions.

Due to these fundamental facts about language it is most efficient for us to develop an approach to translation which takes these facts fully into consideration. It is better while doing a translation to

- Reduce the source text to its structurally simplest and most semantically evident kernels
- Transfer the meaning from source language to receptor language on a structurally simple level.
- Generate the stylistically and semantically equivalent expression in the receptor language.

This may be called a process of “decomposition and recomposition”

REFERENTIAL AND EMOTIVE MEANING

REFERENTIAL MEANING

- While referential meanings are extralinguistic and situational, emotive meanings are extralinguistic and behavioral.
- Referential meanings refer primarily to the cultural context identified in the utterance, while emotive meanings relate to the responses of the participants in the communicative act.

All types of meaning are derived essentially from the signaling of a relationship. In the case of referential meaning, these relationships are the observed co – occurrences between the symbols and items in the cultural context. In the case of emotive meanings, these are relationships between symbols and the psychological reactions of the participants in the communication. In the case of linguistic meaning we describe the recurring patterns of symbols which are linked to one another in significant ways.

Referential meanings are those generally thought of as “dictionary meanings” though any good dictionary always provides some evidence to linguistic meanings by identifying the part of speech for each lexical unit. Moreover for many words most dictionaries add important hints as to the emotive values, by listing forms as vulgar, obscene, slang, pedantic etc. Almost all native speakers of a language have a keen appreciation for emotive meanings.

Referential meaning includes what is commonly known as figurative extensions of meaning. These arise primarily from the process of selecting one or more components of the meaning of a particular term (eg. physical appearance, psychological disposition, spatial relationships as in part to the whole or functional similarity) and extending them to cover some object which has not been within the domain of such a word.

The interpretation of figurative meanings must carefully consider certain componential features. For example, “a mighty fortress is our God”: this does not mean that God is literally a fortress; certain features regarded as characteristic of a fortress, eg. strength,

protection, safety and unassailability are also the qualities of God. In general, such figures of speech are built upon some feature recognized by the people of a particular speech community as being dominant, eg. fox (sneakiness, cleverness), pig (gluttony).

Not all the societies or speech communities make the same extensions. Different languages may use the same term quite different metaphorical significance. In English, for example, we have a number of metaphors based on animals – rat, goat, ass, monkey etc; and insects – louse, bug etc; flowers – rose, lily etc; vegetable – potato, tomato etc. In some languages almost all the names of animals, vegetables and fruits have certain metaphorical extensions of meanings, many with undesirable connotations. This is true of all languages.

EMOTIVE MEANINGS

Emotive meanings are essentially different from referential meanings, for they are not structures according to a series of dichotomies of contrasts. Rather emotive meanings consist of polar contrasts separated by a graded series with a high percentage of usages for most words cluster around the neutral position. Emotive meanings are not shared by the whole group, whereas referential meanings are shared by the whole group.

To measure the emotive meanings of a word we need a complex matrix for each word. The dimensions of such a matrix could include, for example, a ten point graded series with such dimensions as good to bad, pleasant to unpleasant, favorable to unfavorable, happy to sad, loveable to hateful beautiful to ugly and acceptance to rejection. Such dimensions would change from word to word, depending upon patterns of applicability, but if we had the judgments of an adequate sampling of people's reactions to verbal symbols plotted on such a matrix we would have a profile of the major emotive features of such words. When words are used emotively, they are packed with emotions, values, judgments and feelings.

To test the appropriateness of certain stylistic usages of these and similar words we could measure the match between the emotive values of the words and types of discourse. For example, in scientific writing we would expect a choice of words which would have a

predominately neutral or central profile. For expressive writing we would expect words which fit the mood, for example, joyous or depressed.

Some communications are of course purposely mixed in emotive meanings as in the expression of irony and sarcasm, for example, charming rascal, deadly attractive etc. Within a particular language there are often quite radically different profiles for words, depending upon local usage and individual assertions, for example, revolutions, republican etc. such differences must be treated as dialectal variations. Languages tend to differ more radically in emotive meanings than in referential significations.

Thus the knowledge of the linguistic aspects of a language plays an important part in translation.

SUMMARY

The above discussion has illustrated the following points

- Meaning in a text can be multiple because of multiple possibilities of meaning of words.
- Meanings can be general or specific.
- Meanings are arrived at contextually.
- Knowledge of a language's grammar is only one skill in the language.
- Acquisition of vocabulary is only one of the components of the knowledge of a language.
- The writer/ translator must have command of the Source Language and Target Language in all aspects, especially the Semantic fields of the two languages.
- Semantic fields in a language do not resemble semantic fields in another language.
- Referential and Emotive meanings must be translated keeping the conventions of the Target Language in mind.

Sample Questions

Short Notes

1. Connotative and Denotative language
2. Source language and Target language
3. Sememes
4. Semantic mix up
5. Components of the communicative event

Essay topics

1. Discuss what is meant by “meaning” in a text.
2. What does the term semantic field signify? Illustrate your answer with appropriate examples.
3. What are the linguistic factors that the translator has to keep in mind when attempting to convey a Source Text into a Target Text?
4. Write an imaginary piece of translation of one page highlighting semantic errors by introducing them in the piece. Rewrite it once more, this time avoiding the semantic errors.
5. From your study of the above unit, how would you describe the characteristics of a good piece of translation that takes the linguistic aspect of both the Source Text and Target Text into consideration?

UNIT III

The following are the components of this unit.

LEVELS AND PROCESSES OF TRANSLATION

1. Expressive, Informative & Vocative
2. Intralingual, Intralinear & Intersemiotic-Ramon Jacobson
3. Formal & Dynamic Equivalence- Eugene Nida
4. Linguistic, Paradigmatic, Syntagmatic & Stylistic Equivalence
5. Transference, Transliteration & Transcreation

PROBLEMS IN TRANSLATION

1. Kinds of Untranslatability

KEY COMPONENTS IN THIS UNIT

- The levels of translation
- The various strategies used
- The process by which translation is effected
- The problems encountered by the translator

OBJECTIVES OF THIS UNIT

When you finish studying this unit you should be able to identify the following:

- How translators cope with challenges of translation
- Ramon Jacobson's recommendations
- Eugene Nida's recommendations
- Alternatives to translation
- Linguistic problems in translation
- Cultural problems in translation

THE LEVELS OF TRANSLATION

The translation process, whether it is for translation or interpretation, can be described as:

1. Decoding the meaning of the source text; and
2. Re-encoding this meaning in the target language.

This may be done in principle in two ways:

- starting from the smallest textual unit and ending with the text as a whole
- or by beginning with the text as a whole and ending with the analysis of the smallest textual unit

To decode the meaning of a text, the translator must first identify its component "translation units," that is to say, the segments of the text to be treated as a cognitive unit. A translation unit may be a word, a phrase or even one or more sentences. Behind this seemingly simple procedure lies a complex cognitive operation. To decode the complete meaning of the source text, the translator must consciously and methodically interpret and analyze all its features. This process requires thorough knowledge of the grammar, semantics, syntax, idioms, and the like, of the source language, as well as the culture of its speakers.

The translator needs the same in-depth knowledge to re-encode the meaning in the target language. In fact, in general, translators' knowledge of the target language is more important, and needs to be deeper, than their knowledge of the source language. For this reason, most translators translate into a language of which they are native speakers.

In addition, knowledge of the subject matter under discussion is essential.

In recent years, studies in cognitive linguistics have provided valuable insights into the cognitive process of translation.

It is conventionally believed that familiarity with the source and target languages, as well as the subject matter on the part of the translator is enough for a good translation.

However, the role of text structure in translation now seems crucial.

Conventionally, it is suggested that translators should have three requirements, namely:

1. Familiarity with the source language
2. Familiarity with the target language
3. Familiarity with the subject matter to perform their job successfully.

Based on this premise, the translator discovers the meaning behind the forms in the source language (SL) and does his best to produce the same meaning in the target language (TL) using the TL forms and structures. So what changes is the form and the code. What should remain unchanged is the meaning and the message.

Therefore, one may discern the most common definition of translation, i.e., the selection of the nearest equivalent for a language unit in the SL in a target language. Depending on whether we consider the language unit, to be translated, at the level of word, sentence, or a general concept, translation experts recognize three levels in translation:

- translation at the level of word (word for word translation)
- translation at the level of sentence
- conceptual translation

In the first approach, for each word in the SL an equivalent word is selected in the TL.

However, it is problematic at the level of sentence due to the differences in the syntax of source and target languages. Translated texts as a product of this approach are not usually lucid or communicative, and readers will get through the text slowly and uneasily. The structure of the source text becomes an important guide to decisions regarding what should or should not appear in the derived text.

When translating at the sentence level, the lack of lucidity will be remedied by observing the grammatical rules and word order in the TL while preserving the meaning of individual words. Translation at the sentence level may thus be considered the same as the translation at the word level except that the grammatical rules and word order in the TL are observed. Texts produced following this approach will communicate better compared to word for word translation.

In conceptual translation, the unit of translation is neither the word nor is it the sentence; rather it is the concept. The best example is the translation of idioms and proverbs such as the following.

"Make hay while the sun shines"

"All that glitters is not gold"

Such idioms and proverbs cannot be translated word for word. Instead they should be translated into equivalent concepts in the TL to convey the same meaning and produce the same effect on the readers.

In addition to word-for-word, sentence-to-sentence, and conceptual translations, other scholars have suggested other approaches and methods of translation. Newmark (1988), for example, has suggested communicative and semantic approaches to translation. By definition, communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the source language. Semantic translation, on the other hand, attempts to render, as closely as the semantic and syntactic structures of the TL allow, the exact contextual meaning of the original. Semantic translation is accurate, but may not communicate well; whereas communicative translation communicates well, but may not be very precise. Newmark contends that there are three basic translation processes:

1. the interpretation and analysis of the SL text;
2. the translation procedure (choosing equivalents for words and sentences in the TL)
3. the reformulation of the text according to the writer's intention, the reader's expectation, the appropriate norms of the TL.

Translation is not bound by strict scientific rules, and it allows for the differences that are known to exist between different personalities. Translation is a heavily subjective art, especially when it deals with matters outside the realm of science where precisely defined concepts are more often expressed by certain generally accepted terms. The processes, as Newmark states, are to a small degree paralleled by translation as a science, a skill, and an art. It is a science in the sense that it necessitates complete knowledge of the structure and make-up of the two languages concerned. It is an art since it requires artistic talent to reconstruct the original text in the form of a product that is presentable to the reader who is not supposed to be familiar with the original. It is also a skill because it entails the ability to smooth over any difficulty in the translation, and the ability to provide the translation of something that has no equal in the target language.

In translation, the richness of vocabulary, depth of culture, and vision of the translator could certainly have very conspicuous effects on his/her work. Another translator might

produce a reasonably acceptable version of the same text, which, however, may very well reflect a completely different background, culture, sensitivity, and temperament. Such differences cannot detract from the merit of either translator.

EXPRESSIVE, INFORMATIVE & VOCATIVE

Translation could be highly successful in terms of its ability to express the spirit of a Source Text with the right kind of words and by giving the appropriate nuances of thought and feeling. On the other hand it could be merely informative. This could be the case of scientific or technical documents. An informative piece of translation is also an impersonal piece of translation where the translator is not called upon to function creatively. In grammar, the vocative case (also called the *fifth case*) is the case used for a noun identifying the person (animal, object, etc.) being addressed and/or occasionally the determiners of that noun. A vocative expression is an expression of direct address, wherein the identity of the party being spoken to is set forth expressly within a sentence. For example, in the sentence, "I don't know, Tom", Tom is a vocative expression indicating the party who is being addressed. In translation however when the term is used it refers to translation that is target reader oriented.

RAMON JACOBSON'S CONCEPT OF INTRALINGUAL, INTRALINEAR

AND INTERSEMIOTIC TRANSLATION

In Roman Jacobson's works, the scope of translation as a term widened and the methodology of translation studies started to change due to the differentiation between three kinds of translation activities.

In brief, in Jacobson's opinion, there are three ways of interpreting a verbal sign:

1. Intralingual translation or rewording is an interpretation of verbal signs by means of other signs of the same language.

Jacobson distinguished intra-lingual translation or interpretation of verbal signs by verbal signs of the same language (sign system). The translation within a system of signs is related to paraphrasing, changing of genres and discourses.

2. Interlingual translation or translation proper is an interpretation of verbal signs by means of some other language.

As a second type of translation Jacobson mentioned inter-lingual translation that means interpretation of verbal signs with the verbal signs of another language (sign system) and is thus translation in the ordinary sense.

3. Intersemiotic translation or transmutation is an interpretation of verbal signs by means of signs of nonverbal sign systems.

As a third type of translation, Jacobson suggested intersemiotic translation or transmutation that means interpretation of the signs of a sign system with the signs of another sign system. In this way, also translating a novel into a film, the translatability of word into picture and vice versa became visible to translation studies. Intersemiotic translation (between sign systems) now merits attention. There are some differences between verbal languages - that are discrete - and iconic languages (such as painting and figurative arts in general) - that are continuous. What does that mean? That in discrete language we can tell one sign from another, whereas in continuous languages the text is not divisible into discrete signs. If a painting represents a tree, it is not easy to divide that text into single signs. In discrete linguistic systems, text is secondary in relation to sign, i.e. is divided distinctly into signs. In continuous languages, the text is primary: it is not divided into signs.

In this case, the fact that at one end of the translation process there is not a verbal text does not make it any less important. It is still important to describe the translation process in general. In order to do that, we need to extend the concept of what we mean by "text". In common usage, text, deriving from the Latin 'textus' or 'fabric', develops a metaphor in which the words forming a work are seen, in view of the links that join them, as a weaving. This metaphor, anticipating the observations about the cohesion of a text, hints, in particular, at the content of the text, what is written within a work.

If we interpret this in its broadest sense, we can transfer the concept of text to any work, even musical, pictorial, filmic works and so on. In these other cases, too, the work is a consistent and coherent fabric, a system of structures that are co-implicated at various levels, so that each element takes on a value in relation to the others.

So intersemiotic translation is also included in a generic description of the translation process.

Or to synopsise this section even more briefly:

Intralingual (within one language, i.e. rewording or paraphrase)

Interlingual (between two languages)

Intersemiotic (between sign systems)

EUGENE NIDA'S CONCEPT OF FORMAL EQUIVALENCE & DYNAMIC EQUIVALENCE (ALSO CALLED FORMAL CORRESPONDENCE AND DYNAMIC CORRESPONDENCE)

The concept of equivalence has been one of the key words in translation studies. In his work on translation equivalence, much before Nida did, Catford (1965) defines translation as the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). He distinguishes textual equivalence from formal correspondence. Textual equivalence is any TL text or portion of text which is observed on a particular occasion to be the equivalent of a given SL text or portion of text. Formal equivalence is any TL category (unit, class, structure, element of structure, etc.) which can be said to occupy, as nearly as possible, the same place in the TL as the given SL category occupies in the SL. The history of the relationship between the original (Source Text) and the translated text (TT), can be defined as an unbalanced one, given that the emphasis was placed on the original text. Thus, the source text became the focal point in the translation process, which aims at reconstructing the original text at a syntactic, semantic or pragmatic level. The concept of equivalence has been discussed in various dichotomous ways such as 'formal vs. dynamic equivalence' (Nida, 1969), 'semantic vs. communicative translation' (Newmark, 1981), 'semantic vs. functional equivalence' (Bell, 1991), and so on.

This attitude can be traced back to the model devised by Eugene Nida (1969) in which the process of translation is presented in its three distinct phases of analysis, transfer and reconstruction:

SOURCE	TARGET
LANGUAGE	LANGUAGE
Text	Translation
v	^
Analysis	Restructuring
v	^
Transfer >	

The closest natural equivalent is explained by Nida as follows:

1. equivalent, which points toward the source language message
2. natural, which points toward the receptor language
3. closest, which binds the two orientations together on the basis of the highest degree of approximation.

Nida cites his examples from Bible translation, where the phrase 'Lamb of God' would be rendered into 'Seal of God' for the Eskimos because the lamb doesn't symbolize innocence in their culture. In this case, a literal translation (formal equivalence) doesn't mean anything in a different culture, so the dynamic equivalence is necessary. The assumption is that translation is a simple exercise and it involves choices, which encode the ST's content in TL words retaining most of the SL features (literal translation). Or alternately the translation reformulates the ST's content in the TL using TL form (free translation). This is when the translator exercises freedom. It involves a departure from the original at a syntactic, semantic and pragmatic level.

These definitions have often been used to judge a translation. In practice, a translation cannot be entirely 'literal' or entirely 'free'. Instead, as translating is a communicative and interpretative act between two languages and two cultural systems, the process itself is consequently subject to the constraints arising from both the source and target systems.

The degree to which the translator reproduces the form, rhythm, meter, register of the SL text will be as much determined by the TL system as by the SL system and by the function of the translation. So it is not only the Source Text that determines the translation, but other features such as Target Language, its range of vocabulary, its grammar, the Target Language culture and the Target Text readership.

Any translated text shows a certain correspondence with the original, by the fact of being its translation, and also certain deviations from it, because of the interference of the target system in its production. These deviations have always been regarded as negative phenomena (loss, addition, departure from the text). They are, the evidence of those factors determining translation performance beyond the linguistic rules. Translation is translation by virtue of both equivalence and difference.

So translation is the result of an activity which derives from a text in the SL to a text in the TL. It corresponds with the text in the SL in certain relevant features and differs from it in certain ways. (This is also Catford's definition of translation equivalence. Translation equivalence occurs when a SL and a TL text (or item) are relatable to (at least some of) some relevant features. These relevant features are to be intended as functionally relevant features with respect to the system of reference.)

Hence Nida placed attention on the effect of translation on the reader. The translation is judged in terms of its actual functioning in the target system.

DYNAMIC TRANSLATION is based upon the principle of 'equivalent effect'.

Dynamic equivalence is a translation principle which was described by the Bible translation statesman Eugene Nida. Nida argued that there are two different types of equivalence, namely formal equivalence and dynamic equivalence.

Dynamic equivalence is defined as a translation principle according to which a translator seeks to translate the meaning of the original in such a way that the TL wording will trigger the same impact on the TL audience as the original wording did upon the ST audience. Nida argues that frequently, the form of the original text is changed; but as

long as the change follows the rules of back transformation in the source language, of contextual consistency in the transfer, and of transformation in the receptor language, the message is preserved and the translation is faithful.

Nida is in favor of the application of dynamic equivalence, as a more effective translation procedure. Thus, the product of the translation process, that is the text in the TL, must have the same impact on the different readers it was originally addressing. Nida holds that dynamic equivalence in translation is far more than mere correct communication of information. Despite using a linguistic approach to translation, Nida is much more interested in the message of the text or, in other words, in its semantic quality. He therefore strives to make sure that this message remains clear in the target text.

Nida, as do all translation theorists, understood that meaning is a totality which includes meanings of parts of words (morphemes), words themselves, how words connect to each other (syntax, grammar), words in communication contexts (pragmatics), connotation, etc. The translator always wants a hearer to understand the same meaning as did hearers of the source text. That, essentially, is what Nida argues for in a piece of translation.

Dynamic equivalence, as a concept, characterizes how it is often necessary to use different forms of the target language to encode the same meaning as the original. A lay term used by some people is thought-for-thought translation though it is not exactly the same as dynamic equivalence. The notion of "equivalence" is fundamental for translation, because it is part of its own definition: Translation may be defined as follows: the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). There is a replacement of SL grammar and words by equivalent TL grammar and words. So in Dynamic equivalence, translation equivalent is thus: that portion of a TL text which is changed when and only when a given portion of the SL text is changed or modified dynamically because there is no equal word.

FORMAL TRANSLATION focused on the message itself (sentence to sentence, genre to genre). Footnotes can be introduced and the purpose is mainly didactic: to make the reader understand the customs, manner of thought and means of expressions of the original.

Formal correspondence consists of a TL item which represents the closest equivalent of a SL word or phrase. Nida makes it clear that there are not always formal equivalents between language pairs. They therefore suggest that these formal equivalents should be used wherever possible if the translation aims at achieving formal rather than dynamic equivalence. The use of formal equivalents might at times have serious implications in the TT since the translation will not be easily understood by the target audience. Nida asserts that typically, formal correspondence distorts the grammatical and stylistic patterns of the receptor language, and hence distorts the message, so as to cause the receptor to misunderstand or to labor unduly hard. Formal equivalence translation (FE)

This is the same as Form-equivalent translation. This refers to a translation approach which attempts to retain the language forms of the original as much as possible in the translation, regardless of whether or not they are the most natural way to express the original meaning. Sometimes when original forms are retained, the original meaning is not preserved. Usually, when this happens the translator is not aware of it. Field testing is required to help the translator discover when original meaning has not been preserved in the translation. Formal equivalence is not recommended as the best way to translate.

