

# **TRANSLATION STUDIES**

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**TRANSLATION STUDIES**

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**Unit - I - Introduction to Translation Theories**

Translation: An Introduction

Contemporary Translation Theories

Contemporary Translation Theorists

**Unit - II - History of Translation**

Translation during the Pre-twentieth Century

Various Views on Translation across the Centuries

**Unit - III - Key Concepts in Translation Studies**

Translation, Interpretation and Imitation

Key Concepts in Translation Studies

**Unit - IV - Problems of Translation**

Difficulties Involved in Translation

Literature Translation

**Unit - V - Recent Translation Theories**

Prominent Translation Theorists: Ancient to the Present

Translation – New Approaches

Translation Developments outside Europe



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**UNIT – I****Lesson – 1.1 Translation : An Introduction****Structure :**

- Translation Studies: An Introduction
- What is translation? Its Definitions
- Who is a Translator
- The Etymology of Translation
- Dolet's Five Principles of Translation
- Dryden's Three Basic Types of Translation
- Theory or Concept of Translation in the Preceding Centuries
- Views on Translation of Etienne Dolet, Dryden, Tytler and Bassnett Mc-Guire
- Three Basic Types of Translation by John Dryden
- Romantics and Post-Romantics on Translation
- Translation during the Romantic and Pre-romantic ages
- Translation as a Scholarly Activity
- Mc-Guire's Five Categories of Translation

**Learning Objectives :**

*With this Lesson, you should be able to*

- Get a Clear Idea of what Translation is
- Know its Definitions
- Come to know the Pioneers or Exponents of Translation Studies
- Know the Meaning of Translator
- Know the Etymology of Translation
- Learn the word 'Hermeneutics' which means Interpretation
- Understand Dolet's Five Principles of Translation
- Learn Dryden's Basic Types of Translation
- Understand the Theory or Concept of Translation in the Preceding Centuries

- Know the Views on Translation of Etienne Dolet, Dryden, Tytler and Bassnett Mc-Guire
- Understand the Views held by Romantics and Post-Romantics on Translation
- See the state of Translation during the Romantic and Pre-romantic ages
- Understand Translation as a Scholarly Activity
- Learn Susan Mc-Guire's Five Categories of Translation

### **I. Translation Studies:**

Translation Studies is entirely a new concept to scholars pursuing their higher studies after the higher secondary level. Hence, it is important to have a knowledge about it from the basic level. Translation as such is not new, but has been in practice for ages. However, translation's entry into the Academy as a branch of literary studies with various theories formulated is recent development.

Living in a country with diverse cultures and languages, with a variety of regional languages, it is important to understand the significance of translation. Also with the advent of internet and information technology, the world abounds with a plethora of information. Globalisation of the world has led to the fast spread of information and it has become the need of the hour to not only preserve the languages of the native land but also to know the happenings around the world. English is the global Language. Any information written in any language when translated into English or literatures translated from English into any regional language will make the readers enjoy the contents of the particular work.

There is no translation without a translator and the material to be translated. Hence, a look at all these involved in translation would help us better for an easy understanding of the concept of translation.

### **II. What is Translation?**

To start with, let us look at the term "translation." What is translation? In the simplest of explanation "translation" is the conversion of the meanings of one language's text into another. It could be a simple word for word translation or translation of a sentence or a paragraph. Collins' dictionary defines translation as "a piece of writing or speech that has been translated into another language." It also gives various other terms

for translation like 'interpretation', 'version', 'rendering', 'gloss', 'rendition', 'decoding', 'transcription', 'paraphrase' and 'transliteration.'

Merriam Webster's dictionary defines translation as "an act, process, or instance of translating such as

- (a) The rendering from one language into another
- (b) A change to a different substance, form, or appearance" which means "conversion." Other similar terms or the synonyms given by the dictionary are paraphrase, rephrasing, restatement, restating, rewording and translating.

As per the definition of the latter, we understand that translation could be words of one language rendered into the corresponding words of another language. It could be an explanation of the words, sentences, paragraphs or the entire text of one language into another language. It may be rewording, rephrasing, restating or paraphrasing the same ideas, thoughts of the text written in one language without altering or changing the meaning of the first text into another language.