Formal equivalence translation (FE) is the same as Form-equivalent translation. Formal equivalence translation is essentially the same as word-for-word translation. Word-for-word translation is a lay term, while formal equivalence translation is a technical term.

This refers to a translation approach which attempts to retain the language forms of the original as much as possible in the translation, regardless of whether or not they are the most natural way to express the original meaning. Sometimes when original forms are retained, the original meaning is not preserved. Usually, when this happens the translator is not aware of it. Field testing is required to help the translator discover when original meaning has not been preserved in the translation.

For Nida the success of a translation depends on achieving equivalent response. One or all four requirements of a translation as given by Nida are:

- making sense.
- conveying the spirit and manner of the original
- having a natural and easy form of expression
- producing a similar response

Translation testing

Field testing a translation among fluent speakers of a wide range of ages, educational backgrounds, social levels, and knowledge tests a translation for accuracy to the original, naturalness in the target language, comprehension, and clarity of understanding. All translations could be community tested, including those which are done in majority languages.. Every translation should be tested by speakers other than the translators themselves or anyone else on a translation committee. Following initial community testing, a translation is revised and further tested until the desired meaning, clarity, and naturalness levels are reached.

Problems of equivalence

The translation of idioms takes us a stage further in considering the question of meaning and translation, for idioms, like puns, are culture bound.

*John is leading his dog around the threshing floor - is the same as the English
John is beating about the bush.*

Both mean that John is speaking aimlessly and not to the point. But here if we made a formal translation, then the meaning will be lost or distorted. The substitution is made not on the basis of the linguistic elements in the phrase, nor on the basis of a corresponding or similar image contained in the phrase, but on the function of the idiom. The SL phrase is replaced by a TL phrase that serves the same purpose in the TL culture, and the process here involves the substitution of SL sign for TL sign.

So is the problem of translating metaphor. Since a metaphor in the SL is a semantic creation in that particular language, it can clearly have no existing equivalences in the TL: what is unique can have no counterpart. Here the translator's bilingual competence

is of help to him only in the negative sense of telling him that any ‘equivalence’ in this case cannot be ‘found’ but will have to be ‘created’. So he resorts to Dynamic equivalence and rejects Formal equivalence.

LINGUISTIC, PARADIGMATIC, SYNTAGMATIC & STYLISTIC EQUIVALENCE

Any text may be seen to constitute a meaningful entity in which each sign is in relation to others inside and outside the text. It can be seen as follows:

Syntactic - relation between Sign and Sign

Semantic - relation between Sign and Object

Pragmatic - relation between (Sign-Object) and Interpretant (ibid.).

Stylistic - relation between stylistic feature of sign in ST and TT

The translator has to look for a number of strategies to achieve the above mentioned kinds of equivalence.

- (1) LINGUISTIC EQUIVALENCE, where there is homogeneity *on* the linguistic level of both SL and TL texts, i.e. word for word translation.
- (2) PARADIGMATIC EQUIVALENCE, where there is equivalence of ‘the elements of a paradigmatic expressive axis’, i.e. elements of grammar, which is a higher category than lexical equivalence.
- (3) STYLISTIC (TRANSLATIONAL) *equivalence*, where there is ‘functional equivalence of elements in both original and translation aiming at an expressive identity with an invariant of identical meaning’.
- (4) TEXTUAL (SYNTAGMATIC) EQUIVALENCE, where there is equivalence of the syntagmatic structuring of a text, i.e. equivalence of form and shape.

Translation involves far more than replacement of lexical and grammatical items between languages and, as can be seen in the translation of idioms and metaphors, the process may involve discarding the basic linguistic elements of the SL text so as to achieve the goal of ‘expressive identity’ between the SL and TL texts. But once the translator moves away from close linguistic equivalence, the problems of determining the exact nature of the level *of* equivalence aimed for begin to emerge.

By making use of the following strategies the translator overcomes difficulties.

- a. Syntactic strategies:
 - Shifting word order.
 - Changing clause/sentence structure.
 - Adding or changing cohesion.
- b. Semantic strategies:
 - Using superordinates.
 - Altering the level of abstraction.
 - Redistributing the information over more or fewer elements.
- c. Pragmatic strategies:
 - Naturalizing or eroticizing.(i.e. Using source culture features or retaining foreign culture features)
 - Altering the level of explicitness.
 - Adding or omitting information.

Whenever there is deficiency, the terminology may be qualified and amplified by loanwords or loan translations, neologisms or semantic shifts, and finally, by circumlocutions.

It is an established fact in Translation Studies that if a dozen translators tackle the same poem, they will produce a dozen different versions. Yet at the heart of these dozen versions there will be the 'invariant core' of the original poem. This invariant core is represented by stable, basic and constant semantic elements in the text, whose existence can be proved. Transformations and variants do not modify the core of meaning but influence the expressive form. In short, the invariant or unchanging can be defined as that which exists in common between all existing translations of a single work.

Equivalence in translation, then, should not be approached as a search for sameness, since sameness cannot even exist between two TL versions of the same text, let alone between the SL and the TL version but rather as closeness between the signs of the SL and TL texts.

TRANSFERENCE, TRANSLITERATION & TRANSCREATION

The translator makes of linguistic TRANSFERENCE when he simply takes a word from the Source Language and places it directly in the Target Language. He does this when there are no equivalents in the Target Language for the word or words in the Source Language. Transference is very useful to translate tradition title, terms of address, and proper name. In the context, a reduction of the title or term of address would naturally distort the meaning or message. Since he cannot find any equivalence he resorts to linguistic transference. The basic one to one equivalence method fails here so there is no other choice for the translator. Eg. *noodles, roti* etc.

TRANSCREATION

Play on words or puns epitomize what separates two languages and are a challenge for translators. The translator attempts to make up for untranslatability through rewriting, and having to rely on other parts of the entire text as reference material to copy. The translator will have to search for characteristics in the author's style throughout the whole text in order to reproduce this style and create a text instead of actually just shifting from a language to another. Here again, the basic one to one equivalence method is not suitable and so the translator has to invent. So we can conclude that translation does not require absolute fidelity to the source text. It is often an adaptation or a *transcreation*. The translator invents text in the original writer's style to make up for the untranslatable words.

TRANSLITERATION is the process of representing text in the characters of another alphabet. For example, one can represent/transliterate Russian text into Latin alphabet, so that it can be pronounced by English speakers. Transliteration is also used for simple encryption. Encryption is the process of obscuring information to make it unreadable without special knowledge. Encryption has been used to protect communications for centuries, but only organizations and individuals with an extraordinary need for secrecy had made use of it. In the mid-1970s, strong encryption emerged from the sole preserve of secretive government agencies into the public domain, and is now used in protecting

widely-used systems, such as Internet e-commerce, mobile telephone networks and bank automatic teller machines.

THE PROCESS OF TRANSLATION

For a good translation; the following are the main principles in the process of translation:

In order to think about the translation process and to describe it, our essential task consists of analyzing its phases, even if we are aware of the fact that they do not always coincide with perceptibly different or distinguishable moments. If we want to describe a process that often is beyond the translator's own consciousness, we are forced to divide the process into different phases which, in the everyday practice of translation, can reveal the inter-twining, almost entangling, of these phases.

THE FIRST PHASE OF THE TRANSLATION PROCESS CONSISTS OF READING THE TEXT.

The reading act, first, falls under the competence of psychology, because it concerns our perceptive system. Reading, like translation, is, for the most part, an unconscious process. If it were conscious, we would be forced to consume much more time in the act. Most mental processes involved in the reading act are automatic and unconscious. Owing to such a nature-common and little-known in the same time-in our opinion it is important to analyze the reading process as precisely as possible. The works of some perception psychologists will be helpful to widen our knowledge of this first phase of the translation process.

When a person reads, his brain deals with many tasks in such rapid sequences that everything seems to be happening simultaneously. The eye examines (from left to right as far as many Western languages are concerned, or from right to left or from top to bottom in some other languages) a series of graphic signs (graphemes) in succession, which give life to syllables, words, sentences, paragraphs, sections, chapters, and texts.

SIMPLY READING A TEXT IS, IN ITSELF, AN ACT OF TRANSLATION. When we read, we do not store the words we have read in our minds as happens with data entered using a keyboard or scanner into a computer.

After reading, we do not have the photographic or auditory recording in our minds of the text read. We have a set of impressions instead. We remember a few words or sentences precisely, while all the remaining text is translated from the verbal language into a language belonging to another sign system, which is still mostly unknown: the mental language.

The mental processing of the read verbal material is

- of a syntactical nature when we try to reconstruct the possible structure of the sentence, i.e. the relations among its elements.
- of a semantic nature when we identify the relevant areas within the semantic field of any single word or sentence.
- of a pragmatic nature when we deal with the logical match of the possible meanings with the general context and the verbal co-text.

The difference between a reader and a critic is negligible: the reader trying to understand has the same attitude as the critic, who is a systematic, methodical, and self-aware reader. While reading, the individual reads, and perceives what he reads, drawing interpretations and inferences about the possible intentions of the author of the message.

The translation process is actually a multi-level process; while we are translating sentences, we have a map of the original text in our minds and, at the same time, a map of the kind of text we want to produce in the target language.

Even as we translate serially, we have this structural concept so that each sentence in our translation is determined not only by the original sentence, but also by the two maps—of the original text and of the translated text—which we carry along as we translate.

The translation process should, therefore, be considered a complex system in which understanding, processing, and projection of the translated text are interdependent portions of one structure. We can therefore put forward, the existence of a sort of central processing unit supervising the coordination of the different mental processes - those

connected to reading, interpretation, and writing - and at the same time projecting a map of the text to be.

RESEARCHING SKILLS

Involved in the process of translation are the following research skills:

- Reading for gist and main ideas
- Reading for details
- Identifying the meaning of new words and expressions using one or more components of the structural analysis clause; prefixes, suffixes, roots, word order, punctuation, sentence pattern, etc
- Identifying the meaning of new words and expressions using one or more of the contextual analysis; synonyms, antonyms, examples, etc
- Identifying the writer's style: literary, scientific, technical, informative, persuasive, argumentative, etc
- Identifying the language level used in the text: standard, slang, religious, etc
- Identifying cultural references in the choice of words in the text

There are different kinds of dictionaries that a translator could refer to; a bilingual dictionary, a dictionary on a historical basis, dictionaries of current English, dictionaries of idioms, specialized dictionaries (dictionaries of common errors, dictionaries of idiomatic usage, slang dictionaries, technical dictionaries) encyclopedic dictionaries, dictionaries of neologisms, and monolingual dictionaries. The choice of the *best*, or the most appropriate, dictionary depends on the style of the protext (original text, text before translation) and on the different types of users of the translation.

- Use bilingual dictionaries for looking up meanings of new words
- Use monolingual dictionaries to check the usage of the new words in the source language and in the target language

- Use related encyclopedias and glossary lists for specialized terms
- Use software dictionaries if necessary and available

Next the translation process is characterized by an analysis stage and a synthesis stage.

ANALYTICAL SKILLS

Translators use the following strategies in the analysis stage:

- Identifying beginnings and endings of ideas in the text and the relationships between these ideas
- Identifying the "best" meaning that fits into the context
- Identifying the structure in the Target Language that "best" represents the original
- Identifying transitions between ideas and the "best" connectors in the target language that represent the original

COMPOSING SKILLS

At this point, the mental construction resulting from interpretation seeks an outer expression. In this expression stage, there are two sub stages. One is aimed at expression, the other at cohesion. The translator, having finished his/her interpretative work, has two needs: first, to externalize the set of impressions caused by the text and translate into speech elements the impressions the mind produced by contact with the source text; and second, to make this product coherent within itself, i.e., transform the set of speech elements into a translated text.

The translator makes use of the following basic strategies:

- Using correct word order as used in the target language.
- Using correct sentence structures as used in the target language.
- Transmitting the ideas of the text in clear sentences in the target language.
- Rephrasing certain sentences to convey the overall meaning translated;
- Making changes to the text as a whole to give it a sense of the original without distorting the original ideas.

PROBLEMS IN TRANSLATION

Catford distinguishes two types of untranslatability, which he terms linguistic and cultural. On the linguistic level, untranslatability occurs when there is no lexical or syntactical substitute in the TL for an SL items. Linguistic untranslatability, he argues, is due to differences in the SL and the TL, whereas cultural untranslatability is due to the absence in the TL culture of a relevant situational feature for- the SL text. Translation problems can therefore be divided into linguistic problems and cultural problems: the linguistic problems include grammatical differences, lexical ambiguity and meaning ambiguity; the cultural problems refer to different situational features. Some of the major problems of translation are over-translation, under-translation, and untranslatability.

CULTURAL PROBLEMS

Culture constitutes a major problem that faces translators. A bad model of translated pieces of literature may give misconceptions about the original text and the people of that culture. Poorly translated texts distort the original in its tone and cultural references. Both the features of the language translated but also its cultural characteristics are affected.

Translating as an activity and translation as the result of this activity are inseparable from the concept of culture. The translational capacity of culture is an important criterion of culture's specificity. Culture operates largely through translational activity, since only by the inclusion of new texts into culture can the culture undergo innovation as well as perceive its specificity.

Language is an expression of culture and individuality of its speakers. It influences the way the speakers perceive the world. This principle has a far-reaching implication for translation. In practice, however, the possibility depends on the purpose and how deep the source text is embedded in the culture. The more source-text-oriented a translation is, the more difficult it is to do. Similarly, the deeper a text is embedded in its culture, the more difficult it is to work on.

Related to translation, culture manifests in two ways. First, the concept or reference of the vocabulary items is somehow specific for the given culture. Second, the concept or

reference is actually general but expressed in a way specific to the source language culture. In practice, however, it is suggested that a translator should take into account the purpose of the translation in translating the culturally-bound words or expressions. The translation procedures should also be considered.

Translation is inherently a difficult activity. 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. Terms are neither exclusively translatable nor exclusively untranslatable; rather, the degree of difficulty of translation depends on their nature, as well as the translator's abilities.

Quite often, a text or utterance that is considered to be "untranslatable" is actually a *lacuna*, or lexical gap. That is to say that 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.

Translation uses scientific data, mainly taken from different branches of linguistics (like semantics, sociolinguistics, etc). It has also been recently combined with computer science, giving birth to machine translation and computer-aided translation. But translation in itself is not a science.

Although translators use scientific data and theories, they do it in a way that gives free hand to individual taste, bias, imagination, and temperament. There are sometimes several solutions for dealing with a particular translation problem, and a creative translator may find a new solution on the spot. Translation problems may be similar, but it is impossible to devise a scientific equation that would work in the same way, every time, for each problem in all languages due to the inescapable differences among languages as well as their cultural contexts throughout the world.

It has been long taken for granted that translation deals only with language. Cultural perspective, however, has been brought into discussion recently. This can be seen in most of the following definitions.

The first definition is presented by Catford (1965: 20). He states that translation is the replacement of textual material in one language by equivalent textual material in another language. In this definition, the most important thing is equivalent textual material. Yet, it is still vague in terms of the type of equivalence. Culture is not taken into account.

Very much similar to this definition is that by Savory (1968) who maintains that translation is made possible by an equivalent of thought that lies behind its different verbal expressions.

Next, Nida and Taber (1969) explain the process of translating as thus. To them translating consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style.

Translation is a process of finding a TL equivalent for an SL utterance according to all these statements. Thus, it can be said that cultural consideration must be taken if the material to translate is related to culture. For material that is not very much embedded into a specific culture, cultural consideration may not be necessary.

This exclusion of cultural aspect from the discussion of translation theory is due to the view of the traditional approach in linguistics which draws a sharp dividing-line between language and "extra linguistic reality" (culture, situation, etc.). The contemporary approach sees language as an integral part of culture.

Translation, according to Newmark is rendering the meaning of a text into another language in the way that the author intended the text. So, another major obstacle to having a comprehensive translation theory is that of getting a deep insight to what meaning is.

According to Newmark (1988) what translation theory does is, first to identify and define a translation problem; second, to indicate all the factors that have to be taken into account in solving the problem; third, to list all the possible translation procedures; finally, to recommend the most suitable translation procedure, plus the appropriate translation. Context precedes text. Context here means context of situation and culture. This context

is necessary for adequate understanding of the text, which becomes the first requirement for translating. Thus, translating without understanding text is unsuccessful, and understanding text without understanding its culture is impossible.

To translate culturally-bound words or expressions, the translator used addition, componential analysis, cultural equivalent, descriptive equivalent, literal translation, modulation, recognized translation, reduction, synonymy, transference, deletion, and combination. Multiculturalism, which is a present-day phenomenon, plays a role here, because it has had an impact on almost all peoples worldwide as well as on the international relations emerging from the current new world order. Moreover, as technology develops nations and their cultures have, started to merge.

Translators are faced with an alien culture that requires that its message be conveyed in a familiar way. That culture expresses its idiosyncrasies in a way that is 'culture-bound': cultural words, proverbs and of course idiomatic expressions, whose origin and use are intrinsically and uniquely bound to the culture concerned. So a cross-cultural translation's success will depend on the understanding of the culture the translator is working with. Nevertheless, the dominant criterion is the communicative function of the target text.

LINGUISTIC PROBLEMS

The term 'culture' addresses three salient categories of human activity: the 'personal,' whereby we as individuals think and function as such; the 'collective,' whereby we function in a social context; and the 'expressive,' whereby society expresses itself. Language is the only social institution without which no other social institution can function; it therefore supports the three pillars upon which culture is built. Translation, involving the transposition of thoughts expressed in one language by one social group into the appropriate expression of another group, entails a process of cultural de-coding, re-coding and en-coding through linguistic means.

While linguistic differences two languages can be more or less translatable into one another according to how they differ in one of these four ways:

- Languages that have neither the culture nor the language in common, such as Eskimo and English, or Chinese and German.
- Languages with similar linguistic structures but different cultural backgrounds that of British English and American English, which had independent linguistic developments.
- Languages with a completely different linguistic structure but with a similar cultural background, like Hungarian and Slovak though the people speaking these two languages were often administered by one power i.e. Austro-Hungarian Empire
- Languages with similar linguistic structure and cultural background, like Tamil and Malayalam. In this case, we have two south Indian languages and two peoples that have always had frequent and mutual cultural exchanges.

The cultural and/or linguistic distance, the complexity of the text challenges the task of translation. Still when we analyze the translatability of a text into another language/culture, the natural language, the language of man - the linguistic tool - is always potentially able to express elements belonging to another language/culture. Therefore, the important prerequisite for a text to be translatable is the translator's awareness. The translator must know the differences existing between languages and cultures so that he can work out translation strategies able to cope with the various translatability problems. In general the translation activity must deal with two elements: the cultural distance and linguistic distance between the text to be translated (prototext) and the language/culture of the text to be produced (metatext).

Most tonal languages like the Indian, Aboriginal and African languages are still very esoteric and trans-empirical in nature and they interpret natural phenomena spiritually, often referring to the past. Non-tonal languages are languages of most developed countries where calculative reason takes over the intuitive and emotional approach. The intuitive and emotional approach characterizes tonal languages. Tonal languages are loaded with musical words while non-tonal languages tend to be more experimental, less scientific, and emotional. Translating from English to French, for example, is easier than moving from tonal to non-tonal languages. The work becomes more intensive and

complicated when cultural elements are involved. At this level, despite the expertise of the translator, not only are there no available equivalent words and expressions, but the realities or concepts of life differ when going from tonal to non-tonal languages. Theories on translation are yet to give adequate solutions to these problems. The frequent interactions between French and English languages and other international languages were useful in removing some linguistic and cultural barriers.

Another kind of difficulty is to find equivalent terms in different cultures. All Indian languages are always more precise than European languages for family relationships. There is no common word for "uncle", but two separate words for "father's brother" and "mother's brother", and no word for "aunt", but two separate words for "father's sister" and "mother's sister". In English your uncle's wife would always be your aunt, but in Indian languages you must specify "father's brother's wife" or "mother's brother's wife". There is no word for "cousin", either; you must say "mother's brother son" or an equivalent such as father's brother's son. Similarly, there are separate words for "older brother" and "younger brother", and likewise "older sister" and "younger sister".

The question of translatability divides languages into two categories: restricted languages, like, for example, artificial mathematical languages, and unrestricted languages, like, for example, natural languages. Translatability is guaranteed between unrestricted languages (i.e. between natural languages), and also if we translate from a restricted language into an unrestricted language, but not vice versa. Any text in any language, in the widest sense of the word, can be translated into any unrestricted language, whereas this is not true of restricted languages. Everything uttered in Danish can be translated into English, and *vice versa*, because both of these are unrestricted languages. Everything which has been framed in a mathematical formula can be rendered in English, but it is not true that every English utterance can be rendered in a mathematical formula; this is because the formula language of mathematics is restricted, whereas English language is not.

Translators can face additional problems which make the process even more difficult, such as follows.

PROBLEMS WITH THE SOURCE TEXT:

Changes made to the text during the translation process

Illegible or difficult-to-read text

Misspelled or misprinted text

Incomplete text

Poorly written text (ambiguity or incomprehensibility)

Missing references in the text (for example the translator is to translate captions to missing photos)

The source text contains a translation of a quotation that was originally made in the target language, and the original text is unavailable, making word-for-word quoting nearly impossible

Obvious inaccuracies in the source text (for example "prehistoric Buddhist ruins", when Buddhism was not founded during prehistoric times)

Language problems

Dialect terms and neologisms

Unexplained acronyms and abbreviations

Proper names of people, organizations, places, etc. - often there are already official target-language translations for such, but if not supplied by the client they can be difficult to find out

Obscure jargon

Obscure idioms

Slang

Stylistic differences, such as redundant phrases in a source language, when redundancy is frowned upon in the target language

Differences between languages with respect to punctuation conventions

Other

Rhymes, puns and poetic meters

Highly specific cultural references

Humor

Insider information (insider references not knowable to a third party or outsider)

Words that are commonly known in one culture but generally unknown by the layperson in another culture generally require the addition of an explanation of subtle but important properties of language such as euphony or dissonance.

Ambiguity is a frequent shortcoming of source texts. An ambiguous phrase to be translated presents at least two possibilities for the translator, who thus has at best a 50% chance of making a mistake if the context does not clarify the issue. The question can therefore only be resolved by contacting the author of the source text.

The translator's work

These problems, and others, direct our attention to the work and the character of translators, how they attack a text so as to translate, and the processes they follow to arrive at the final product of a well-translated text in the target language. However accurately the translator may delve into the inner depths of the writer's mind, some formidable linguistic and other difficulties may still prevent the two texts from being fully equivalent. A translator, however, can resort to a number of translation procedures to compensate.

Adaptation

An adaptation, also known as a free translation, is a translation procedure whereby the translator replaces a social, or cultural, reality in the source text with a corresponding reality in the target text. This new item would be better known to the reader of the target text. For example, the term bread could be replaced by chapati. Or the name of a child such as Pierre in a story could be translated from a French Source Text to a Target Text as Raju or Vikram or Abraham.

Borrowing

Borrowing is a translation procedure whereby the translator uses a word or expression from the source text in the target text unmodified and as it is. This is the direct borrowing or the use of a loanword. A loanword (or *loan word*) is a word directly taken into one language from another with little or no translation. Borrowings are normally printed in italics if they are not considered to have been naturalized in the target language.

Calque

Calque is a translation procedure whereby a translator translates an expression (or, occasionally, a word) literally into the target language, translating the elements of the expression word for word. While it retains the much of the original style as possible, especially when the source text is ambiguous or undecipherable to the translator himself it may often be at the expense of meaning. For example, the English idiom 'he kicked the bucket' if it is translated into an Indian language word for word, then the meaning that 'he died' would be lost and the translation would simply read that someone kicked a bucket that was lying on the way.

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.

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.

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. In books translators usually add a list of words under the title *Glossary* where the words are given in their source language and very brief explanations are given in the target language.

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 or rhymes and

rhythms of the source language. Puns and other similar semantic wordplay are also difficult to translate because they are specially rooted to the original language. Such words cannot be translated, so the translator will have to resort to compensation or paraphrase. 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.

Puns are two edged items of language that express wit and humor in a concise way. From advertising slogans through to classic literary work and news headlines, you can't escape them. To pun is to treat homonyms as synonyms.

Jargon and technical terms

A typical example of untranslatability is technical terms and jargon, because they are in most cases only present in the source language. Computing terms are often impossible to translate. Well known examples are the words "malware" and "spam". However, many languages have adapted these words, so in these cases, 'loan' translation is possible.

Some people feel that a literal translation is the most accurate taking all these difficulties into consideration. Literal translation as we have seen is where the forms of the original are retained as much as possible, even if those forms are not the most natural forms to preserve the original meaning. Literal translation is sometimes called word-for-word translation (as opposed to thought-for-thought translation). A more accurate, but less well known, label for this approach is formal equivalence translation. Because literal translation focuses on forms of language, it sometimes misses some of the meaning of those forms, since meaning is found not only in the forms of individual words, but also in relationships among words, phrases, idiomatic uses of words, and influences of speaker-hearer, cultural, and historical contexts. Words often have different meanings in different contexts, but a literal translation often does not account for these differences. So literal translation often is not the most accurate form of translation. But this is often not the case. A literal translation frequently does not accurately transfer the meaning of the original to the target language. Some feel that if a translation is not literal, it is not faithful to the original. But this is also not true. Some people feel that any translation less

than literal means inserting the translator's own opinions about the meaning of the original. But this is not true either. A translator does not make up the meaning of the original. He discovers it through commonsense study of the language patterns of the original text. The translator understands, as does anyone who has learned more than one language, that every language expresses its ideas in different ways. The translator understands that much of what we say in any language is figurative, that is, non-literal. If we translate figurative language literally, we have not preserved the true meaning of the original. Some people feel that we should translate literally, and then use footnotes or a commentary or a trained person alongside the translation, to explain what the real meaning is behind the literalisms of the translation. But this is not true translation, since true translation allows the user of the translation to understand the original meaning, just as the users of the original text did. We are not talking here about understanding everything possible in the original or translation, such as concepts which are difficult to understand, regardless of how they are expressed. We are only talking about commonsense, standard meaning understood in our normal spoken and written communication.

If there were conceptual dictionaries with bilingual signifiers, translators would only need to look up the appropriate translation under the entry corresponding to the situation identified by the SL message. But such dictionaries do not exist and therefore translators start off with words or units of translation, to which they apply particular procedures with the intention of conveying the desired message. Since the positioning of a word within an utterance has an effect on its meaning, it may well arise that the solution results in a grouping of words that is so far from the original starting point that no dictionary could give it. Given the infinite number of combinations of signifiers alone, it is understandable that dictionaries cannot provide translators with ready-made solutions to all their problems. Only translators can be aware of the totality of the message, which determines their decisions. In the final analysis, it is the message alone, a reflection of the situation that allows us to judge whether two texts are adequate alternatives.

SAMPLE QUESTIONS

SHORT NOTES

1. Interlinear translation
2. Intralinear translation
3. Intersemiotic translation
4. Equivalence
5. Transliteration

ESSAY TOPICS

6. Write an essay on the concept of equivalence.
7. What are the cultural and linguistic features of untranslatability?
8. Summarize the various levels of translation.
9. What are the processes involved in translation?
10. What are the devices that the translator has to overcome translation challenges?

UNIT IV

The following are the components of this unit.

RELEVANCE & UTILITY OF TRANSLATION

1. Instrumental & Integrative Functions
2. General and Academic Utility

TRANSLATION TYPES

Categorisation of Translation Types and Computer Translation

TRANSLATION & OTHER DISCIPLINES

Translation & Comparative Literature

Translation & Second-Language Teaching.

KEY COMPONENTS IN THIS UNIT

- Benefits of Translation Studies
- Listing out and describing translation types
- Relating Translation Studies to other academic disciplines

OBJECTIVES OF THIS UNIT

When you finish studying this unit you should be able to identify the following:

- The utilities of Translation Studies in the academy
- Translation types – distinctions on the basis of human and machine intervention

RELEVANCE & UTILITY OF TRANSLATION

Its Instrumental & Integrative Functions and a Consideration of its Academic Utility

What are some of the benefits which may be derived from translation?

Language Learning

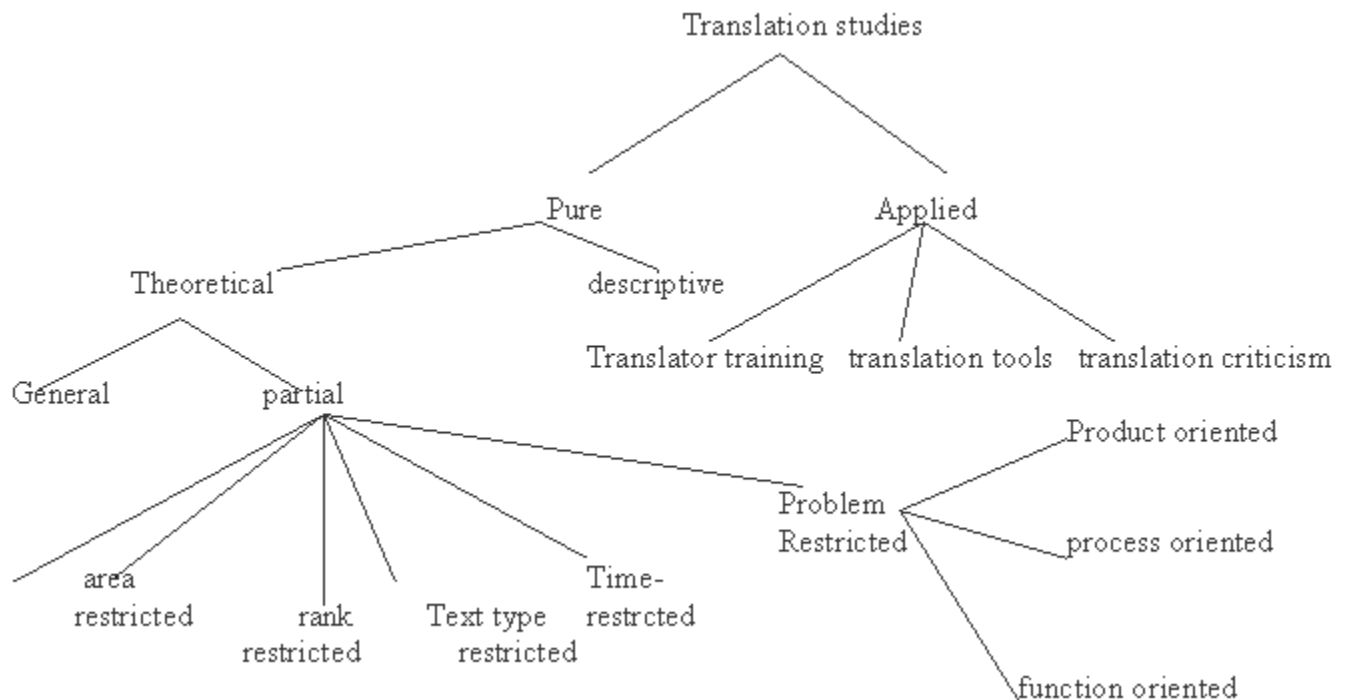
In the past, teaching translation was only 'training translators', but now, the broader context recognized within the area of Translation Studies makes translation an interesting field of research and a didactic tool for intercultural teaching. Although translation as an activity is as old as any cultural activity that man has known, Translation as an academic discipline is of recent origin. James Holmes made the founding statement in his paper titled "The Name and Nature of Translation Studies" which he presented in 1972 in the

Third International Congress of Applied Linguistics in Copenhagen. Holmes' map of Translation Studies is reproduced below.

Translation is a human activity which enables human beings to exchange ideas and thoughts regardless of the different tongues used. The phenomenon of translation is a legitimate offspring of the phenomenon of language, since originally, when humans spread over the earth, their languages differed and they needed a means through which people speaking a certain language (tongue) would interact with others who spoke a different language.

Translation is a modern science at the interface of philosophy, linguistics, psychology, and sociology. Literary translation in particular is relevant to all these sciences, audio-visual arts, as well as cultural and intellectual studies.

James Holmes' Map of Translation Studies, 1972



This is how Translation Studies has developed down the decades.

Translation first of all, as a communicative activity, enhances interaction between teacher and students and among the students themselves.

Second, being a conscious process of language learning, it fully engages the learners in the learning process.

Third, translation helps students develop their reading comprehension abilities.

Fourth, it can be used as an evaluative technique for checking students' reading comprehension of a particular text.

Its chief function, perhaps, is the enlargement of the foreign vocabulary; recent tests seem to indicate that it develops a more extensive knowledge of grammar and syntax than was commonly supposed. It develops the feeling for, and the habit of accuracy, the habit of concentrated attention, and the power of observation. Closely associated with these values are the "byproducts" of foreign language study in general, and of translation in particular: namely, an enlarged English vocabulary, a more precise notion of word values, and a new and real comprehension of English grammar, usage, and structure—in short, a fuller conception of the possibilities of one's own language as the means of clear and accurate expression of ideas.

Reasons for using translation as a teaching technique

What the students think and feel about language learning is of great importance in language teaching and this should be taken into account in any course planning. In some cases it is inevitable that language learners use their dominant languages (L1) as a resource. Students need to be able to relate lexis and structures of target language into their equivalents in their mother tongue. Therefore, sound pedagogy should make use of this learning style, by using the translation method.

Translation makes the students develop their reading comprehension ability. It is quite obvious that before one can translate any text, he or she should read the text carefully, trying to make sense of its features like sentence structures, context and register. In other words, there should be a kind of textual analysis, which is very important in reading comprehension. Indeed the difference between translation and reading is the degree of attention paid by the reader or translator, that is, in translation attention weighs far more heavily than in mere reading. Now let us analyze the reasons in depth.

Translation is a conscious process of learning. In the translation process there are two types of activities both of which require full engagement of the learner. The first activity is "understanding" the source text and the second is "formulating" it in the target language. This latter characteristic is what distinguishes translation from reading.

Translation is a kind of communicative activity, which is practiced within a meaningful context. It enhances interaction between the teacher and the students and among the students themselves due to the fact that rarely is there any absolute "right" rendering of the text.

Translation can be used as an evaluative technique in reading classes. As reading is totally unobservable, comprehension should be inferred from the other behavior; it is important to be able to accurately assess students' comprehension of the text read. That is, among the other techniques like "doing," "transferring," "answering," "extending," and "modeling," we may ask students to translate part of the reading text into their native language to ensure if they have fully grasped the meaning. This can be done at the end of the reading lesson.

The process involved in a literary translation consists of different successive stages: the source language in which the author has encoded his personal feelings and thought is decoded by the translator and then transposed or "re-encoded" into a new idiom that may be just personal and subjective as the source language. The translator thus becomes the co-author, for his work is by necessity interpretive. The choices that the translator faces in this process do not only depend on his understanding of the source text, but also, for example, on the cultural level of the reader and his familiarity with the original author. The choices affecting the loss or "entropy" of a selective aspect in the translation determine to a large degree its quality. In general, one could state that in a literary translation the emphasis is not on the decoding of the source text, but on the style of the target language.

It is a) an exercise of precision, b) a stylistic exercise. It is also a two-fold test. It is a) the student's comprehension in the foreign language, b) his aptitude to transpose into his own tongue. Comprehension and transposition are two necessary and successive stages in the translation process. One must insist here on the word "successive," and each stage bears

one dominant desired characteristic: a) precision for comprehension, b) quality for transposition.

After the basic comprehension of the source text has been achieved, we proceed paragraph by paragraph by paragraph and establish a list of unknown words and expressions in the order in which they are encountered in the text. Students should be encouraged to use a monolingual dictionary. In conjunction with a good, up-to-date bilingual dictionary. From the definitions and explanations given, the student will then be able to choose an equivalent expression, appropriate for the context. A fringe benefit derived from this exercise is that the students learn to understand and work with dictionaries. From the beginning the instructor should work on rarely translated words, and display the whole areas of meaning they represent. Initially the student needs help in discovering translation units, this, of course, is an excellent way of teaching vocabulary in context.

After the first attempt at a version ask the student to put aside the source text and concentrate on the wording of the target text. The first “rough” draft will undoubtedly seem awkward and badly written to the student. He has to transpose the text now and write it as an independent, original text. Here the student’s aptitude in and knowledge of his own idiom is of prime importance. This activity is the truly creative part of the entire translating process. The final version must then be confronted with the source text once more to insure any inadvertent omission or inaccuracies.

Finally the version becomes the subject of still another exercise: the translation critique. Together, the students will examine both the source text and the various ways it has been translated by them. Very quickly they learn not only to think problems through and then debate possible solutions, but also to discern preferable solutions to a particular translation problem, and to recognize quality in stylistic matters as well. This exercise is extremely helpful. It contributes to the student’s linguistic awareness and aids him to sharpen and alert his mind. After mention of the linguistic, cultural, and aesthetic values of translation, the statement that literary translation may be the suggestion that it has a commercial value.

In a country like India, the utility of translation as a means of national integration is significant. With increasing support from state agencies there is now a move to render regional literatures in many languages, thereby widening its readership. Issues of national interest are made known to larger groups of readers through translation. This is especially true of the translation of minority literatures. Translation is a communication system that provides the possibility of developing better understanding between people. Thus translation promotes national integration.

Translation as a device in pedagogy makes the learning of a new language easier. This is particularly true of teaching English in primary schools in the rural areas.

Research and Globalization through Translation

In the field of research, whatever the subject, translation is the link that makes data and information available. With the increasing globalization in all national communities, the possibility of reaching other sources of information becomes possible only through translation. Globalization is an umbrella term for a complex series of economic, social, technological, cultural and political changes seen as increasing interdependence, integration and interaction among people and companies in disparate locations. These include greater international movement of commodities, money, information, and people; and the development of technology, organizations, legal systems, and infrastructures to allow this movement. All these activities are not possible without the use of translation devices to make the interaction possible between varied people. Greater international cultural exchange, the spreading of multiculturalism, and better individual access to cultural diversity is enabled by translation.

In order to use translation for the above general and academic purposes, various types of translation are used. Let us now look at the various categories of translation.

CATEGORIZATION OF TRANSLATION TYPES

Translation can be of the following three types:

That which is done by a human translator with the help of a machine/computer

That which is done fully by a machine/computer

That which is done fully by a human translator

These are three predominant categories of translation. After defining the three ie. that which is done by a human translator with the help of a machine/computer; that which is done fully by a machine/computer and that which is done fully by a human translator let us then take a look at the various categories or types of translation.

HUMAN TRANSLATION

Human translation is translation performed by a real human translator as opposed to translation performed by a machine. Although the translator may use some basic software to check spelling or terminology, the overall translation is done by him because to his knowledge of the language. Translators not only translate literary texts but participate in a wide range of human activity. For example, a Sworn Translator is a professional who has been duly accredited to translate and legalize documents by an authority such as a High Court of Justice, a Ministry of Justice or a Ministry of Foreign Affairs. Any certified translation produced by a sworn translator is an official document in its own right. He can never be replaced by a machine. When a translation is sworn before a solicitor, the latter does not verify the quality of the translation but merely satisfies himself as to the translator's identity. Certification does, however, lend weight to a translation. If, for example, a document is willfully mistranslated or carelessly translated, the translator could be charged with negligence.

Modern technology changed translation process significantly. Today translations are done on the computers and submitted electronically. This allows translators to work virtually from anywhere and many of them work at home. Internet provides tremendous opportunities for translators to do research using on-line dictionaries and glossaries as well as find job opportunities. Nowadays many translators also use machine-assisted translation such as memory tools, which helps save time and reduce repetition.

For some translations machines can be used, such as technical documents: for many others such literary texts or philosophical articles machines cannot be relied on.

MACHINE

TRANSLATION

Machine translation (MT) is automatic translation, in which a computer takes over all the

work of translating. This is a translation produced by a computer program without any human input in the actual translation process. This process is occasionally used by some translators and translation companies to assist them in their work, but rarely to translate entire documents. Obviously, a computer will work much faster (and is cheaper) than a human being. It can be a useful method if the purpose of the translation is a limited one; for example, to gain a rough idea of what a text contains ('gisting') and/or to process large numbers of documents very rapidly. In Machine translation referred to as MT the translating method relies upon the machine totally in the process of translation. Programs are already designed to enable the process of translation and when the ST or the Source Text. So the calculation speed of a computer in order to analyze the structure of each term or phrase within the text to be translated from the source text. It then breaks this structure down into elements that can be easily translated, and recomposes a term of the same structure in the target language. In doing so, the method calls upon the use of multi-lingual dictionaries plus sections of text that have already been translated.

The quality, accuracy and speed of machine translation vary widely depending on the software technology. Some translation software packages take into account different grammatical structures, and some are even powerful enough to recognize words or phrases which they have encountered before.

MT works best on highly repetitive texts, involving a restricted range of vocabulary. Typically, these are highly intricate scientific or technical texts. It does less well on more general or varied texts, and those involving a high degree of abstraction. Examples of these could be literary or philosophical texts. Even on repetitive texts, the finished output often needs to be checked to by a human translator, and varying degrees of post-editing might be necessary.