### **III. Translator:**

A person involved in this work of translating is called a translator. A translator is usually proficient in both the languages, the language in which the original material is written and the language in which the original material is to be converted or translated, that is language 1 and language 2 (Source Language and Target Language)

The language in which the original material is written is referred to as the Source language (SL). The language to which the source language's text is converted is called as the Target language (TL). The source language text is also known as Source text (ST) and the interpretation or paraphrasing of it in the Target language is the target text (TT) or the translation of it.

The person who interprets, restates, or renders the meaning of the Source Text (ST) into the Target Text (TT) is the translator whose goal is to give an exact equivalence of meanings without altering or changing the sense of the Source Text of the original text. His main aim is to simply take the content of the source text to the target text, without altering the meaning of the text as much as possible.

**Etymology of Translation:**

Now that the key terms like Source Text (ST) and Target Text (TT) are introduced, let us look at the etymology of the word “Translation” for a better understanding of the concept.

The word “translation” has its roots in the Latin word *translatio*, which means, “carrying across” or “bringing across” (Wikipedia) and here in the present context it means bringing or taking across meanings of a text of one language to a text of another.

The Greek term for translation is “metaphrasis” which means “speaking across.” This word has supplied English with the word “metaphrase,” meaning literal or word-for-word translation, as contrasted with “paraphrase” which means, “saying in other words.” (This is from the Greek word, “paraphrasis”).

Translation or translating is the process of making a spoken or written communication to an easier form for better understanding. It is done by a translator. Usually translation involves one or more than one language.

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 Greek 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 travellers 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.

#### **IV. The State of Translation in the Preceding Centuries:**

Many critics and theorists of translation have described translation in varied terms. Theodore Savory calls it “an art,” Eric Jacobsen calls it “a craft” and Eugene Nida calls it “a Science.” Thus, translation can be called as an art, craft and science, albeit all these terms are inadequate.

Translation is purely a mechanistic process and comes up with an obsession with science. It is a process of analysis, interpretation and creation, which leads to a replacement of one set of linguistic resources and values for another.

The theory of Translation has been in existence for ages and is quite an old concept. However, it was only in 1983 it found its existence as a separate entity in the Modern Language Association International Bibliography.

In order to have a proper prospective of Translation let us first examine the states of translation in the preceding centuries. The credit of formulating a systematic theory of Translation goes to the French humanist Etienne Dolet.

##### **1. Etienne Dolet and his Theory of Translation:**

Etienne Dolet, a French translator and theorist published a short outline of the principles of translation in 1540. It was titled in French, a translation of it in English being “How to Translate Well from One Language into Another.” In this book, Dolet laid down five cardinal principles for the translator that are as follows:

- (i) The translator must fully understand the sense and meaning of the original author, although he is at liberty to clarify obscurities.
- (ii) The translator should have a perfect knowledge of both SL and TL.
- (iii) The translator should avoid word-for-word renderings.
- (iv) The translator should use forms of speech in common use.

- (v) The translator should choose and order words appropriately to produce the correct tone.

Dolet's principles emphasize the importance of understanding the SL text as a primary required element. The translator is not a mere competent linguist but a more scholarly and intelligent person who is skilled at creativity also. Translation involves both a scholarly and sensitive appraisal of the SL text. It also involves an awareness of the place that the translator is intended to occupy in the TL system.

## 2. George Chapman's Stance on Translation:

George Chapman (1559-1634), the great translator echoes Dolet's views of translation in his dedication of the *Seven Books* (1598). He holds similar views in his advice to the translator to avoid word for word translation and to make an attempt to catch the spirit of the original. During the Renaissance, the act of translation aimed at nativising European languages and that is why *The Bible* and the works of Homer received the attention of the translators.

## 3. John Dryden and Translation:

John Dryden and Translation: John Dryden, the classical poet and dramatist of the Seventeenth century wrote about three basic types of translation in his Preface to *Ovid's Epistles* (1680).

- (i) Metaphrase (ii) Paraphrase and (iii) Imitation.
- (i) Metaphrase: Translating word by word and line by line from one language into another is Metaphrase.
- (ii) Paraphrase: Translating 'sense for sense' is paraphrase.
- (iii) Imitation: Imitation is the translation where the translator can abandon the text of the original as he sees fit.

## 4. Fraser Tytler's Concept of Translation:

According to Susan Bassnett-McGuire, Fraser Tytler's book, *The Principles of Translation* is the first systematic study in English of the translation processes. Tytler outlines three basic principles here:

- (i) The translation should be a copy of the original work and should give a complete transcript of the idea of the original work;
- (ii) The translated works' style and manner of writing should be of the same character with that of the original;

- (iii) The translation should have all the ease of the original composition.