Another factor is the source language - target language pair. MT works best also where languages are of a similar type (English - Spanish) or related (German - English) or closely related (Norwegian - Danish). Using MT to translate from one dialect to another in the same language (e.g. US English - British English) works successfully.

It has been suggested that, sooner or later, computers will make all human translators redundant. But this is not really possible. The complexity of language mirrors the infinite subtlety of the human mind. To put it differently, human translators will be replaced only once computers can think and feel the complex emotions and experience life as humans do! So a complete takeover by machines in the field of all translations is not possible.

However, MT technology is improving all the time. Many programs especially when combined with other technologies, such as speech recognition and natural language processing gradually extend the boundaries within which MT operates.

To use MT software to process large batches of documents, several problems need to be overcome. First, you need to get the original text into a form the computer can read. MT is only efficient where applied to texts with an appropriate degree of standardization and coherency. A technical manual or a scientific document for instance is easy to translate using the intelligence of the software in the computer. But if the text is a piece of literary composition, then the standardized technical instructions cannot translate the text.

In short, a text that can be translated by a computer must be written in a way that the computer can understand. There must be no ambiguity, and it must contain only terms contained in the computer's dictionary and which always have the same meaning. All semantic ambiguity must be avoided.

This type of controlled language - which imposes major constraints on writers - has few areas of use beyond that of particular types of technical documentation that are sufficiently voluminous to justify the investment. MT created from a highly limited, self-contained unit of standard phrases. MT is fully automatic.

MACHINE-AIDED TRANSLATION OR COMPUTER ASSISTED TRANSLATION (CAT)

This term - CAT - indicates the use of a series of data processing tools aimed at assisting the translator on a level of coherency (consistency) of the text and in terms of working speed. The most extensive of these tools manage both the specific terminology linked to the field in question plus the translation memories. In recent years, general technological advances have revolutionized the translation industry. Starting with the fax machine and

moving through the introduction of email and word processing right through to reliable dictation software, the computer is now the translator's the main working tool.

A range of specialized software tools have been developed to enhance the skills of human linguists. The most obvious one is computerized dictionaries, encyclopedias and term banks, which can be consulted that has been either fed into a CD ROM or when working online over the Internet. This innovation has both accelerated and improved the translator's achievement of semantic accuracy.

Another kind of aid comes through Translation Memory Programs or TMP. These programs perform the simple task of remembering words and phrases that may have been translated from a particular language before. Computer assisted translation is made up of a series of tools aimed at providing assistance for the translator with regards to both coherence (consistency) of his work and speed. These tools manage the specific terminology within the area of work where the translation has to be done. Translation memories in the computer in the form of soft ware assist the human translator. Terminology management, above all, has the computer scan each word of the source text in order to locate them in the specialized dictionaries and, whenever possible, offers an equivalent to the translator, automatically and in the target language. The efficiency of this function is therefore basically determined by the quality and the volume of the specialised dictionary. The constitution of translation memories requires the creation of equivalency tables between the source text and the target text. In order to do so, the software breaks the text to be translated into segments. When the translator matches items of the Source Text with items in the Target Text, the software memorizes the source segment and the target segment as being linguistic equivalents. If the source segment then appears in the text again (repetitions may be frequent in technical texts), the software automatically proposes the memorized translation. When updating the source version of a text that has already been translated, the software automatically takes the parts already translated and alerts the translator in the case of any new or modified elements.

By giving the translator the option to accept or reject suggested translations, the inaccuracy involved in translating repetitive texts can often be eliminated. Speed is also enhanced. However, these programs have the disadvantages that they require some

significant amount of routine maintenance, and also, the source text must first be available in the form of a word processor file.

In Computer assisted translation both human and machine works together. Computer-assisted translation (CAT), also called computer-aided translation, is a form of translation where a human translator creates a target text with the assistance of a computer program. In computer-assisted translation, the machine supports an actual, human translator. Computer-assisted translation can include standard dictionary and grammar software; however, the term is normally used to refer to a range of specialized programs available for the translator, including translation memory, terminology management and alignment programs. Translation vocabulary and translation tools are stored in the computer and they are made use of by the human translator. In the former, i.e. MT, the work of translation is done by the computer. This is a machine-aided translation, or to put it in other words, either human-assisted MT or machine-assisted human translation.

From this it is possible to understand that in MT only a limited range of texts can be translated. In CAT a larger range of texts can be translated.

Let us now look at some of the process and terms involved in CAT:

1. Translation memory

A translation memory is a data bank in which a source text and the corresponding target text are recorded in the form of translation units. This memory is the basis of CAT software. This memory makes it possible to find passages that have already been translated automatically, or to find modified passages that it then submits to the translator for updating.

2. Translation unit

A translation unit consists of the source segment and the corresponding target segment, recorded as equivalents in a data base. It thus constitutes the base unit for the translation memories.

3. Concordance

Concordance means relating a term to its context. In computer assisted translation (CAT), this more specifically applies to a function making it possible to obtain the list of contexts

for the term, in order to define its sense more precisely and its equivalent in the target language.

4. Fuzzy matching

Fuzzy matching is a computer search technique that makes it possible to find not only the exact equivalent of the term needed, but also all the elements with a certain degree of similarity to it. This technique is particularly applied within electronic dictionaries or when using CAT, where it allows the translator to obtain, for example, the translation of an adjective on the basis of a corresponding noun included in the dictionary or the translation of a similar (but not identical) phrase already recorded in the translation memory.

5. Pre-translation

Translation projects of some considerable size, especially if they include the use of Computer Assisted Translation software, require preparatory work on the texts to be translated. This particularly concerns a spelling check on the source text (in case of error, the terminology software does not recognise the terms), the conversion of files into a format accepted by the CAT software, a statistical and qualitative analysis of the source text, the preparation of the special dictionary, etc. all these form the Pre-translation process.

6. Segment

In order to create the translation memory, the CAT software divides the source text into segments. The segment usually corresponds to a phrase, at least in running texts. Segmentation is governed by complex rules based, in principle, on punctuation. See also translation unit.

7. Source text analysis

Source text analysis is a pre-translation process aimed at evaluating the qualitative and quantitative properties of the source text is called source text analysis.

The main purpose of source text analysis is to determine the procedures to be followed and the translation tools required in order to optimize work on projects of some considerable size. Among other advantages, analysis makes it possible to extract a list of terms and collocations and their frequency, to establish a list of terms not found in a specific dictionary, to analyze a term within its various contexts (concordance), to

determine the repetition rate and the terminological and phraseological consistency, or to establish a provisional glossary.

8. Consistency

This refers to the quality of a text in which the same object or the same concept is always expressed by the same term (terminological consistency), or where the same action or idea is always expressed by exactly the same phrase or group of phrases (phraseological consistency).

In technical texts, a single item or operation is frequently mentioned on several occasions. Here, a phraseological dictionary can be added to the dictionary of terms, since both make it possible to apply various automatic processes that reduce production and translation costs. Moreover, and generally speaking, a respect for consistency simplifies the comprehension of the text and makes it possible to avoid many cases of ambiguity.

9. Automatic recognition

This is a technique that permits the automatic recognition of terms in the text to be translated by an electronic dictionary associated with CAT software, and a proposed equivalent in the target language (as long as the dictionary contains these terms). Within the framework of technical translations, this function makes it possible to guarantee terminological consistency throughout the entire text.

10. Collocation

Collocation is group of words that usually describe a concept, an object or an action. A collocation, for example “sliding wheel” or “law on banks” is considered – on a level of terminology – to be a self-contained term, and will appear as such in a glossary. Automatic searching for collocations in the source text makes it possible to create a glossary prior to translation.

11. Concatenation

Concatenation is the operation that consists of linking several files together in order to process them as a single document. The concatenation of text files is used to execute automatic processes such as extracting the list of terms, searching for collocations, establishing the repetition rate, plus search and replacement operations, etc.

TECHNICAL TRANSLATION

The translation of technical texts (installation, user or maintenance manuals, catalogues, data sheets) is today inseparably associated with the use of computer assisted translation tools and terminology analysis. This kind of translation does not need any intervening participation from the translator. When the translator steps into the text it is only to check the accuracy of the translated material. The above categories i.e. Machine Translation (MT) and Machine-Aided Translation – more widely referred to as Computer Aided Translation are used in technical translation. Technical translation is also known as Scientific translation. This is the translation of scientific research papers, abstracts, conference proceedings, and other publications from one language into another. The specialized technical vocabulary used by researchers in each discipline demand that the translator of scientific texts have technical as well as linguistic expertise.

TRANSLATION CATEGORIES

Listing translations into categories have been done by many theorists. Ultimately, all theorists classify the translation in terms of the Source Text or the Target Text.

Newmark (1981) states that between literal and free, faithful and beautiful, exact and natural translation, depending on whether the bias was to be in favor of the author or the reader, the source or the target language of the text. He categorizes translation by a degree of depending on SL emphasis or TL emphasis as follows:

SL emphasis	TL	emphasis
Word-for-word translation	Adaptation	
Literal translation	Free	translation
Faithful translation	Idiomatic	translation
Semantic translation	Communicative translation	

WORD-FOR-WORD TRANSLATION VS. ADAPTATION

The Word-for-word translation can be the most unimaginative translation possible. Here the emphasis is on mechanically transferring each word from the Source Language onto the Target Language without giving any importance to the whole structure of the text or without paying attention to the loss of meaning in the Target Text when such a translation

is done. Word-for-word translation is verbatim rendering. It is the process of matching the individual words of the source language as closely as possible to individual words of the target language. It is often referred to as literal translation. One will rarely see a true word-for-word translation, which is readable and with the exact meaning as the original. On the other hand, adaptations take another extreme position. Here the translator takes utmost freedom and adapts the Source Text into the Target Language. The translator is not concerned with accuracy but with giving a general idea of the text. The guiding principle here is that the Source Text can be rewritten in terms of the target culture and the structures of the Target Language. Unlike a transcription (or literal translation), an adaptation is aimed at bringing the target text in line with the spirit of the language, thus producing a text which is not obviously a translation.

LITERAL TRANSLATION VS. FREE TRANSLATION

Literal or Word-For-Word Translation is the transferring the meaning of each individual word in a text to another, equivalent word in the target language. It is called both as Literal Translation and Word for Word translation. While this is clearly appropriate for dictionaries, it can produce very little for complex passages of text. Word-for-word translation, verbatim is the process of matching the individual words of the source language as closely as possible to individual words of the target language. One will rarely see a true word-for-word translation, which is at all readable and with the exact same meaning as the original.

Free Translation is translating loosely from the original. Contrasted with word for word or literal translation, this may be the best method depending on the most appropriate unit of translation involved. Free translation provides the general meaning of the original, but it might be far from the exact wording of the original. It provides a great freedom in translating, the most extreme form of it, and should be avoided by translators unless there is a specific reason for free translation.

Different theorists use different sets of terms to show the emphasis either on the Source Text or the Target Text. Similarly, Faithful translation vs. Idiomatic translation describes the same oppositional principle.

SEMANTIC TRANSLATION VS. COMMUNICATIVE TRANSLATION

Semantic translation is close and literal; it gives highest priority to the meaning and form of the original, and is appropriate to translations of source texts that have high status, such as religious texts, legal texts, literature, perhaps a presidential speech.

Communicative translation is freer, and gives priority to the effectiveness of the message to be communicated. It focuses on factors such as readability and naturalness, and is appropriate to translations of “pragmatic” texts where the actual form of the original is not closely bound to its intended meaning. These are texts like advertisements, tourist brochures, product descriptions and instructions, manuals.

BALANCED TRANSLATION

A balanced translation is one that can be considered the middle ground between source and target languages as to the respect of meaning, structure, etc. of both languages. A translator adopts the original text into the target language using the normal word order, grammar and syntax of the target language preserving the meaning of the source language. This is what translators normally try to achieve.

SPECIALIZED TYPES OF TRANSLATION

Any type of written text can be a candidate for translation, however, the translation is categorized by a number of areas of specialization. Each specialization has its own challenges and difficulties.

Commercial translation

This refers to the translation of commercial or business texts. This category may include marketing and promotional materials directed to consumers, or the translation of administrative texts.

COMPUTER TRANSLATION

The translation of computer programs and related documents (manuals, help files, web sites.)

The term computer translation is different from machine translation, though it is sometimes used to refer to the practice of machine translation or using computers to automatically translate texts. Here the term refers to the translation of the programs used in the computer. Software or computer programs and related documents could be devised in one language and translated for application into another language. This process of translating software or computer programs and related documents from one language to another is referred to as computer translation.

LEGAL TRANSLATION

This refers to the translation of legal documents (laws, contracts, treaties, etc.).

A skilled legal translator is normally as adept at the law (often with in-depth legal training) as with translation, since inaccuracies in legal translations can have serious results. Legal translations are one of the most difficult translations. At its simplest level it means the translation of legal documents such as statutes, contracts and treaties.

A legal translation will always need specialist attention. This is because law is culture-dependent and requires a translator with an excellent understanding of both the source and target cultures. Legal translation respects the letter of the law, and for strict literalism, if not, word-for-word. While lawyers cannot expect translators to produce parallel texts which are equal in meaning, they do expect them to produce a text that will lead to the same legal effects in practice. So, some form of pragmatic equivalence is required, and the judge needs to interpret the parallel texts to determine whether the same legal effect is obtained. There is no real margin for error or mistranslation of a passage.

When translating a text within the field of law, the translator should keep the following in mind. The legal system of the source text is structured in a way that suits that culture and this is reflected in the legal language; similarly, the target text is to be read by someone who is familiar with another legal system and its language.

Sometimes, to prevent such problems, one language will be declared authoritative, with the translations not being considered legally binding, although in many cases this is not possible, as one party does not want to be seen as subservient to the other.

LITERARY TRANSLATION

This refers to the translation of literary works (novels, short stories, plays, poems, etc.)

If the translation of non-literary works is regarded as a skill, the translation of fiction and poetry is much more of an art. In multilingual countries such as India, translation can be considered a literary pursuit in its own right. Writers such as Vladimir Nabokov, Jorge Luis Borges and Vasily Zhukovsky have also made a name for themselves as literary translators.

Many consider poetry the most difficult genre to translate, given the difficulty in rendering both the form and the content in the target language. In 1959 in his influential paper "On Linguistic Aspects of Translation", the Russian-born linguist and semiotician Roman Jakobson even went as far as to declare that "poetry by definition [was] untranslatable".

TRANSLATION OF SUNG TEXTS

Sometimes referred to as a "singing translation" this is closely linked to translation of poetry, simply because most vocal music, at least in the Western tradition, is set to verse, especially verse in regular patterns with rhyme. A rudimentary example of translating poetry for singing is church hymns.

Translation of sung texts is generally much more restrictive than translation of poetry, because in the former there is little or no freedom to choose between a versified translation and a translation that rejects verse structure. One might modify or omit rhyme in a singing translation, but the assignment of syllables to specific notes in the original musical setting is a great challenge on the translator. There is the option of translating the Source Text into prose, but even with prose there is a need to stick as close as possible to the original prosody. Other considerations in writing a singing translation include repetition of words and phrases, the placement of rests and/or punctuation, the quality of vowels sung on high notes, and rhythmic features of the vocal line that may be more natural to the original language than to the target language. One cannot after all translate the musicality of one language into another.

A written translation of sung texts is provided in some form to the listener, for instance, in concert programs or as projected titles in performance halls or visual media.

MEDICAL TRANSLATION

This refers to the translation of works of a medical nature. Like pharmaceutical translation, medical translation is specialization where a mistranslation can have grave consequences. Only subject experts who complete proficiency in both subjects can translate medical documents.

PEDAGOGICAL TRANSLATION

Pedagogical translation is practiced as a means of learning a second language. Pedagogical translation is used to enrich and to assess the student's vocabulary in the second language, to help assimilate new syntactic structures and to verify the student understands. Unlike other types of translation, pedagogical translation takes place in the student's native or dominant language as well as the second language. The student will be made to translate both to and from the second language. Another difference between this mode of translation and other modes is that the goal is often literal. Translation of phrases taken out of context, and of text fragments, which may be completely fabricated for the purposes of the exercise. Pedagogical translation should not be confused with scholarly translation. Scholarly translation is the translation of specialized texts written in an academic environment.

ECONOMIC TRANSLATION

Similar to commercial or business translation, economic translation is simply a more specific term used for the translation of documents relating to the field of economics. Such texts are usually a lot more academic in nature than general.

FINANCIAL TRANSLATION

Financial translation is the translation of texts of a financial nature. Anything from banking to asset management to stocks and bonds could be covered.

COMMERCIAL TRANSLATION

The translation of commercial (business) texts. This category may include marketing and promotional materials directed to consumers, or the translation of administrative texts.

Translation for dubbing and film subtitles

Dialogues and narrations of feature movies and foreign TV programs need to be translated for the local viewers. In this case, translation for dubbing and translation for film subtitles demand different versions for the best effect.

BACK TRANSLATION (BT)

A back translation is literal translation of a translation, which can be understood by a translation consultant or other speakers of a national language. A back translation is created to enable the consultant or other speakers to know what a translation means in a target language and how that translation is expressed in the forms of that language. A back translation should be as literal as possible so its reader can observe the forms in the target translation, yet restructured enough to enable it to make sense to the consultant or other readers of the back translation. A back translation helps a translation consultant determine if the original meaning has been preserved in the target language. Abbreviated as BT.

Following is a saying in the Tamil language, along with English back translation. Notice how the back translation sounds awkward in English. This is so because it is a literal translation. But this literal translation serves the function which literal translations best perform, that is, to allow us to see as closely as possible the forms into which the meaning was translated.

Tamil saying: Kurangu *kaiyilae poomalai kodutatu poela*

Back translation: In monkey's hand flower garland like given.

An equivalent or idiomatic translation would be: Do not throw pearls before the swine.

LOAN TRANSLATION

Borrowing the meaning parts of a source word and directly translating them to the target language, instead of using a native term from the target language. The meaning parts of

the source word are directly translated to equivalent meaning parts of the target language. Sometimes the borrowing is partial, with part of a term borrowed and part of it native in form. A word which is created through loan translation is also called a calque. The newly created word is, by definition, a neologism. Sometimes the word itself, not simply its meaning parts, is borrowed. English has borrowed many words from other languages, such as verandah, tortilla, skunk, tipi, wigwam, sputnik, and restaurant. These are also loan words, but they are not loan translations.

NEOLOGISM

Literally, neologism means a "new word." A neologism is a word that is made up for a language. Some neologisms eventually become used by enough speakers so that they become natural words of the languages. Others do not. Translators should avoid making up new words for translation, even if it is difficult to find ways to express a concept in the target language. It is usually best to be patient and keep looking for ways of expressing the meaning of that concept in a natural way in the language. Sometimes the temptation to create neologisms occurs because one holds source language words themselves with such prestige that they become like linguistic icons, and it then becomes difficult to think of ways that the target language might express the total meaning behind such words. Often there will not be a word-for-word match for such source language words. One may need to find a periphrastic (not paraphrastic, which is a different concept) solution for a translation need. For instance, if current speakers of English do not naturally recognize the word "repent," it is translationally appropriate to express the meaning of "repent" periphrastically, such as with the phrase "turn from your sins."

INTERPRETATION AS TRANSLATION

Interpretation is a term used in informal education settings to describe any communication process designed to reveal meanings and relationships of cultural and natural heritage through first hand involvement with an object, artifact, landscape or site. This is primarily known as heritage interpretation. Interpretation means the unrehearsed transmission of a spoken or signed message from one language to another. The process of interpreting such a message from its source language involves the transfer of its semantic,

connotative and aesthetic content into a second or "target" language, using the lexical, syntactic and stylistic resources of this second language. In order to do this it is necessary first and foremost to understand the intended message perfectly. This can then be "detached" from the words originally used to convey it and subsequently reconstituted, in all its subtlety, in words of the target language.

An interpretation can be the part of a presentation or portrayal of information altered in order to conform to a specific set of symbols. This may be a spoken, written, pictorial, mathematical, sculptural, cinematic, geometric or any other form of language.

A distinction is made between translation, which consists of transferring from one language to another ideas expressed in writing, and interpreting, which consists of transferring ideas expressed orally or by the use of gestures (as in the case of sign language). Although interpreting can be considered a subcategory of translation in regard to the analysis of the processes involved (translation studies), in practice the skills required for these two activities are quite different. Translators and interpreters are trained in entirely different manners. Translators receive extensive practice with representative texts in various subject areas, learn to compile and manage glossaries of relevant terminology, and master the use of both current document-related software (for example, word processors, desktop publishing systems, and graphics or presentation software) and computer-assisted translation (CAT) software tools.

Interpreters, by contrast, are trained in precise listening skills under taxing conditions, memory and note-taking techniques for consecutive interpreting (in which the interpreter listens and takes notes while the speaker speaks, and then after several minutes provides the version in the other language), and split-attention for simultaneous interpreting (in which the interpreter, usually in a booth with a headset and microphone, listens and speaks at the same time, usually producing the interpreted version only seconds after the speaker provides the original). Interpreters and translators are often discussed together because they do have some common elements and share common skills. Both work in one or several language pairs (i.e. English-Russian, Russian-German, etc.), which make them fluent in at least two languages. One language is active (native) and the other is

passive (secondary). Interpreters interpret into and from both languages while translators usually translate only into their active language. Both tasks require accuracy, good concentration, subject matter knowledge, sensitivity to cultural issues, etc. These are, however, two different professions and most people are better suited for one or the other. Not all good interpreters are good translators and vice versa.

Interpreters convert one spoken language into another. This requires exceptionally good memory, ability to express thoughts clearly in both languages, subject matter knowledge, transmitting meaning and not a literal interpretation, some public speaking skills like verbal pacing, voice control, etc. An interpreter must interpret all utterances impartially, completely, without omitting, deleting or editing, without embellishments or explanations, and in such a way that the listener can understand. Interpreter should also follow the code of ethics including such professional standards as neutrality, discretion and confidentiality among others.

There are three types of interpreting: consecutive, simultaneous and sight interpreting. Simultaneous interpretation requires interpreter to interpret the message orally at the same time as the speaker is speaking. The interpreter usually sits in a booth and listens through a headset or other equipment. This type of interpretation is very intense and requires high concentration on the part of interpreter. That is why simultaneous interpreters usually work in pairs for 20-30 minutes each. Usually this type of interpretation is required at international or other conferences.

Consecutive interpretation, on the other hand, requires a speaker to pause every few sentences to allow the interpreter to interpret what has just been said. In this case interpreter usually sits near both parties. Most of consecutive interpreters take notes (dates, numbers, names, places) while listening to the speaker. This type of interpretation is used for person-to-person communication such as medical appointments, meetings with lawyers, interview situations, court hearings, etc.

Sight interpretation requires an interpreter to read a document written in one language and orally interpret the information into another language. This type of interpretation is used very rarely.

Simultaneous interpretation

This is one of three modes of interpreting (along with consecutive and sight interpretation), in which an interpreter interprets the message orally at the same time as the speaker is speaking. The interpreter usually sits in a booth and listens through a headset or other equipment.

Whispering Interpreting

This refers to simultaneous interpretation without the use of interpretation equipment, where the interpreter sits close to the listener and whispers the interpretation. This approach is not recommended when there are more than two listeners or more than two interpreters working in the same room at the same time. Whispering requires a team of two interpreters and, since it is extremely taxing and hard on the vocal chords, is only appropriate for very brief one-on-one meetings. This is related to simultaneous interpreting.

Being an interpreter does not mean that one person can cover all topics in all fields and industries. That is why many of the interpreters focus on one or two areas of expertise or specialize in certain fields. There are conference interpreters, legal (court) interpreters, medical interpreters, and guide or escort interpreters.

Conference interpretation is simultaneous interpreting of a speaker's statements at a conference, symposium or any other large meeting.

Consecutive interpretation is one of three modes of interpreting (along with simultaneous and sight interpretation), in which a speaker pauses every few sentences to allow the interpreter to interpret what has just been said.

Court/Legal interpretation is interpreting at legal proceedings, which is performed by a court interpreter who has special subject matter knowledge.

Guide or escort interpreter is interpreter who accompanies visitors from a particular country abroad or foreign visitors that come to visit a country to ensure that they are able to communicate during their stay. This requires frequent travel and ability to interpret on a variety of subjects both professional and informal.

Telephone interpretation

This is interpreting a conversation over the phone. Some of the interpreters do interpreting over the phone, but it also requires specialization. There are also sign language interpreters, which constitute a whole different group of interpreters.

What is expected of an Interpreter

Accuracy

Interpreters should accurately and completely transmit the meaning of a message without omitting, deleting or editing, without embellishments or explanations, and with awareness of any cultural differences that might exist between the parties.

Confidentiality

Interpreters must protect the privacy of all knowledge and information gained during their course of duty. They should protect the interest of the clients as their own, and they shall not divulge any private information. Interpreters also should not derive personal profit or advantage from any private information that they gained while acting in a professional capacity.

Unbiasedness/ Impartiality

Interpreters should remain a neutral third party in an interaction and should not be on one side or the other. This also includes eliminating one's own opinions and values from interpreting session.

Knowledge

Interpreters should excel in the target language to be able to recreate the message with its original style and meaning, and should have an excellent knowledge of the source

language and the subject area, as well as the culture of both worlds. Interpreters must not accept a job for which they are poorly qualified (i.e. lack of knowledge of a particular subject).

Education

Interpreters should continuously improve their professional skills and expand their knowledge of both languages including learning any special terminology necessary to perform the assignments.

Professionalism

Interpreters should behave and present themselves in a professional manner at all times regardless of the familiarity or unfamiliarity with the individuals involved. Interpreters should also not accept assignments for which a conflict of interest may arise.

Discretion

Interpreters should make sound judgments in all situations so that no individual is put into jeopardy nor is the professional appropriateness of the interpreter is questioned. Interpreters must also not deceive a client by words, deeds or omissions.

Respect

Interpreters should treat all the parties involved in communication in respectful and unprejudicial manner including other colleagues - interpreters.

This constitutes a sample of the interpreters' code of ethics, which applies to translators as well. Codes of ethics of different organizations might be bigger or smaller, more detailed or more general than this sample, but most all of them are based on the principles described above.

Translators convert written materials from one language into another. This requires not only strong knowledge of grammars of both languages, but good writing and editing skills, analytical ability, accuracy and high attention to details, ability to use various reference materials and do research work. Translators do not just replace words with their equivalents in the target language, but convert ideas and sentences in such a way that the meaning stays the same and the whole text flows as if it was written in the target language. It can be a difficult task, especially if translator encounters upon some concepts in the source language that do not exist in the target language. Some words also make it difficult to translate them because they have multiple meanings making it possible to

have several translations. In many instances puns, idioms, jokes, slang may lose their meaning completely in the target language, and the translator will have to accommodate for that in his or her translation. Translators also must be sensitive to cultural differences and provide some references or explanations if necessary. Modern technology changed translation process significantly. Today many translations are done on the computers and submitted electronically. This allows translators to work virtually from anywhere and many of them work at home. Internet provides tremendous opportunities for translators to do research using on-line dictionaries and glossaries as well as find job opportunities. Nowadays many translators also use machine-assisted translation such as memory tools, which helps save time and reduce repetition. A translator converts written material - such as newspaper and magazine articles, books, manuals or documents - from one language into another. This is not to be confused with an interpreter, who performs the same function with spoken material, such as speeches, presentations, depositions and the like. Although there is a connection between the abilities involved in translation and interpretation, translators cannot necessarily interpret, nor can interpreters necessarily translate.

As with interpreters, translators also specialize in certain fields and subjects, and many of them have degrees in subjects other than linguistics. Translators must be very familiar with the subject matter, which is why a judiciary translator, for instance, probably will not be able to provide you with a good medical translation (unless he or she specializes in medical field as well). Literary translators, perhaps, are at the top of the translation industry, the same as conference interpreters are at the highest level among all other interpreters. They translate books, poems, poetry and it requires creative writing among other skills.

Localization translators constitute a relatively new and rapidly expanding specialty. Localization involves a complete adaptation of a product for use in a different language and culture. This primarily has to do with software localization, adaptation of web sites and various products in manufacturing and other business sectors. Translators that work in this area must have a thorough understanding of technical concepts and vocabulary,

and have a strong background in computer science or related work experience. Being an interpreter or translator does not mean simply being bilingual. It requires a strong educational background and extensive training. Bilingualists cannot always be interpreters or translators.

From a different perspective, El Toury (2001) focused on differentiating between different types of translation. He indicated that there are eight types of translation: word-for-word translation, literal translation, faithful translation, semantic translation, adaptive translation, free translation, idiomatic translation, and communicative translation. He advocated the last type as the one which transmits the meaning from the context, respecting the form and structure of the original and which is easily comprehensible by the readers of the target language.

The idea that translation can be regarded as a form of rewriting was developed by André Lefevere, who sees translation as an act carried out under the influence of particular categories and norms constituent to systems in a society. Lefevere developed the idea of translation as a form of rewriting, which means that any text produced on the basis of another has the intention of adapting the Source Text to a certain ideology or to a certain poetics of the Target Language culture. This is Lefevere's idea of translation as a form of rewriting.

Lefevere views rewriting as the adaptation of a work of literature to a different audience, with the intention of influencing the way in which that audience reads the work.

The question of translatability divides languages into two categories: restricted languages, like, for example, artificial mathematical languages, and unrestricted languages, like, for example, natural languages. Translatability is guaranteed between unrestricted languages (i.e. between natural languages), and also if we translate from a restricted language into an unrestricted language, but not vice versa. Any text in any language, in the widest sense of the word, can be translated into any unrestricted language, whereas this is not true of restricted languages. Everything uttered in Hindi can be translated into English, and vice versa, because both of these are unrestricted

languages. Everything which has been framed in a mathematical formula can be rendered in English, but it is not true that every English utterance can be rendered in a mathematical formula; this is because the formula language of mathematics is restricted, whereas English language is not.

Any translated text shows a certain correspondence with the original, by the fact of being its translation, and also certain deviations from it, because of the interference of the target system in its production. These deviations, which have always been regarded as negative phenomena (loss, addition, departure from the text) are, factors that show that a translation is a performance beyond the linguistic rules. Translation is translation by virtue of both equivalence and difference. Language, then, is at the heart of culture and it is the interaction between the two that results in their continuous development. Therefore, the study of the relationships between signs becomes the study of the "textual functions", in other words, of all those additional values imposed by the cultural context on the text.

TRANSLATION & OTHER DISCIPLINES

TRANSLATION & COMPARATIVE LITERATURE

Translation Studies is an inter-discipline that covers a range of fields such as linguistics, foreign languages, comparative literature, and anthropology, among others. Comparative Literature studies the relationships between literary cultures as they involve influence, encounter, exchange, and translation.

Since the nineteenth century, Comparative Literature has provided a geographically and chronologically broad perspective on the literary and cultural achievements of humankind. This outreaches the national or area literature department alone. Comparative Literature is closely related to the idea of nationhood and nationalism. But Comparative Literature transcends the national point of view, to engage with great imaginative works of literature from different places and times, all over the world. This branch demands least one foreign language and literature, or in the case of studies within a multilingual country like India, more than one Indian language. Translation can engage non-western

literature as well as western texts. Comparative Literature provides an understanding of cultures beyond one's own, and helps one become better global citizens.

The first comparatists treated translation with a cosmopolitan outlook and one of its most representative figures was Madame de Stal, whose book *De l'Allemagne* introduced Germany to the rest of Europe during the Romantic age. The representatives of the second generation of Romantic writers and thinkers retreated behind the boundaries of national literatures, abandoning the cosmopolitanism their predecessors had inherited from the Enlightenment. Cosmopolitanism was superseded by nationalism and a sense of belonging to a certain people. So national literature was not a part of world literature, but the repository of national talent. So to incorporate a few authors from other countries was to add "secondary classics" to one's own literature.

As long as comparative literature limited itself to the literatures of Europe, it was quite possible to find scholars with a command of three, four, or five ancient and modern languages. As soon as comparative literature tried to go beyond Europe, however, translations became necessary. Or, to put it differently: as soon as comparative literature tried to compare different kinds of poetics, and not just different variants of European poetics in its historical evolution, it could no longer avoid confronting translation. It could, and did, try to play down that confrontation for as long as possible. So too in the Indian context, translation becomes useful when scholars tackle more than one language or literature in the field of comparative literature studies.

Historically, the comparative perspective and method has proven itself indispensable in many disciplines and established itself accordingly intellectually as well as institutionally. In the humanities, it has been established sufficiently and often enough that the discipline of comparative literature has intrinsically a content and form which facilitate the cross-cultural and interdisciplinary study of literature and culture. As well, it is generally accepted in scholarship that the discipline has a history that substantiated its intrinsic aims and objectives in content and in practice. Predicated on the borrowing of methods from other disciplines and on the application of the appropriated method to areas

of study single-language literary study more often than not tends to neglect, the discipline is difficult to define however, because it is fragmented and pluralistic, non-self-referential and inclusive.

There is an emerging of comparative literature in the globe, geo-cultural spaces which are the politics of education and scholarship. Here translation is indispensable. The potential of new media, the internet and the World Wide Web have had a tremendous impact on scholarship. This is made faster through translation. Comparative literature is the scholarly approach to the study of world literature; it is a literary discipline designed to go beyond the chronological, geographic, and linguistic boundaries of different national cultures. It is the comparison of one literature with another, or others, and the comparison of literature with other spheres of human expression. It invokes relationships between literature and other fields, from arts to sciences, folklore to religion. The discipline of Comparative Literature enables students to pursue interests in literature, theory, and criticism across the boundaries of language, nation, culture, artistic medium, genre, and historical period. To be able to reach to other literatures, translation is the only effective and essential tool.

TRANSLATION & SECOND-LANGUAGE TEACHING

As an educational activity, translation is considered a learning device or a convenient means of verifying comprehension and accuracy. Quite unlike this kind of activity is the work of the professional translator who no longer translates to understand, but to make others understand. The third area of concern, namely linguistic analysis involves the comparative study of two languages, of how one language functions with respect to the other. Further-more, translation sheds light on certain linguistic phenomena which otherwise would remain unknown, as Vinay and Darbelnet seem to think.

The first two objectives, namely educational and professional, can be met to a certain extent on the intermediate college level, since there, language acquisition does not stop, but is a continuous process during which the educational function can lead to and be combined with the professional objective.

Ordinary translation increases the student's knowledge of the foreign language and of the vernacular, and gives him transferable training in memorization, analysis, and generalization. To these linguistic and incidental values of translation in general, must be added the aesthetic value of literary translation in general, must be added the aesthetic value of literary translation, first as a means to the appreciation of beauty of style and of effectiveness of expression, and secondly, as an end in itself, that is, an artistic reproduction of the original. It is not easy to determine to what extent aesthetic appreciation of literature is due to native qualities of the individual, to his background and intellectual maturity, or to the training which he has received; and it is evident that individual differences play a large part in determining the quality and quantity of aesthetic appreciation derived from the study of literature; but in any case, it is highly desirable that every effect should be made or cultivate and arouse the aesthetic sense. This can be done, and is done, to a certain extent, by the explication de tastes method, and by frequent reference to critical appreciations; both of these methods are effective, but both of them are fragmentary. The explication method selects, for elucidation and comment, certain of the more obvious merits, defects, and particularities of the work studied; the critical studies of this work, when they are not so erudite (not to say abstruse) as to bewilder the undergraduate, concern themselves most frequently only with such details as contribute to an understanding of the general characteristics and significance of the work. An accurate, intelligent, and artistic translation, however, is more thorough and more complete than either of these methods: it forces the translator to make an original estimate of the totality of effect of the passage, page, or chapter in question, and a detailed analysis of the means whereby this effect is obtained.

Translation is thus conceived as an end desired in itself and as a method of furthering proficiency in the foreign language. In the beginning of the course it is best to select an article of a general scientific nature, since such a text is normally written in a descriptive, fractural style the structure of which lends itself well to a study of descriptive, factual style the structure of which lends itself well to a study of distinctions of syntax and of the contrastive aspects of sentence and paragraph formation. This type of translation is basically concerned with transmitting information. Consequently, the student has first to

decode and then to “re-encode” the source text correctly and exactly without incurring a loss that could affect the interpretation of important data. Of a somewhat more complicated nature are newspaper and magazine articles or editorials whose subject is political. While syntactical and semantic difficulties increase, the task of translating the text remains usually manageable due to the fact that students read newspapers and are therefore familiar not only with the subject matter but also with the appropriate language. The entire text needs to be read aloud. It is the exercise of pronunciation. Furthermore, through the reading aloud of the text the instructor has the advantage of demonstrating the way in which phrasing, emphasis, and grouping can bring out the meaning and the tone of the source language. At the same time it fixes characteristic patterns in the translation exercise.

Once the student has read the source text, he has to familiarize himself with the subject matter. A translator calls this documentation. It is an important step that may include, for example, the reading of parallel texts in the target language, if the subject is of a highly specialized nature, such as is the case with legal or technical texts; or it may entail gathering background information on historical or cultural data. This, incidentally, is an excellent way for the student to expand his knowledge of the civilization of the country whose language he is studying. Initially the instructor has to show the student how best to do it. The importance of documentation in the translation process cannot be emphasized enough.

After the basic comprehension of the source text has been achieved, we proceed paragraph by paragraph by paragraph and establish a list of unknown words and expressions in the order in which they are encountered in the text. Students should be encouraged to use a monolingual dictionary in conjunction with a good, up-to-date bilingual dictionary. From the definitions and explanations given, the student will then be able to choose an equivalent expression, appropriate for the context. A fringe benefit derived from this exercise is that the students learn to understand and work with dictionaries. From the beginning the instructor should work rarely on translated words, and display the whole areas of meaning they represent. Initially the student needs help in

discovering translation units, this, of course, is an excellent way of teaching vocabulary in context.

After the first attempt at a version ask the student to put aside the source text and concentrate on the wording of the target text. The first “rough” draft will undoubtedly seem awkward and badly written to the student. He has to transpose the text now and write it as an independent, original text. Here the student’s aptitude in and knowledge of his own idiom is of prime importance. This activity is the truly creative part of the entire translating process. The final version must then be confronted with the source text once more to insure any inadvertent omission or inaccuracies.

Finally the version becomes the subject of still another exercise: the translation critique. Together, the students will examine both the source text and the various ways it has been translated by them. Very quickly they learn not only to think problems through and then debate possible solutions, but also to discern preferable solutions to a particular translation problem, and to recognize quality in stylistic matters as well. This exercise is extremely helpful. It contributes to the student’s linguistic awareness and aids him to sharpen and alert his mind.

Students usually use L1 as a resource, so as teachers we should try to find out ways of exploiting this resource rather than neglecting it. To this end, some practical guidelines are presented below:

Extreme care should be taken in selecting texts to be translated by the students. Naturally, dull, overlong and uncommunicative texts that are difficult to translate usually demotivate the students. So, it is much more practical to start with short communicative texts.

In practical teaching situations, the students who are to work on translation should be given prior guidance on practical procedures before being engaged in the translation itself. Initially they should be told that translation is not just taking the pen and starting the translation word by word or sentence by sentence. They should be briefly informed of

translation procedures like "preparation," "analysis," "transfer," "initial draft," "rewording," "testing the translation," "polishing," and "final manuscript" (Larson 1987). Grouping the students is of great importance in our classes. It offers a cooperative climate and promotes learners responsibilities (Brown 2001). So, to get the best translation, students can work in groups and participate in oral discussions. These activities surely will make the translation task interesting since the students are learning the language in an active way.

To use translation as an effective teaching tool, the difficulty of the texts should be taken into account. In the selection of the texts, we should not only pay attention to the degree of second-language (L2) proficiency, but also the degree of difficulty of the texts. Unfortunately, there is not any comprehensive view on determining the text difficulty; however, teachers can make a prediction of the relative difficulty of a given text. One practical way of handling this problem is the initial adaptation of authentic translation material. In this way, some lexical, semantic, syntactic and discourse elements, which are supposed to impede the students' comprehension, may be manipulated.

In a country like India, where many languages are spoken, the use of the student's mother tongue functions significantly in the learning a second language, which is usually English. First language acquisition is the only universally successful model of language learning we have, and thus that second language pedagogy must necessarily model itself on first language acquisition. No learner acquires a language through its grammar. Rather the focus must be on lexis and spoken practice which will use the lexis or the vocabulary that the learner acquires. This is why the ancient grammar teaching method is no longer considered effective. Lexis is misunderstood in language teaching because of the assumption that grammar is the basis of language and that mastery of the grammatical system is a prerequisite for effective communication.

The key principle of a lexical approach is that "language consists of grammaticalized lexis, not lexicalized grammar. "One of the central organizing principles of any meaning-centered syllabus should be lexis.

The Lexical approach and the Communicative approach are two pedagogical methods used in the classroom.

Lexical Approach:

This is based on the idea that an important part of language acquisition is the ability to comprehend and produce lexical phrases as unanalyzed wholes, or “chunks,” and that these chunks become the raw data by which learners perceive patterns of language traditionally thought of as grammar--that language production is the piecing together of ready-made units appropriate for a particular situation--the Lexical Approach concentrates on developing learners’ proficiency with lexis, or words and word combinations. This method proposes that it isn’t grammar but lexis that is the basis of language and that the mastery of the grammatical system is not a prerequisite for effective communication.