#### 5. Notions of Translation during the Romantic Age:

The Romantic Age holds two different attitudes to translation. One is that translation is a creative act since it is a category of thought. The other view holds that translation is a mechanical process of making known a text in another language.

G.N.Devy observes that the Renaissance translations were attempts at raising the status of the translators' culture and the Romantic translations were aimed at raising the cultural status of the works translated. Their minimum requirement was to seem exotic without being essentially unEnglish or unGerman.

#### 6. Notions of Translation during the Post-Romantic Period:

In the Post-Romantic Period, translators like Frederick Schleiermacher, F.W. Newman, Carlyle and William Morris wanted a separate sub-language for translation. They wanted a translation language and wanted the translator to retain the peculiarity of the original wherever possible. These writers wanted the translator to have a close fidelity to the SL text. Mathew Arnold laid emphasis on the SL text and wanted the translator to be committed to it. He like many other writers wanted a literal translation of the SL text.

Henry Wadsworth Longfellow, translator of Dante's *Divina Comedia* underlines that the business of a translator is to simply report what the author says and not explain what he means. He says that the work of the translator is to say what an author says and how he says it and not explain what he says since he felt that was the work of the commentator.

If these are the views of some of the translators who were emphasising on literal translation the well-known translator Edward Fitzgerald who translated *The Rubaiyat of Omar Khayyam* pleaded for taking liberty with the original text and creating a new TL text. He felt that translation has to be exotic. He made the famous remark that it was better to have a live sparrow than a stuffed Eagle. Frank Kermode while talking of Fitzgerald's translation of *Omar's Rubaiyats* says that Fitzgerald left out Persian poetry and had put in English poetry into it, which had touched the hearts of people that rarely read verses or drunk wine. He had been exotic without being foreign.

### 7. Translation, a Scholarly Activity:

Translation is a scholarly activity and the translator has to be instinctively bilingual. He must have a natural flair for inclination to both the languages and an inwardness with both languages, that is, SL and TL. Some translators advocate a close fidelity to the original text and emphasize on literal translation, whereas, some pleaded for taking some liberty with the SL text and creating a new TL text.

The debate on the art of translation from the earlier times to the First World War had been whether translation should be a literal one or a literary one. And that should there be a faithful imitation of the content from SL to TL or should the content of the TL be explaining things that are there in the SL according to the understanding of the readers.

### 8. Susan Bassnett-McGuire's Five Categories of Translation:

Susan Bassnett-McGuire has given five categories of translation. They are as follows:

- (i) Translation as a scholar's activity where the pre-eminence of the SL text is assumed de facto (in fact) over any TL version.
- (ii) Translation as a means of encouraging the intelligent reader to return to the SL original
- (iii) Translation as a means of helping the TL reader become the better reader of the original by deliberately forcing foreignness in the TL text.
- (iv) Translation as a means, whereby, the individual translator offers his own pragmatic choice to the TL reader.
- (v) 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.

In the five categories that Bassnett-McGuire has listed out, the first and second tend to be literal translations, perhaps pedantic translations (excessively concerned with minor details or rules) accessible to learned minorities. The fourth and fifth are much freer translations not adhering word by word to the SL text but that might change the SL text completely to suit the diverse ideas, style or taste of the individual translator. The third category of translation, which aims at making the TL reader a better reader of the original text, is the most interesting and typical of all in

that it tends to produce translations full of archaisms for a language. This method, which has foreignness in the TL text, was strongly attacked by Mathew Arnold.

### **Check Your Progress:**

In the first lesson of Unit – I, you would have read what translation in Translation Studies means. Explaining the term translation, it will also help you understand the role of the translator and will give you an understanding of the key terms like Source Text (ST) and Target Text (TT). This lesson discusses the state of translation in the preceding centuries and embarks upon the views of Dolet, Chapman, Dryden, and Tytler on translation. It discusses the notion of translation during the Romantic and post-Romantic periods. Translation is a scholarly activity, and Susan Bassnett-McGuire brings about five categories of translation that are elaborated in this lesson.

### **Short Notes:**

1. Translation
2. Translator
3. Source Text
4. Target Text
5. Etienne Dolet's principles for a translator.
6. Fraser Tytler's Concept of Translation.
7. Bring about Susan Basnett-McGuire's categories of translation.