The lexical approach makes a distinction between vocabulary—traditionally understood as a stock of individual words with fixed meanings—and lexis, which includes not only the single words but also the word combinations that we store in our mental lexicons. Lexical approach advocates argue that language consists of meaningful chunks that, when combined, produce continuous coherent text, and only a minority of spoken sentences are entirely novel creations. The lexical approach makes a distinction between vocabularies—traditionally understood as a stock of individual words with fixed meanings—and lexis, which includes not only the single words but also the word combinations. Lexical approach advocates argue that language consists of meaningful chunks that, when combined, produce continuous coherent texts.

The following are lexical classes which can be introduced through translation equivalents to teach a second language

- words (e.g., book, pen)
- polywords (e.g., by the way, upside down)
- collocations, or word partnerships (e.g., community service, absolutely convinced)
- institutionalized utterances (e.g., I'll get it; We'll see; That'll do; If I were you . . . ; Would you like a cup of coffee?)

sentence frames and heads (e.g., That is not as . . . as you think; The fact/suggestion/problem/danger was . . .) and even text frames (e.g., In this paper we explore . . .; Firstly . . .; Secondly . . .; Finally . . .)

Activities used to develop learners' knowledge of lexical chains include the following:

Intensive and extensive listening and reading in the target language.

First and second language comparisons and translation—carried out in paragraphs, rather than word-for-word—aims at raising language awareness.

Repetition and recycling of activities, such as summarizing a text orally one day and again a few days later to keep words and expressions that have been learned active.

Guessing the meaning of vocabulary items from context.

Noticing and recording language patterns and collocations.

Working with dictionaries and other reference tools.

Working with language exercise created by the teacher for use in the classroom.

Communicative Approach

The goal of communicative language approaches is to create a realistic context for language acquisition in the classroom. The focus is on functional language usage and the ability to learners to express their own ideas, feelings, attitudes, desires and needs. Open ended questioning and problem-solving activities and exchanges of personal information are utilized as the primary means of communication. Students usually work with authentic materials in small groups on communication activities, during which they receive practice in negotiating meaning.

This is how translation can be used in second language teaching.

SAMPLE QUESTIONS

SHORT NOTES

1. Back translation
2. Legal translation
3. Technical translation
4. Sight Interpretation
5. Consecutive Interpretation

ESSAY TOPICS

1. Write an essay describing the difference between human translation and translations where machines are used.
2. What in your opinion is the utility of translation?
3. Study James Holmes' map on Translation Studies and describe it.
4. Discuss the role of translation in second language learning.
5. Write an essay describing every translation type you have studied, with examples.

UNIT V

TRANSLATION STUDIES TODAY

In this section the following are the topics that we are going to study:

1. Some recent trends in Translation Studies and Theory
2. Important concepts in Translation Studies

KEY COMPONENTS IN THIS UNIT:

- An overview of the recent trends in Translation Studies and Theory, especially in the twentieth century.
- The important concepts in Translation Studies

In other words, this chapter will conclude the course by informing you about the developments in Translation Studies, while the first chapter give you a historical picture of the development of Translation Studies in the west down the ages. Translation Studies is now a discipline in its own right: not merely a minor branch of comparative literary study, nor yet a specific area of linguistics, but a vastly complex field with many far-reaching ramifications.

OBJECTIVES OF THIS UNIT:

When you finish studying this unit you should be able to identify the following:

- The names of the important schools of translations in the last fifty years or so.

- The salient features of each of these schools.
- How each school redefines the act of translation
- How each school redefines the purpose of translation

Now let us move on to the topic.

TRANSLATION DEVELOPMENTS OUTSIDE EUROPE

Just as literary study has changed its nature and methodology since its development outside Europe in the twentieth century, so also theories and methodologies in Translation Studies have lost their European focus and are developing outside Europe. Translation Studies has developed rapidly in India, in the Chinese and Arabic speaking worlds, in Latin America and in Africa. Just as literary studies have sought to shake off its Eurocentric inheritance, so too Translation Studies is branching out in new ways, because of the development of post -colonial discourse. One such important school, for example, is Brazilian Cannibalism.

Brazilian translators have introduced a new metaphor, one that may be applicable to this new alternative perspective on translating - the image of the translator as cannibal, devouring the source text in a ritual that results in the creation of something completely new. The metaphor of the translator as cannibal is based on revised notion of what cannibalism signifies. The European colonizer was shocked by the idea of cannibalism and he looked upon societies which had this practice as being primitive and uncivilized. The European colonizer was not capable of a taking the perspective of those peoples whose cannibalistic practices derive from an alternative vision of society. Now this

metaphor is overturned and subverted by Brazilian theorists who use the metaphor in a positive way to describe their notion of what translation should be.

1. THE CANNIBALISTIC NOTION OF TRANSLATION OR CANNIBALISTIC TRANSLATION

OR

BRAZILIAN CANNIBALISM

The term cannibalism means the act or practice of eating members of one's own species and usually refers to humans eating other humans (sometimes called anthropophagy) though it sometimes means 'to scavenge' (i.e. to cannibalize spare parts means to scavenge for spare parts).

This school gives a radical approach to translation. This is an offshoot of the postcolonial movement. In this school of translation the basic idea is that the translator shall devour the colonial text metaphorically and along with that he symbolically devours the oppressive colonizers also. He does not translate with fidelity placing the Source Text at a high pedestal. Rather he digests the text and after thus taking in the whole of the Source Text into his mind, he then writes a new text from his own cultural point of view. In such a kind of translation, the Target Text or the translated text comes into being only because of the Source Text, but it is a creation in its own right. The translated text is in the native tongue, which is energized and revitalized in terms of native ideology. Such an approach rejects the earlier practice of mimicking Europe and Europeanizing native culture.

Through literary cannibalism there is an attempt to refashion and appropriate European culture, art, and ideas into one's own native culture and language.

In the field of translation this ideology entered through the influence of José Oswald de Andrade Souza's manifesto on the reassertion of native culture. José Oswald de Andrade Souza (January 11, 1890–October 22, 1954) who was a Brazilian poet and thinker, was one of the founders of Brazilian modernism. Andrade is best known for his manifesto of Brazilian nationalism, which is called Manifesto Antropófago (Cannibal Manifesto), published in 1928. European colonizers used to describe Brazilians as barbaric and cannibalistic and cannibalism was an alleged tribal rite. Taking the same terms here the attempt is to cannibalize and devour not humans but culture. This means that the Brazilian translator will appropriate the European text and bring out another version of it in terms of his own culture and language. There is no attempt to maintain fidelity towards the Source Text.

Cannibalism becomes a way for Brazil to assert itself against European postcolonial cultural domination. The Manifesto's iconic line is "Tupi or not Tupi: that is the question." The line celebrates the Tupi tribe, who had been at times accused of cannibalism. At the same time it eats Shakespeare's famous soliloquy in Hamlet – "To be or not to be/ That is the question". Oswald de Andrade's Cannibal Manifesto was an influential work of Brazilian modernism and has influenced translation practice also.

The term Cannibalistic Translation was coined principally by the prolific Brazilian translator Haroldo de Campos. Haroldo de Campos (1929–2003) was a Brazilian poet and translator.

The cannibalistic view of translation proposed by the Brazilians says that the translator devours the source text, and letting it through his consciousness, comes up with a new creation: an original of an original, an original which would not have existed but for the source language text. But it is not simply the source language text in a new form! The new creation is source language text-inspired but is much more than a change of the container. The new creation is a complex of a coming together of two different thought movements, taking the life-energies of the ST and making them re-emerge in a nourished revitalized TT.

The cannibalistic notion of translation involves a changed idea of the value of the original text in relation to its reception in the target culture. The traditional nineteenth-century notion of translation, was based on the idea of a master-servant relationship paralleled in the translation process - either the translator takes over the source text and ‘improves’ and ‘civilizes’ it (Fitzgerald claimed to improve the Persian text *Rubaiyat* which he translated) or the translator approaches it with humility and seeks to acknowledge its greatness through his very act of translation (D.G.Rossetti’s interpretation of twelfth-century Italian texts).

The cannibalistic view of translation offers a view that is linked to the view of translation propounded by the Algerian-born French philosopher, known as the founder of deconstruction, Jacques Derrida, when he argues that the translation process creates an 'original' text. Derrida calls every translated text an original text. This is the opposite of the traditional position whereby the 'original' is the starting point. Derrida's discussion of translation in 'Les Tours de Babel' is an important landmark. His essay signals the arrival of a post-structuralist (post-structuralists typically view culture as integral to meaning) branch of translation studies and shows how far the discipline has moved away from pure linguistics.

2. THE AFRICAN CONTRIBUTION

Wole Soyinka, a Nigerian writer, poet and playwright and the first African to win the Nobel Prize in Literature in 1986, has described the way in which his perspective and that of an entire continent changed with increased awareness, when he recognized the implicit racism present in apparently simple literary texts. He points out that as a child, reading adventure stories in which white heroes were attacked by savages, he automatically took the hero's side against the Africans. When realization struck him that by taking up this position he was taking sides with white imperialists against his own people and accepting a Eurocentric value system, he began to look differently at the world. Likewise the translator, who takes a text and transposes it into another culture, needs to consider carefully the ideological implication of the transposition he makes. The stand that Soyinka takes can be summarized thus. During the colonial times, the European colonizer often learnt the language of the natives and then translated the native texts. When he did

so, often he did not give importance to the native tradition. Instead he interpreted the native culture and its details from the Eurocentric point of view. So he was actually not translating a text, but writing the native tradition in such a way that it constructed a negative picture of the colonized people and glorified the European. So the details in the translated text served the purpose of projecting a superior picture of the European and simultaneously a negative picture of the colonized. This is one of the important issues that postcolonial critics and writers point out in their theory and practice. This is what Wole Soyinka is pointing out as a feature of European writings, though the same point has to be borne in mind when approaching translation. A translator can use the source text with a deliberately negative motive. Postcolonial critics therefore theorize the role of the translator and speak of the power of the translator as a powerful intermediary. We shall see more of what Postcolonial critics have to say about this in a separate section.

3. TRANSLATION AND POSTCOLONIAL STUDIES

The phenomenon known to criticism as postcolonial literature consists of the creative works produced in the former European colonies, and presents a large number of linguistic and cultural specificities. On the linguistic level, it must be stressed that many authors in this field choose to write in the European language which arrived in their countries because of imperialism and colonialism. Later when the European language, largely English, became the official or global language or lingua franca, a vehicle of communication, this translinguistic option allows writers to become part of the transnational scene. However, what is being transmitted is another culture, a whole world of reference with other cultures and literatures. Thus, a large part of postcolonial

literature, entails the translation of linguistic and cultural elements which are specific to a culture that expresses itself in literary terms in another language. By now there exists a substantial body of such literatures, written in languages such as English and French (the main but not the only languages used), from such formerly colonized locations as India, Pakistan, the Caribbean, Morocco, Algeria, Senegal, Mali, Ghana, Kenya, and many other places.

In addition, the literary scene in Western societies is increasingly marked by the presence of literature written by immigrants of diverse origins, which corresponds to postcolonial contexts. There are also texts of Turkish, Moroccan and Senegalese origin, in fact from every corner of the world. The hybrid texture of this literature of immigration immediately manifests features similar to those of postcolonial literature. In this new space which is being created, translation plays, a crucial role. Today no-one doubts the relevance of translation as a means for the construction of cultural representations. It follows that, given this power of representation and transmission of ideology attaching to translation, it is important, in multicultural societies, to learn how to rethink the politics of translation which tends to construct a simplified or stereotyped image of other cultures. Thus, aware of the need to respect and encourage cultural pluralism, postcolonial theorists argue that in the field of the translation of postcolonial literature it is necessary to reflect on the ethical responsibility attaching to the task of translation.

The main issue at stake is how to deal with the translation of postcolonial literature, which raises challenges that arise above all from various cultural factors. What is to be

done, for instance, if in the text that has to be translated holds terms and expressions from non-Western languages for which there no dictionaries to hand? This is especially so in the case of translating hybrid languages and literatures.

For the translator in the field of postcolonial literature the most valuable source and point of reference is the author of the book that is translated. Being aware of the author's cultural context, including both the culture of his native country and that of the environment in which he has lived in the host country matters. The translation of intercultural literatures forces translation and documentations to take full account of linguistic hybridity and cultural diversity. Translation takes place not (only) between languages but (also) between cultures, and the information needed by the translator therefore always goes beyond the linguistic. The translator of postcolonial literature is often a producer of documentary sources. Two examples are discussed below for your understanding.

Gayatri Spivak, an Indian academic in the USA, who is well known for her theoretical and critical work in the postcolonial field, is a translator who assumes her visibility. Spivak always accompanies her translations with a full critical apparatus, i.e. her translations from Bengali into English of the Indian activist Mahasweta Devi (1980; 1995). The translations embody a translator's preface; an interview between translator and author; a translator's afterword; and a collection of notes, here taking the form of an end-of-book glossary providing specific documentation on the terms and references (political, cultural and literary) which appear in the interviews with the author and in her fictions. Spivak stresses that her concern as a translator has always been to maintain the

tone of the original author Mahasweta Devi in her prose. Communication between author (Devi) and translator (Spivak) is an aspect on which Gayatri Spivak places enormous value, as a form of dialogue which has provided her with feedback in her practice of both translation and literary criticism.

Another is Liliana Valenzuela, who has translated from the minor literatures of native American writers into English. The novel *Caramelo* (2002), by the Chicana author Sandra Cisneros, adds a substantial note at the end setting out her project and her relationship with the translated text. In addition, there appears a Publisher's note which states 'This edition reproduces the form in which the inhabitants of the border communities synthesize a language out of English and Spanish words, known as 'border language'. See Translator's note at end of book'.] The publisher has thus not only allowed the inclusion of a translator's note, but has clearly expressed his open support for this critical contribution accompanying the published translation. The continual dialogue between Valenzuela and Cisneros, who were in permanent contact during the translation process, is also stressed by Valenzuela. Both Cisneros and her translator are bilingual and bicultural, as Chicanas leading their lives between English and Spanish, the US and Mexico. They share a complex context—cultural, linguistic and social—in which the characters of the fiction that is translated move. Valenzuela also speaks of the very specific labour of documentation needed to translate this novel, in the following terms:

She says that a lot of people helped her find words and expressions which were not in the dictionaries. The author herself carried out a huge labour of research, for words about the techniques for making shawls from the oral tradition, alongside Mexican customs and

sayings. The translator too had to research the most appropriate terms by talking to people of the same community.

New approaches that are creatively and interculturally aware are encouraged in postcolonial translations. The above are concrete examples of the translation ethics and documentation which are needed in a world of cultural diversity. In other words the translator has to take such appropriate steps which accompanies and sustains the process of simultaneous linguistic and cultural transfer. The intercultural challenge is by now an inevitable part of our societies. Today translation, is a dialogue with what is different, to know other cultures in a prejudice-free and ethical manner.

Thus translation of intercultural literatures opens up translation paths that take full account of linguistic hybridity and cultural diversity. It is known that translation takes place not (only) between languages but (also) between cultures, and the information needed by the translator therefore always goes beyond the linguistic. The translator is one who has the power to construct the image of a literature and a culture, which will then be observed or consumed by readers from another culture. This endows translation with the role of an essential shaping force in literary history and cultural dynamics, since the text as above all part of a socio-cultural context.

Translation always has the power to create unstable relationships in terms of the power which one culture may exercise over another. By means of the translation process, which is more than anything an entire information process of enormous magnitude and

influence, what is produced is not textual equivalents, but rewritings of the cultural (poly) system in which the text is located. The activity of the translator is never confined to translation alone: translators are social agents who communicate differences and negotiate limits.

Above all, this line of translation research should remind us that the translator is never neutral and cannot be exempted from the need to take a position. Gayatri Spivak recommends the practice of a cultural translation which resists appropriation by the dominant power and is committed to the specificity of the writing that comes from other / non-European / subaltern locations.

Translation in a postcolonial context points out to asymmetrical power relations. Gayatri Spivak's *The Politics of Translation* and Tejaswini Niranjana's *Siting Translation: History, Poststructuralism and the Colonial Context* are among the important works in the interface between translation and post colonialism. Postcolonial critics state that the failings of Translation Studies are because of its western orientation. Translation studies has until recently not recognized the question of power imbalance between various languages. The postcolonial translator must call into question every aspect of colonialism. An interventionist approach from the translator is what is recommended.

3. CULTURE AND TRANSLATION

It has been long taken for granted that translation deals only with language. The cultural perspective, however, has never been brought into discussion. According to Snell-Hornby

the exclusion of the cultural aspect from the discussion of translation theory is due to the view of the traditional approach in linguistics which draws a sharp dividing-line between language and extralinguistic reality such as culture, situation, etc. The contemporary approach sees language as an integral part of culture. Culture is not only understood as the advanced intellectual development of mankind as reflected in the arts, but it refers to all socially conditioned aspects of human life.

The term 'culture' addresses three salient categories of human activity: the 'personal,' whereby we as individuals think and function as such; the 'collective,' whereby we function in a social context; and the 'expressive,' whereby society expresses itself. Language is the only social institution without which no other social institution can function; it therefore underpins the three pillars upon which culture is built.

A purely linguistic approach to translation is no longer accepted but, on the other hand, it is not possible, to concentrate exclusively on the interrelation between different cultures. If we look at culture from a linguistic point of view, we get a one-sided view of culture. If we look at language from a cultural point of view, we get a one-sided view of language. Studies on translation admit both these conceptions language and culture.

An increasing view that is gaining ground sees translation as the processes of literary manipulation. It maintains that texts are rewritten / translated beyond linguistic boundaries and that rewriting / translating takes place in a very clearly inscribed cultural and historical context. It is school of thought also concerns itself with the transmission of

texts across literatures and cultures. Andre Lefevere has coined the term refraction. A refraction involves changes of perception, and this is an image that is useful to describe what happens when a text crosses from one culture to another. The role played by translation in literary history is immense. When translation as rewriting takes place, at that time the literature of the Target Text is expanded, changed and its literary history is also redefined.

Translation is now seen as a complex task, involving a great deal of skill, preparation, knowledge and intuitive feeling for texts. We no longer talk about translation in terms of what a translator 'should' or 'should not do'. That kind of evaluative terminology has its place only' in the language-learning classroom, where translation has a very precise, narrowly defined pedagogical role. There is now an increased awareness of the complexity of translation and a rising of the status of the translator and the translated text. There is a major shift in the perception of cultural history due to translation. It is in fact Andre Lefevere proposed that the name Translation Studies should be adopted for the discipline that concerns itself with the problems raised by the production and description of translations.

Peter Torop has done extensive work on this interface between translation and culture. In his book *Total Translation*, he says that language can be considered culture through the illustration of a figure of speech called "synecdoche". Synecdoche means using a part for the whole. Here the part is language and the whole is culture.

A second possible view considers "language" not as an object of study as such, but as a meta-language: a language used as a means to describe another code, the cultural code. In other words, according to this conception, the language is seen as a tool to describe and express the culture to which it belongs.

Torop suggests a third possible description of language: to see it as one of the many semiotic systems that can be found in any given culture. By semiotic system we mean all sign systems, such as music, painting, and, of course, the natural language. In order to examine the translation activity totally, we must consider all the semiotic signs or the total semiotic system in a culture and all concepts of language in that culture. The practical consequences of such a view of the translation activity are manifold. First, in the education of a translator there must be, besides linguistic expertise, a specific knowledge of one or more cultures of the relevant linguistic areas.

If, the translation texts belong, for example, to postcolonial literatures, or to American-English literature, a cultural background regarding those countries is required. Otherwise, the translator will only be able to accomplish that part of the work that has to do with linguistic transcoding. He cannot make available through the language what lies beyond the language in the text - that is, the culture from where it has emerged.

To translate culturally-bound words or expressions, the translator uses addition, componential analysis, cultural equivalent, descriptive equivalent, literal translation, modulation, recognized translation, reduction, synonymy, transference, deletion, and

combination. Descriptive equivalents are appropriate to translate culturally-bound words or expressions. When they are not available, synonyms are used.

Translation, involving the transposition of thoughts expressed in one language by one social group into the appropriate expression of another group, demands a process of cultural de-coding, re-coding and en-coding. As cultures are increasingly brought into greater contact with one another, multicultural considerations are brought to bear to an ever-increasing degree. Multiculturalism, which is a present-day phenomenon, plays a role here, because it has had an impact on almost all peoples worldwide as well as on the international relations emerging from the current new world order. Moreover, as technology develops and grows at a hectic pace, nations and their cultures have started merging culturally. We are entering a new international paradigm where boundaries are disappearing and distinctions between peoples between various nations are being lost.