### **Essay Questions:**

1. Enumerate the terms translation and translator, and bring out the state of translation in the preceding centuries.
2. Give a comprehensive history of translation theories and practice down the ages.

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## Lesson – 1.2 Contemporary Translation Theories

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### Structure:

- Contemporary Translation Theory
- Debate on the Nature of Translation
- Translation was not formulated as a Discipline up to the Twentieth century
- Growth of Translation as a Discipline during Twentieth Century
- Views of Paul Engle, I.A.Richards, Quine, Ezra Pound, Frederic Will, Merwin and Nida
- Merwin and Nida's Theory of Translation
- Roman Jakobson's Three Types of Translation
- J.C.Catford's theory of translation
- Speech Act theory
- Mounin's Concept of Translator as a 'Filter'

### Learning Objectives:

*With this Lesson, you should be able to*

- Get an idea of Contemporary Translation Theories
- Understand Eugene Nida's Theory of Translation
- Know the Three Types of Translation by Roman Jakobson
- Learn J.C.Catford's Theory of translation
- Know what Speech Act theory is
- Learn Mounin's Concept of Translator as a 'Filter'

### I. Contemporary Translation Theories:

Modern translation theory became widespread and popular with the advent of structuralism and during the last four decades of the twentieth century. It has developed from the linguistic approach of the nineteen sixties through the textual focus of the seventies to the cultural based approach of the eighties and after. If the history of translation is studied, it will be understood that there always have been a debate for over some two thousand years whether translation should be literal or literary. There

have been thousands of years of arguments, beliefs and disagreements voiced out about the nature of translation and it has been almost the same.

From Cicero to Quintilian to the present day debate has been going on about this. Writers like George Steiner and Tejaswini Niranjana have been opining that there never seems to have been much of an attempt at formulating translation as a discipline or to bring about an institutional apparatus to regulate translators. It was only during the twentieth century with the rise of post-structuralism in literary studies that there have been efforts to give translation an institutional character. This was done through the publication of journals devoted to translation and the formation of professional organisations.

#### 1. Edwin Gentzler's Underscoring of the Different Approaches to Translation:

Edwin Gentzler underlines five different approaches to translation beginning with mid-sixties to till date:

1. American translation workshop,
2. The 'science' of translation,
3. Early translation studies,
4. Polysystem theory and translation studies and
5. Deconstruction.

#### 2. Growth of Translation as a Discipline during the Twentieth Century:

Until 1963 there were no translation centres, no association of literary translation, no journal exclusively devoted to translation studies in U.S.A. It was in 1964 that Paul Engle, Director of Writers' Workshop at the University of Iowa, recognising the academic merit of literary translations gave a name to translation studies. He came up with the first translation workshop in 1964 and gave it a local habitation and a name. In 1965, the Ford Foundation conferred a grant on the University of Texas at Austin toward the establishment of the National Translation Centre.

In 1965, the first issue of the edited work of Ted Hughes and Daniel Weissbort, *Modern Poetry in Translation* provided literary translations a place for their creative work. In 1968, the National Translation Centre published the first issue of *Delos* devoted to the history as well as the aesthetics of translation. Thus, it was during the 1960s that literary translation had established a place albeit a small one in the production of American culture.

During the 1970s, many universities like Binghamton, Columbia, Iowa, Princeton, State University of New York, Texas and Yale etc. in U.S.A. introduced translation courses and had organised translation workshops, which served as a fact that translation studies were being accepted as a discipline. The 1970s saw the process of acceptance of translation studies as a discipline in several universities. This growth of translation studies led to the establishment of the professional organisation called 'American Literary Translators Association' (ALTA) in the late seventies. It also led to the founding of the journal called the Translation for that Association. Soon the need for translation as a weapon to serve the cause of the society in the contemporary world was felt by the intellectuals, in no uncertain terms.

(i) Paul Engle on Translation:

Paul Engle (1908-1991) in his Foreword to *Writing from the World II* (1985) underlined the urgency of translation using the words "TRANSLATE OR DIE."

(ii) I.A.Richards' Theory of Translation:

I.A.Richards (1893-1979) brought about his theory of translation in a paper titled, "Toward a Theory of Translating" (1953). Here he discussed about how to compare translations to original texts. Richards feels that if translators agree on their purpose, it would not be difficult to evolve the appropriate methodology. He argued that the translator should not only be aware that a sign indicates something but that it also characterizes, realises, values, influences, comments and purposes. By characterises, he means that a sign or a word says the same thing or something new about things. He says that a sign presents things with varying degrees of vividness and adds value on something in addition to indicating. He says that a sign influences and attempts to persuade. Thus meaning for I.A. Richards had grown to be something very complex, having both implicit and explicit aspects.