Every culture expresses its idiosyncrasies in a way that is culture-bound. Cultural words, proverbs and of course idiomatic expressions whose origin and use are bound to the culture concerned are good examples. So what is called upon to be done is a cross-cultural translation whose success will depend on the understanding of both the cultures one is working with, though the dominant criterion is the communicative function of the target text.

Malinowski coined the term 'context of situation', which referred to the location of a text in its environment and the need to take into account the totality of the culture surrounding the act of text production and reception. Cultural elements are central to any translation.

A translation theory cannot draw on a linguistic theory alone. What it needs is a theory of culture to explain the specificity of communicative situations and the relationship between verbalized and non-verbalized situational elements.

Culture is a shared system for interpreting reality and organizing experience, a shared mental model or map, system of congruent beliefs, values, strategies and cognitive environments which guide the shared basis of behaviour. What is particularly appropriate here is the use of the word 'shared', since it is precisely the non-shared elements of language and culture that create the need for transfer and translation.

Vermeer defines culture as "the entire setting of norms and conventions an individual as a member of his society must know in order to be 'like everybody' – or to be different from everybody. This definition points to 'difference', which also marks the need for transfer and translation. In conclusion, it can be pointed out that the transcoding process should be focused not merely on language transfer but also on cultural transposition. As an inevitable consequence translators must not only be both bilingual, but bicultural, if not indeed multicultural.

4.1 THE SYSTEMS THEORY APPROACH

A reference to the Systems Theory Approach is relevant in this context. Here too as with the above the factor of culture plays an important role. Within the overall discipline of

Translation Studies there is now a distinct branch of research concerned with translation and the philosophy of language, called The Systems Theory approach. Such a school of thought within Translation Studies emphasizes on the target pole. With the publication of the information sheet TRANSST in Tel Aviv and the journal Target, this school now plays a major role internationally. This is a huge expansion of research that considers intercultural transfer in its linguistic, historical and socio-political aspects. Andre Lefevere (1992, 1998, 1999) has pioneered a great deal of work in this field. He deals with para-textual problems that is relating to problems outside the text that is translated. For example, in Arabic there is no epic tradition and the lyric is the predominant mode. In European languages the epic has always been the high-status mode with the lyric relegated to a secondary position. When texts are translated from Arabic, there is a possibility that all translations of Arabic lyric poetry will be somehow read through the prejudiced spectacles of western literary tradition that ranks the lyric on a lower scale.

Or, to give a different example, does the translation of Shakespeare into languages of the Indian subcontinent have a different significance than the translation of Shakespeare into Japanese? In India, where Shakespeare in the nineteenth century was held to be the epitome of English literature, the translation of Shakespeare from the English language and appropriating his works through other languages can have the revolutionary effect of decolonizing the mind from the nineteenth century attitude that held English as superior to all Indian languages. That cannot happen in the translation of Shakespeare into a language such as Japanese, for Japan was never colonized by the British Empire.

5. IDEOLOGY AND TRANSLATION

For years translations were considered as derivatives, copies, and translators as mechanical devices replacing linguistic codes or equivalents from one language into another. Recently, under the influence of post structuralism and functionalism, the focus of attention has been shifted to the issue of translator's agency and subjectivity, and the notions absolute equivalence and also the author's superiority over the translator has been severely questioned.

Susan Bassnett (1996) stresses the need for reassessing the role of the translator by analyzing his/her intervention in the process of linguistic transfer. Earlier the translator was considered a subservient, transparent filter through which a text could without change but now the translation is seen as a process in which the intervention of the translator is crucial. There is an increasing awareness of complexity of translation process and the avoidance of the simplistic view of regarding translation as mere process of transferring words from one text to another. Behind every one of the translator's selections, as what to add, what to leave out, which words to choose and how to place them, there is a voluntary act that reveals his history and the socio-political milieu that surrounds him; in other words, his own culture and ideology. The linguistics-oriented approaches to translation studies have failed to address the concept of ideology.

Old linguistics-based approaches are mainly descriptive studies focusing on textual forms. They do not account for the social values in translation and other aspects of language. This deficiency in old linguistics led to the development of a new trend of research called Critical Discourse Analysis (or CDA), whose primary aim is to expose the ideological forces that underlie communicative exchanges like translating. According to CDA theorists, all language use, including translation, is ideological and this means that translation is always a site for ideological encounters. Even the choice of a source text and the use to which the subsequent target text is put are determined by the interests, aims, and objectives of social agents such as publishers.

Definitions of ideology

The term ‘ideology’ in its dictionary definition is a system of ideas and ideals, especially one which forms the basis of economic or political theory and policy’ (The New Oxford Dictionary of English). Some translation scholars believe that translating itself is a political act. Definitions of ideology are linked with the concepts of power relations and domination.

Scholars in the field of language-related, cultural and translation studies, however, often tend to extend the concept of ideology beyond the political sphere and define it as a set of ideas, which organize our lives and help us understand the relation to our environment. In other words, the organized beliefs, which are the attitudes, shared by social groups form the ideology of that society. Ideological aspects can be more or less obvious in texts, depending on the topic of a text, its genre and communicative purposes. The ideology of translation could be traced in both process and product of translation which are both

closely interdependent. The ideology of a translation will be a combination of the following:

- the content of the source text
- the various speech acts represented in the source text
- the representation or style of the content
- its relevance to the receptor audience
- and the various speech acts of the translation addressing the target context / audience

What is important to note is that the ideology of translation resides not simply in the text translated, but in the voicing and stance of the translator, and in its relevance to the receiving audience. Ideological aspects can also be examined in the process of text production (translating) and the role of the translator as a target text producer as well as a source text interpreter. These aspects along with two major influencing schools of post-structuralism and functionalism will be further explained in detail in the following paragraphs.

6. HERMENEUTICS AND TRANSLATION THEORY

Hermeneutics is briefly, the science and methodology of interpreting texts. The philosophical background on which hermeneutics is based on the works of the German philosopher Hans-George Gadamer.

Translation theory was once strictly confined within the scope of linguistics. Translation was earlier referred to as a conversion from the source language into the target language. Nevertheless, when down the ages, as Translation Studies developed, the meaning is found not only associated with the a) language and b) the text but also with the author and the reader. This forms the tripartite in understanding of the appropriate meaning of any text. A perfect theory of translation should be an overall concern of all the three aforementioned factors i.e. 1) language 2) the text and 3) the author / the reader-if it is to be complete and comprehensive. This approach to translation insists that there is no translation without understanding and interpreting texts, which is the initial step in any kinds of translation including literary translation of course. Inappropriate interpretation inevitably results in inadequate translations, if not absolutely wrong translations. When a translator takes a text from one language to another, he is also at the same time analyzing it and interpreting it. This is so because language comes to humans with meaning and interpretations. Understandings of the world can never be prejudice-free. No translator can function in a mental vacuum. His mental associations impress upon his textual analysis of the Source Text. Then when he makes the Source Text into the Target Text he is also producing a world. According to this branch which relates Hermeneutics and Translation Theory, words, that is, talk, conversation, dialogue, question and answer and the translated text also produce worlds or to put it in simple words, language is not a tool which human beings manipulate to represent a meaning-full world; rather, language forms human reality and creates reality for us.

Another important figure in this sphere is Friedrich Schleiermacher whose concept of understanding includes empathy as well as intuitive linguistic analysis. He believed that

understanding is not merely the decoding of encoded information; interpretation is built upon understanding which comprises both the grammatical as well as the psychological functions. The grammatical content places the text within a particular literature or language. The psychological component comes in when the interpreter reconstructs and explicates the subject's motives and implicit assumptions. Thus Schleiermacher claimed that a successful interpreter could understand the author as well as the text.

Wilhelm Dilthey, a follower of Schleiermacher, went further. He emphasized that texts and actions were as much products of their times as expressions of individuals. Therefore their meanings were decided by both the values of the period of its composition as well as the author's experiences. Therefore meanings are the product of the author's world-view reflecting a historical period and social context. Understanding therefore involves tracing a circle from text to the author's biography and immediate historical circumstances and back again. Interpretation, or the systematic application of understanding to the text, reconstructs the world in which the text was produced and places the text in that world once more. Before translating the text, the translator has to move outside the text and get to know this world that is the particular creation of the author. Then he has to return to the text to get its full meaning. When he translates he has to keep all these in mind.

Thus firstly, the translator must take into account the writer's purpose in writing as well as his cultural milieu.

Secondly, one must consider the narrator in the text who is usually different from the writer. The translator must also take into consideration the person or persons to whom the writing was originally addressed and the later readers.

Thirdly, one must consider the setting of writing, the genre (whether poetry, narrative, prophecy, etc.), the figures of speech; the devices used, and, finally, the plot.

Following the above ideas, we realize that understanding and interpreting the meaning of a text must take place prior to its translation. It involves actually three factors: the author (writer), the text (or speech) and the reader. Re-translation of the earlier translations is now being done by translators in accordance with their own interpretation and with originality and creativity. In addition, literary translation itself is according to this school of thought, an artistic endeavor rather than a mere mechanic linguistic conversion. From the above it is clear that a proper understanding of a literary text is the first and foremost step of any translation and to understand it correctly the three factors, namely, the author, the text and the reader must all be counted in so that meaning is best determined and a perfect piece of translation is produced. This is the specific standpoint of this school of thought in translation.

7. POSTSTRUCTURALISM AND TRANSLATION

Poststructuralist thinkers like Jacques Derrida and Paul de Man, reject the binary opposition between original and translation which causes translators to be invisible. Barthes an early poststructuralist claimed that reading texts in terms of authorial intention or what we think the author meant by such and such a statement and referring the source of meaning and authority of a text back to its author as the creator of that text is no more acceptable. According to this view the author is absent and he is not the creator of the

meaning of the text. Every reader creating a meaning of the text becomes an author. Barthes explains, the each reader - a translator could be one of them - interprets texts by setting them against their backdrop of known words and phrases, existing statements, familiar conventions, anterior texts. In other words the meaning of a text becomes what individual readers extract from it, not what a supreme author put in it. That is why the Poststructuralists declare that the birth of the reader must be at the cost of the death of the author.

Poststructuralist thinkers even go the extent of declaring t believe that the original is itself a translation, an incomplete process of translating. This process is both displayed and continued when the text is translated into a different language. Neither the foreign nor the translation is an original semantic unity; both are derivative, consisting of diverse linguistic and cultural materials. Such a view makes the meaning of the text plural, not singular as the author intended it. In the same way, neither the author nor the translator as a reader of source text possesses the authorial power to definitely determine the meaning of a text.

Thus meaning will change unavoidably in the process of translation and there will be always possibility of contradiction between the author's intentions and the translator's. A translator, just like an author, is not simply a 'person' but a socially and historically constituted subject. As mentioned earlier, translators interpret texts by setting them against their backdrop of known words and phrases, existing statements, familiar conventions, anterior texts, or, in other words, their general knowledge which is ideological. This knowledge allows them to interpret the text and at the same time limits the range of their interpretation.

8. FUNCTIONALISM AND TRANSLATION

The pivotal achievement of the poststructuralist approach is dethroning the author and his/her authorial intention by emphasizing the role of the translator as an autonomous reader of the source text. The polysystem theory of translation is reinforced, and complimented by the *skopos* theory. The functionalist approaches goes further in trying to dethrone the source text itself by emphasizing the role of the translator as a creator of the target text and giving priority to purpose of producing target text. The *skopos* theory gets its name from the Greek word '*skopos*' which means purpose or scope. This approach to translation stresses the purpose of the translation, which determines the translation strategies to be adopted. A *translatum* i.e. the translated text (the TT) is determined by its *skopos*. Knowing why a text is to be translated and what its function is going to be in the target culture is important in this approach.

Functionalist approach is a kind of cover term for the research of scholars who argue that the purpose of the TT is the most important criterion in any translation. Functionalism is a major shift from 'linguistic equivalence' to 'functional appropriateness'. Focusing on the purpose of translation as the most decisive factor in translation action, *skopos* theory emphasizes the role of the translator as an expert in translational action and regards the source text no longer as the 'sacred original' from which the *skopos* (purpose) of the translation is deduced, but as a mere offer of information whose role in the action is to be decided by the translator, depending on the expectations and needs of the target readers

Functionalist scholars argue that the purpose or scope (skopos) of the TT is the most important criterion in any translation. This school of thought is founded on the basis of Hans Vermeer's Skopos theory (1996). Skopos is a technical term for the aim or purpose of a translation. Skopos theorists assert that any action has an aim, a purpose. From their standpoint, translation is considered not as a process of transcoding, but as a form of human action which has its own purpose basically decided on by the translator. The translator, as an expert in translational action, must interpret ST information 'by selecting those features which most closely correspond to the requirements of the target situation. A text in skopos theorist approach is regarded as an offer of information from its producer to a recipient. Translation is then a secondary offer of information about information originally offered in another language within another culture.

From this point of view, the translation process is not determined by the source text, but by the skopos of the target text as determined by the target recipient's requirements.

These requirements are discerned and decided on by the translator himself/ herself. The translation then is the production of a functionally appropriate target text based on an existing source text.

Focusing on the purpose of translation as the most decisive factor in translation action, skopos theory emphasizes the role of the translator as an expert in translational action and regards the source text no longer as the sacred original. It is seen as a mere offer of information whose role is to be decided by the translator, depending on the expectations and needs of the target readers. So as in the earlier (6.1) approach here too the translator has great independence. The translator offers information about certain aspects of the source-text-in-situation, according to the target text skopos. Skopos theory and

functionalism focus on the translator, giving him/her more freedom and at the same time more responsibility.

The following is a schematic view of functionalist and non-functionalist approaches:

FUNCTIONALIST		NON-FUNCTIONALIST
	Translator	
Is loyal to his client Must be visible		Faithful to the author Should be invisible
	Translation processes should be	
Target text oriented		Source text oriented
	Aim of translation is	
Communicative acceptability		Linguistic equivalence
	Translation tools taken from	
Psycho-, sociolinguistics, text linguistics (supporting decisions)		Contrastive linguistics lexical semantics (applying rules)

In functionalism the translator has to be visible, since functional approaches do not establish rules but support decision-making strategies. The translator has to make critical

decisions as to how define the translation skopos and which strategies can best meet the target recipient's requirements. A visible translator has to accept the consequences of his/her translational decisions. The translator offers information about certain aspects of the source-text-in-situation, according to the target text skopos specified by the initiator. Skopos theory and functionalism focus on the translator, giving him/her more freedom and at the same time more responsibility. An awareness of the requirements of the skopos, Vermeer theorises, expands the possibilities of translation, increases the range of possible translation strategies, and releases the translator from the corset of an enforced – and hence often meaningless – literalness. The translator thus becomes a target-text author freed from the limitations and restrictions imposed by a narrowly defined concept of loyalty to the source text alone.

Accordingly, almost any decision in translation is – consciously or unconsciously – guided by ideological criteria. Ideological factors are very decisive in defining the translation skopos or the target-text intended purpose. Ideological factors are also very decisive in selecting the functionally appropriate strategies by the translator, based on the expectations of the translation clients. These factors which affect and regulate the translator's behavior are further investigated in the following section under the title of 'norms'. Understanding the importance of decision-making in translation is at the heart of both these schools. The actual translational decisions are made by translators under different socio-cultural and ideological settings in real life and real situations.

Visibility of the translator is a key concept in functionalism. The translator has to be visible, since functional approaches do not establish rules but support decision-making strategies and the translator has to make critical decisions as to how define the translation

skopos and which strategies can best meet the target recipient's requirements; s/he should be visible, making his/her decisions transparent to his/her client and accepting the responsibility of his/her choices. A visible translator has to accept the consequences of his/her translational decisions.

9. TRANSLATION AND NOTIONS OF GENDER

Gender is both a linguistic category (he, she) and a social category (social regulations of how men and women ought to behave in a society). Gender understanding both in grammar and in society, is constructed based on the conceptual and rigid opposition of two biological sexes. Gender is a grammatical means of classifying entities referred to by a language according to a variety of factors, typically including biological gender. Gender marking in a language can include feminine, masculine, and neuter, as well as other categories not associated with biological gender, such as animacy.

Gender is often marked on nouns or their modifiers. It can be signaled on pronouns and verbs through agreement with the gender of the nouns with which they are syntactically associated. This can be seen in the Hindi language where the gender factor will influence the construction of the entire sentence.

Gender accuracy (with related labels of inclusive language and gender-neutral language) refers to accurately translating the original according to its intended meaning with regards to gender, not simply according to its literal gender form. For example, if a sentence has

to be translated from Hindi to English, gender has to be omitted in most cases. In Hindi even tea and milk are marked by gender, in the English it will not and need not be carried out.

Translation problems due to grammatical gender:

Grammatical gender and the related concept, 'social gender', are important linguistic categories which, illustrate that the translation process is not only a 'cross-cultural transfer' but also a cross-ideological transfer. The linguistic structure of languages with regard to gender (i.e. grammatical vs. pronominal gender), as well as different connotations of gender, have a considerable influence upon the translation process and, hence, on how the reader of the target language is meant to perceive reality.

From a technical point of view, gender marking is much easier to cope with if the translation occurs between languages that both show gender. But the translation process may give rise to other problems as a result of the connotations gender as such conveys. This is especially true with respect to metaphors and personifications, and an ideologically determined clash may occur if a specific gender in one language connotes certain properties, while the translated word in the target language belongs to another gender that conveys quite different connotations. The following will exemplify this problem:

The Russian painter Repin was baffled as to why Sin had been depicted as a woman by German artists; he did not realize that "sin" is feminine in German (die Sünde) although in his language, in Russian, it is masculine.

There are, at least, three possible ways to cope with such a situation:

In the first place, one might look for a synonym that belongs to the same gender as the source word.

Secondly, one might select a word from a third language that corresponds with the gender of the word in the source text. Usually in poetry the sun is masculine and the moon is feminine. In German sun is feminine and moon is masculine: just the opposite of what is commonly poetic. So the Latin language is employed and the equivalent words *sol* and *luna* are introduced where the sun is masculine and the moon is feminine.

Thirdly, and perhaps as a last resort, the target text could be provided with a footnote indicating the divergent gender of the word in question in the source language.

See this statement:

My cousin is a nurse

Most users of English will infer that the person being referred to is female.

See this conversation:

- I went to the dentist yesterday. What a day!

- What did he say?

- Well, she said that if I go on like this, I'll be in need of false teeth very soon.

Most users of English will infer that the dentist being referred to is male and so the question 'What did he say?'

These are kinds of stereotypical classifications. Social gender, then, is the property of a word according to which people assign 'generally male' or 'generally female'.

Social gender assignment is dependent on pragmatic and societal considerations. One of these considerations is frequently based upon status. That explains why most English

users today will associate the occupational title secretary with a female, whereas the denomination Foreign Secretary or Secretary of State, more often than not will evoke an image of a male.

Translation problems due to social gender:

Due to its dependency on societal conditions, the assignment of social gender frequently turns out to be a rather complicated part of the translation process. When no clues are given in the text as to the sex of the referent, the translators have to make their choice in accordance with the knowledge they possess of the source community.

In Daphne du Maurier's gothic-like novel *Rebecca*, the protagonists, Maxim and his wife, have invited some relatives to their once-deserted manor in the English countryside. After dinner, Maxim's brother-in-law expresses his admiration for the meal by saying:

‘Same cook I suppose, Maxim?’

There is no later reference in the book to the cook and the sex of this character is never revealed. How does a translator, whose task it is to translate the sentence into a language that shows grammatical gender, cope with this problem? How does he/she know whether the cook is male or female?

A similar example stems from Bernard Shaw's *Back to Methuselah*. The original text is as follows:

‘One of my secretaries was remarking only this morning how well and young I am looking’.

Again, the translators cannot determine whether the secretary is male or female. The that assignment of social gender therefore, depends on the target language as such and its social conceptions.

Although the above example demonstrates that the assignment of social gender is definitely not language bound, it demonstrates that the assignment of social gender is not an arbitrary process in translation and that decisive ideological aspects are involved.

Again, take an example from the famous sonnets by Shakespeare, which he dedicated to a 'friend'. His sonnet 104 begins with the line:

“To me, fair friend, you never can be old”

Is this invocation addressed to a male or a female? This has puzzled both translator s and critics of Shakespeare.

The translator, therefore gives the problematic word an ideological interpretation,at the risk of making a decisive turn in the interpretation of the text as a whole.

So a variety of parameters are involved when translators have to make their choice of gender. This is especially true of the translation of expressions where the determination of social gender is complex and ambiguous, rather than the selection of expressions which inherently belong to a specific gender.