(iii) Quine and Translation:

Quine (1908-2000) in his work *Word and Object* (1960) wanted to use translation to demonstrate the inherent complexity and lack of determined meanings in language. He calls language as a "social art" in the preface to the book. He says that in the process of acquiring language we have to depend entirely on inter-subjectivity available cues as to what to say and

when. Hence, there is no justification for collating linguistic meanings. Quine outlines the nature of language, which determines the process of translation. He says that we can set up manuals for translating one language into another in divergent ways. All these ways will be compatible with the totality of speech dispositions yet they might be incompatible with one another.

(iv) Ezra Pound's Theory of Translation:

Ezra Pound's (1885-1972) theory of translation underlines the precise use of words. He also lays emphasis on the rhythm, diction and word order. In his essay "How to Read" Pound outlines the ways in which language is charged or energised. The three important ways are:

1. Melopoeia (the musical property)
2. Phanopoeia (the visual property) and
3. Logopoeia (a complex property) which includes both the 'direct meaning' and the 'play' of the word in the context.

(v) Translation as a Testing Ground for Frederic Will:

Frederic Will in his book, *The Knife in the Stone* uses translation as a testing ground for his theory of metaphysical concept. Languages are inter-translatable. They can be translated from one language into another. This inter-translatability of languages is the firmest testing ground, and demonstration ground for the existence of a single ideal body of literature. Frederic Will says that if there is any meaning, to the idea of such a body, it will show itself through as effort to equate literature in one language with literature in another.

In the simplest terms, he means that the meanings of things expressed in one language can be translated into another. In that way language is important for translation. It is important for the original work as well as the translated one. It is the main fact in shaping the course and goal of translation.

(vi) Merwin's Views on Translation:

In the Introduction to *Selected Translations*, 1968 – 1978, W.S. Merwin says that finding an exact equivalent for a single word of any language in another language, cannot be done. However, it is possible to share a single primary denotation, i.e., (the literal or primary meaning of a word) but the group of secondary meanings, the associations of those words, the

sounds, the etymological echoes all these do not have an equivalent. All meanings of words emerge from their contextual, intertextual life only.

Theory of translation up to the sixties emphasizes the fact that words take on their meanings based on the context in which they are uttered.

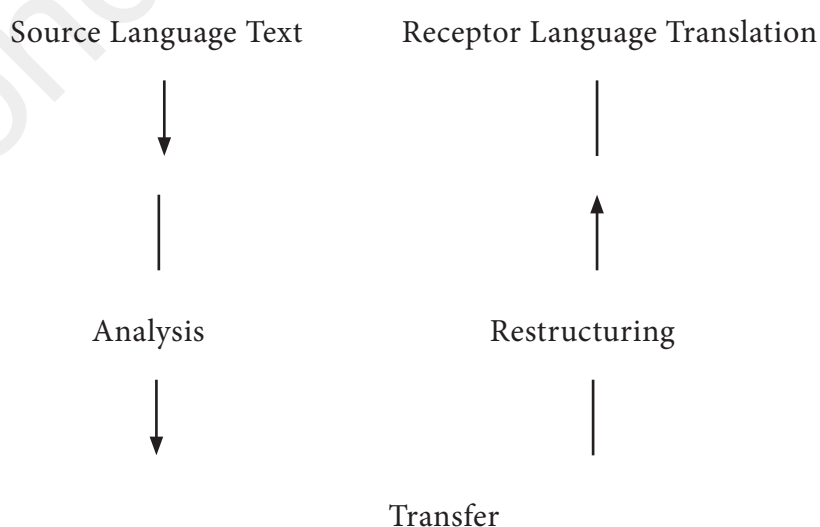
(vii) Eugene Nida's Theory of Translation:

Some of the seminal works of the sixties that has propounded theories on translation are Eugene Nida's *Message and Mission* (1960), *Toward a Science of Translating* (1964) and Noam Chomsky's *Aspects of the Theory of Syntax* (1965). In fact, Nida can be taken as one of the most significant theorists of translation studies in the twentieth century. Gentzler is right in saying that Nida's book *Toward a Science of Translating* has become the Bible not just for *Bible* translation, but for translation theory in general. Nida's translation methodology is as follows:

It is both scientifically and practically more efficient,

- (1) to reduce the source text to its structurally simplest and most semantically evident kernels
- (2) to transfer the meaning from source language to receptor language on a structurally simple level, and
- (3) to generate the stylistically and the semantically equivalent expression in the receptor language.