As a whole, we may conclude that when characterizing translation as a 'cross-cultural transfer' the gender aspects in translation discussed here have shown that this transfer is, in fact, most likely to be understood as a cross-ideological transfer that involves quite a number of parameters, such as historical considerations, societal changes, connotations of gender, sex - biased stereotypical ideas, and the socioeconomic status of the referent. Obviously, for this reason, the translator is in need of in-depth knowledge of the whole

range of factors that have a bearing on both the source and the target text. The translation of gender, therefore, constitutes a good example for showing that the target text, in comparison with the source text, is always an ideologically enriched text.

10. TRANSLATION AND WOMEN'S WRITING

One entirely new area of work that has emerged is the field of women's writing and translation. Women's studies, and the discussion on the existence or not of a specifically women's language was continuing on all sides. Articles and papers on the subject of women's language and translation began to appear, and the proliferation of work in the past few years is a sign that this is a new area of development. Feminist translation was created around the 1970s by the women's movement, which brought gender into academic discussions and redefined language as a powerful political tool. The goal of feminist translation, viewed as 'rewriting in the feminine,' is to make women visible in language. Theories of translation reveal increasing gender awareness.

Feminist theorists pose questions about the politics of language and cultural difference as well as the ethics of translation, revising traditional sexist metaphors and reinterpreting translation myths. Feminist rewritings of standard texts show gender bias as it operates in society. Gayatri Spivak's criticizes the act of neo-colonizing and homogenizing translations of Third World women's literature. The problems of race, ethnicity, class,

gender and sexuality, are apart from the categories of nationality, language, and culture, all influence translation.

Translation practice, translation theory and translation criticism have also been powerfully affected by the focus on gender. As a result of feminist praxis and criticism and the simultaneous emphasis on culture in translation studies, translation has become an important site for the exploration of the cultural impact of gender and the gender-specific influence of culture. With the dismantling of 'universal' meaning and the struggle for women's visibility in feminist work and with the interest in translation as a visible factor in cultural exchange, the linking of gender and translation has created fertile ground for explorations of influence in writing, rewriting and reading.

Notions of social gender places translation against the background of the women's movement and its critique of 'patriarchal' language. It explains translation practices derived from experimental feminist writing, the development of openly interventionist translation strategies, the initiative to retranslate fundamental texts such as the Bible, translating as a way of recuperating writings 'lost' in patriarchy, and translation history as a means of focusing on women translators of the past

11. THE POLYSYSTEM APPROACH TO TRANSLATION

The polysystem approach to translation sees translated literature as a system operating as a part of larger social, cultural and historical systems of the target culture. It reacts against the concept of 'high' literature, which regards as unimportant types like thrillers, children's literature and translated literature. Even-Zohar, the Israeli architect of the Polysystem approach, stresses that translated literature operates as a system, which is part of other systems, other co-systems. Polysystem is the name given to the overarching concept of these systems. Translated literature may occupy different positions in the polysystem at different times.

The Tel Aviv group, whose principle exponents are Itamar Even-Zohar and Gideon Toury have developed the notion of the literary Polysystem, already outlined in the 1970s and have supplied a methodology whereby we can investigate the whole process of the absorption of a translated text into a given culture at a given moment in time. Even-Zohar's suggestion that a marginal, new, insecure or weakened culture tends to translate more texts than a culture in a state of relative centrality and strength is borne out by numerous case studies of situations as varied as the shift from epic to romance in twelfth-century Europe, the development of native language literatures with the decline of the great Latin tradition in the Renaissance, the emergence of new nations in Central and Eastern Europe in the late eighteenth and early twentieth centuries, the post-colonial legacy in Latin America and more recently in Africa. Literary history shows very clearly

how great the debt that is so frequently owed to translation is, and Translation Studies explores the process whereby texts are transferred from one culture to another.

Even-Zohar says there are three cases where literature occupies a primary position. The fact that, in a given culture, translated literature has an innovative function depends on various factors:

- When a 'young' written literature is being established and looks initially to 'older' literatures for ready-made models. Translations from other tongues in such cases assume prestige. If the Target Language literature is a still not completely formed system and has a young literature, open to outer stimuli deriving from foreign translated works, translated literature is innovative.

- When a literature is 'peripheral' or 'weak' and imports those literary types that it lacks. This is typically the case when a smaller nation is dominated by the culture of a larger one. The indigenous languages import into their folds translated literature of the culturally dominant group. If the Target Language literature has a national literature peripheral compared to those dominant in the world (for example, Western literatures), or if it contains not very significant texts, translated literature is innovative.

- Where there is a critical turning point in literary history at which established models are no longer considered sufficient, or when there is a vacuum in the

literature of the country where no type holds sway it is easier for foreign models to assume primacy. If the Target Language literature is going through a change, a crisis, literary void, translated literature is innovative.

In peripheral cultural systems in which the "translated literature system" has a central role and an innovative function. The translation strategies are independent because the Target Language literature is weaker. Such a culture is more open to innovation, to outer stimulation, to enrichment coming from different cultures.

The Even-Zoharian Polysystem approach states that the position occupied by translated literature in the Polysystem conditions the translation strategy adopted. If it is primary, translators do not feel constrained to follow models in the target culture, thus feeling free to break conventions. If on the other hand translated literature occupies a secondary position, translators tend to use existing target culture models. In the latter case, more non adequate translations may result. Despite criticisms, the Polysystem approach has had considerable influence on future translation studies, placing translation as it did in different contexts and being less prescriptive.

12. DTS OR DESCRIPTIVE TRANSLATION STUDIES

It was Gideon Toury (1995) who first proposed the following three phase methodology for systematic DTS or Descriptive Translation Studies:

Situate the text within the target culture system, looking at its significance or acceptability:

Situate the text within the target culture system, looking at its significance or acceptability.

Compare the ST and the TT for shifts, identifying relationships between 'coupled pairs' of ST and TT segments, and attempting generalizations about the underlying concept of translation.

Draw implications for decision-making in future translating.

According to Toury a translator, just like an author, is not simply a 'person' but a socially and historically constituted subject. As mentioned earlier, translators interpret texts by setting them against their backdrop of known words and phrases, existing statements, familiar conventions, anterior texts, or, in other words, their general knowledge which is ideological. This knowledge allows them to interpret the text and at the same time limits the range of their interpretation. Toury applies the norms concept to translation studies presuming that translating involves playing a social role subject to several types of socio-cultural constraints of varying degree. He, consequently, argues that the acquisition of a set of norms for determining the suitability of translational behavior, and for

maneuvering between all factors which may constrain it, is a prerequisite for becoming a translator within a cultural environment.

Toury claims that norms govern every level of decision-making in the translating process from choice of text to translate to the very final choices of translation strategies of action.

Toury suggests, based on paired language translations, we widen our corpus and build a descriptive profile of translations and having done that, identify norms of each kind of translation. This would lead us to a statement of laws of translation behavior.

Norms in translation behavior:

These norms are socio-cultural constraints, which are society-, culture-, and time-specific. One could reconstruct the norms that are operative in a particular translation, make statements about the decision-making processes that the translator has gone through and formulate hypotheses that can be tested by future studies. Toury places norms between rules and idiosyncrasies. There are three kinds of norms:

Initial norm, which refers to the general choice, made by the translator, whether in particular the translator subjects himself to the norms in the ST or to those of target culture. The former is realized as adequacy and the latter as acceptability, adequacy and acceptability being situated at the poles of a continuum.

Preliminary norm refers to the translation policy, which determines the text to be translated, and directness of translation that refers to whether the translation occurs through an intermediary language as in the case of Indian languages, the intermediary is often English.

Operational norms have to do with the presentation and linguistic matter of the TT. These sub-categorize into metrical norms and textual-linguistic norms.

Metrical norms relate to textual segmentation, addition of passages and footnotes, deletion or relocation of passages. Textual-linguistic norms control the selection of TT linguistic material such as words and phrases.

Toury introduces the term 'translational equivalence' which refers to the derived notions of decision-making and the factors that constrain it. Toury introduces two major sources for translational norms:

1. Textual: the translated text themselves, for all kinds of norms, as well as analytical inventories of translation (i.e., 'virtual texts'), for various preliminary norms;
2. Extra textual: semi-theoretical or critical formulations, such as perspective 'theories' of translation, statements made by translators, editors, publishers, and other persons involved in or connected with the activity, critical appraisals of individual translations, or the activity of a translator or 'school' of translators, and so forth.

Chesterman is another theorist who proposed three kinds of professional norms. Chesterman's norms are:

The accountability norm which is an ethical norm. It deals with professional standards of integrity and thoroughness.

The communication norm. This is a social norm, the translator, the communication expert working to ensure maximum communication.

The relation norm. This is a linguistic norm which deals with the relation between the ST and the TT.

Lawrence Venuti is an important name in Translation Studies. Venuti who championed the cause of the translator argued that the translator could do one of the two things: he could as he translates make himself invisible, which means that his target text reads fluently as a target text. This is the domesticating translation, which has no obvious traces or influence of the source language in it. The translator on the other hand could make himself visible, making it obvious that it is a translation, the linguistic traces of the alien thought movement that the source language is showing up. This is the foreignising translation. Although Venuti supports the foreignising type, he insists that rather than binary opposites, they are really supporting concepts designed to promote thinking and research. Essentially, domestication and foreignising have to do with the question of how much a translation assimilates a foreign language and culture, and how much it rather signals the differences of that text. Venuti insists on translation taking into account the value-driven nature of the socio-cultural framework.

The above is an overview of the recent trends in Translation Studies and Theory, especially in the twentieth century.

IMPORTANT CONCEPTS IN TRANSLATION STUDIES

In this section we shall sum up the important concepts. Such a review will be useful from the point of view of your study.

Translation theory is the study of proper principles of translation. Translation theory is based on a solid foundation of understanding of how languages work. It recognizes that different languages encode meaning in differing forms, yet guides translators to find appropriate ways of preserving meaning while using the most appropriate forms of each language. Translation theory includes principles for translating figurative language, dealing with lexical mismatches, rhetorical questions, inclusion of cohesion markers, and many other topics crucial to good translation.

Various recent theoretical positions study literary translation and seek to understand them in the context of the development in the field of literary studies.

The traditional essentialist approach to literature was 'the corpus' approach which was based on the Romantic notion of literature that the author as a quasi-divine 'creator' possessing 'genius'. In the traditional essentialist approach the poet is believed to be the origin of an inspired and divine creation. Translation then was considered a mere copy of the unique entity. As the translator is not the origin of the work of art, he does not get the whole of it. The translation would only be an attempt at getting at the original. The 'original' versus 'copy' dichotomy was deeply rooted in the traditional essentialist approach in Western thought. But in the recent times this view of literature is rejected, so the understanding of the process of translation has also changed.

The traditional discussion of the problems of literary translation considers finding equivalents not just for lexis, syntax or concepts, but also for features like style, genre, figurative language, historical stylistic dimensions, polyvalence or multiple meanings, connotations as well as denotations, cultural items and culture-specific concepts and

values. The choice made by the translators whether to retain stylistic features of the source language text or not become all the more important in the case of literary translation.

Most of recent developments in translation theory instead of considering literature as an autonomous and independent domain, it sees it in much broader social and cultural framework. It sees literature as a social institution and related to other social institutions. It borrows its analytical tools from various social sciences like linguistics, semiotics, anthropology, history, economics, and psychoanalysis. It is closely allied to the discipline of cultural studies, working within an expanded concept of culture, which rejects the 'high' versus low literature hierarchy. It includes the historical and political dimension of literature.

Theo Hermans calls this Paradigm Shift. Theorists also use the phrase the 'Cultural turn' in the discipline of translation theory has made a significant impact in the way we look at translation. Translation is as a form of intercultural communication raising problems that are not merely at the verbal level or at the linguistic level but several other disciplines.

For example, when translating from an Indian language into English one is faced with two main problems: first one has to deal with concepts which require an understanding of Indian culture and secondly, one has to arrive at TL meaning equivalents of references to certain objects in SL, which includes features absent from TL culture. The awareness that one does not look for merely verbal equivalents but also for cultural equivalents goes a long way in helping the translator to decide the strategies he has to use. Translation then

is no longer a problem of merely finding verbal equivalents but also of interpreting a text encoded in one semiotic system with the help of another.

A literary text would implicate not only other verbal texts but also other modes of cultural signification like food, fashion, local medicinal systems, metaphysical systems, traditional and conventional narratives like myths, literary texts, legends as well as literary conventions like genres, literary devices, and other symbolic structures. So finding cultural equivalents raises awareness of the difference and similarities between the cultures. It also brings into focus the important question of cultural identity and raises the question whether it is possible to translate one cultural identity into another. So the act of translation is intimately related to the question of cultural identity, difference and similarity.

The assumption that literary text is a cultural artifact and is related to the other social systems is widespread these days. Some of the most important theorization based on this assumption has come from provocative and insightful perspectives of theorists like Andre Lefevere, Gideon Toury and Itamar Evan -Zohar. These theorists support the concept of literature as system within a larger network. The central idea of this point of view is that the study of literary translation should begin with a study of the translated text. The emphasis is not on the process of translation, but on its role, function and reception in the culture in which it is translated as well as the role of culture in influencing the 'process of decision making that is translation.' It is fundamentally descriptive in its orientation.

1. Andre Lefevere: Translated Literature as Rewriting and the Refracted Text

Literature for Lefevere is a subsystem of society and it interacts with other systems. Rewriting is the key word used by Lefevere as an umbrella-term to refer to most of the activities traditionally connected with literary studies: criticism, as well as translation. Rewritings, in the widest sense of the term, adapt works of literature to a given audience and/or influence the ways in which readers read a work of literature. The texts, which are rewritten, processed for a certain audience are the refracted texts. Interpretation, criticism, and translation are probably the most important forms of refracted literature, in that they are the most influential ones on a target reader / audience. Translation and other refractions, play a vital part in the growth of literatures, not only by introducing new texts, authors and devices, but also by introducing them in a certain way, as part of a wider design to try to influence that growth. This is a powerful theory to study translation as it places much significance on interpretation.

2. Gideon Toury: Translated Literature belongs to the Target Language / Literature

Another major theorist working on similar lines as that of Lefevere is Gideon Toury (1985). His approach is what he calls Descriptive Translation Studies (DTS). He emphasizes the fact that translations are facts of one system only: the target system and it is the target or recipient culture or a certain section of it, which serves as the initiator of the decision to translate and consequently translators operate first and foremost in the interest of the culture into which they are translating. The translated text is seen as the possession of the Target Language only and it is analysed only within it.

Toury very systematically charts out a step by step guide to the study of translation. He stresses that the study should begin with the translated texts. Then the next step in

Toury's DTS would be to study their acceptability in their respective target language system. This is followed by mapping these texts by uncovering the strategies and techniques used by translator.

Toury's step by step procedure is descriptive, empirical and inductive, beginning with the observed facts and then moving towards uncovering the strategies and techniques used by translator. The essential question is not of defining what is equivalence in general, whether it is possible or not, or of how to find equivalents, but of discovering what is meant by equivalence by the community or group within the target culture. He considers the translation procedure as well as the selection of the text being determined by the integral need of the recipient literature, by its capacity for absorbing the literary phenomenon of a different national literature, work, etc. This type of theorization is far from the traditional paradigm of translation theory that deals with the ideas of fidelity and betrayal, and the notions of 'free' vs. literal translation.

3. Lawrence Venuti: Foreignisation and Domestication in Translation

As opposed to descriptive approaches is Venuti's strong case for 'foreignness' and 'awkwardness' of the translated text as a positive value in the evaluation of translation. Venuti argued that the translator could do one of the two things: he could as he translates make himself invisible, which means that his target text reads fluently as a target text. This is the domesticating translation, which has no obvious traces or influence of the source language in it. The text is wholly adapted to the source culture and target literature. The translator on the other hand could make himself visible, making it obvious

that it is a translation. Here the text retains its alien cultural aspects and source culture and literary features. This is the foreignising translation, which Venuti recommends. The foreign texts are inscribed with domestic intelligibilities and interests. The inscription began with the very choice of a text for translation, always a very selective, highly motivated choice, and continues in the development of discursive strategies to translate it, always a choice of certain domestic discourses over others. Essentially, domestication and foreignising have to do with 'the question of how much a translation assimilates a foreign language and culture, and how much it rather signals the differences of that text.

4. Postcolonial Studies and Translation: De-Westernisation

The theorists from and of origin in the developing countries call for a process of de-westernisation of both theory and practice. They point out specifically to the difficulty in translating text from their parts of the world into the western contexts. They strongly oppose the refashioning of these texts to suit a western audience. Gayatri Spivak recommends the intervention of the translator through gloss and notes. She demonstrates this in her translation of Mahasweta Devi's fiction. Tejaswini Niranjana points out that translation studies has until recently not recognized the question of power imbalance between different languages. She recommends that the postcolonial translator must call into question every aspect of colonialism and liberal nationalism. It is a question of dismantling the dominating west from within and identifying the means by which the West represses the non-west and marginalizes its own otherness.

The above are the important concepts in Translation Studies today.

TRANSLATION EVALUATION

Although Translation Studies covers such a wide field, it can be roughly divided into four general areas of interest, each with a degree of overlap. Two are *product-oriented*, in that the emphasis is on the functional aspects of the TL text in relation to the SL text, and two of them are *process-oriented*, in that the emphasis is on analyzing what actually takes place during translation.

The first category involves the *History of Translation* and is a component part of literary history. The type of work involved in this area includes investigation of the theories of translation at different times, the critical response to translations, the practical processes of commissioning and publishing translations, the role and function of translations in a given period, the methodological development of translation and, by far the most common type of study, analysis of the work of individual translators.

The second category, *Translation in the TL culture*, extends the work on single texts or authors and includes work on the influence of a text, author or genre, on the absorption of the norms of the translated text into the TL system and on the principles of selection operating within that system.

The third category *Translation and Linguistics* includes studies which place their emphasis on the comparative arrangement of linguistic elements between the SL and the TL text with regard to phonemic, morphemic, lexical, syntagmatic and syntactic levels. Into this category come studies of the problems of linguistic equivalence, of language-bound meaning, of linguistic untranslatability, of machine translation, etc. and also studies of the translation problems of non-literary texts.

The fourth category, loosely called *Translation and Poetics*, includes the whole area of literary translation, in theory and practice. Studies may be general or genre-specific, including investigation of the particular problems of translating poetry, theatre texts or libretti and the affiliated problem of translation for the cinema, whether dubbing or subtitling. Under this category also come studies of the poetics of individual translators and comparisons between them, studies of the problems of formulating a poetics, and studies of the interrelationship between SL and TL texts and author-translator reader. Above all in this section come studies attempting to formulate a theory of literary translation.

It would be fair to say that work in categories 1 and 3 is more widespread than work in categories 2 and 4, although there is little systematic study of translation history and some of the work on translation and linguistics is rather isolated from the mainstream of

translation study. It is important for the student of translation to be mindful of the four general categories, even while investigating one specific area of interest, in order to avoid fragmentation.

There is, of course, one final great stumbling block waiting for the person with an interest in Translation Studies: the question of *evaluation*. For if a translator perceives his or her role as partly that of 'improving' either the SL text or existing translations, and that is indeed often the reason why we undertake translations, an implicit value judgement underlies this position. All too often, in discussing their work, translators avoid analysis of their own methods and concentrate on exposing the frailties of other translators. Critics, on the other hand, frequently evaluate a translation from one or other of two limited standpoints: from the narrow view of the closeness of the translation to the SL text (an evaluation that can only be made if the critic has access to both languages) or from the treatment of the TL text as a work in their own language. And whilst this latter position clearly has some validity - it is, after all, important that a play should be playable and a poem should be readable - the arrogant way in which critics will define a translation as good or bad from a purely monolingual position again indicates the peculiar position occupied by translation *vis-à-vis* another type of *metatext* (a work derived from, or containing another existing text), literary criticism itself.

A distinction here between evaluation based on purely academic criteria and evaluation based on other elements, and in so doing he is making 'the point that assessment is *culture bound*. It is pointless, therefore, to argue for a definitive translation, since

translation is intimately tied up with the context in which it is made. However there is no universal canon according to which texts may be assessed.

SAMPLE QUESTIONS

SHORT NOTES

1. Skopos
2. Foreignisation
3. Domestication
4. Social gender
5. Linguistic gender

ESSAY TOPICS

1. Discuss the translation theory of Brazilian Cannibalism.
2. Write an essay on the differences between the Functionalist and the non- Functionalist schools of translation.
3. What is the contribution of postcolonial and poststructuralist theorists to Translation Studies?
4. Who are the major contributors to Translation Studies theory? What are the concepts associated with them?
5. From your study of the above section what is your understanding of the role of the translator?