Nida's model of translation process is outlined as follows:



Translation for Nida is bringing out the closest natural equivalent of the message of the source language (SL) in target language (TL). It is to

bring out the equivalent of the words of the source language first in terms of meaning and second in terms of style.

Nida's theory of translation draws upon Transformation Generative Grammar and Componential Semantics.

J.C.Catford's theory of translation is based on M.A.K. Halliday's "Categories of Theory of Grammar." His book, *A Linguistic Theory of Translation* is based on the theory of language. It reminds us of Roman Jakobson's article titled "On Linguistic Aspects of Translation" where Jakobson distinguishes three types of translation.

(viii) Types of Translation by Roman Jakobson:

1. Intralingual Translation: Intralingual translation or rewording is an interpretation of verbal signs by means of other signs in the same language.
2. Interlingual Translation: Interlingual translation or translation proper is an interpretation of verbal signs by means of some other language.
3. Intersemiotic Translation: Intersemiotic translation or transmutation is an interpretation of verbal signs by means of signs of non-verbal sign systems.

(x) J.C.Catford's Theory of Translation:

According to J.C.Catford any theory of translation must draw upon a theory of language - a general linguistic theory. He goes on to elaborate his theory by saying that translation is the replacement of textual material in the source language by an equivalent textual material in the target language. What happens in translation is not the transference of SL meanings into TL but a substitution of TL meanings for SL meanings.

Catford means to say that in the realms of translation, substitution of meanings takes place but not transference of meanings. Translation equivalence happens when the SL and TL texts are relatable to the features of substance. An SL text is translatable to a great degree though not absolutely. Untranslatability occurs when it becomes impossible to build functionally relevant features of the substitution into the contextual meaning of the TL text.

Catford underlines two types of untranslatability, which he terms linguistic and cultural. The central thesis of Catford's theory of translation

is that it is neither a transference of meaning nor a transcoding of meaning but a substitution of meaning. Both Nida's theory and Catford's theory give a scientific basis to translation studies.

(xi) Speech Act Theory:

Another theory of translation called 'Speech Act Theory' came into existence in 1955 with the publication of *How to Do Things with Words* by J.L. Austin. In this, Austin had compiled the lectures for William James and it is this that gave rise to the Speech Act Theory. This theory is based on the act of using language towards achieving a specific end or its 'pragmatics.' In this model, the translator is taken both as an Addressor who addresses the readers as well as an Addressee who is being addressed by the author.

Within the framework of Speech Act Theory, at least two or more than two participants are involved, one is the Addressor and the other or the others are addressees.

The Addressor, i.e., the author is the source of the message/code. Hence, he is the source of the Illocutionary act since one can discern or find out his intentions or his implications behind his utterance. The Addressee is the receiver or the person who gets the message. Hence, he is the person exposed to the perlocutionary value of the utterance.

Owing to the phenomenon of Communication Feedback, the Addressor also undergoes the perlocutionary effect. This is compared to the liar often ending up himself in believing that his lies are truth, thus falling victim to his perlocutionary powers.

The situation of the Translator is somewhat similar since the Translator is simultaneously Addressor and Addressee as the following figure reveals:

Addressor 1A	Addressee 1	Addressor 1B	Addressee 2
Author/Text	Translator	Reader of (Source-Text) as Reader as Translator	
Target-Text			

The Translator is an Addressee when he reads the Source-Text to make his translation. So as far as the Source-Text text is concerned the translator is first of all an Addressee. He turns into an Addressor only from the point of view of the Target-Text. The readers of this Target-Text are the Readers or Addressees. Thus the resemblance is between the Translator and the

Addressor. Hence, according to Speech Act Theory, the Translator is seen as a Clearing-House for all three kinds of Speech Acts.

(xii) Mounin's Concept of Translation as a "Filter":

The above-mentioned concept of Translation as a Clearing House is not new. Mounin (1963) had already called the Translation a "Filter" through which the Source-Text passes onto the Target-Text. Mounin emphasizes that translators act as filters through which the original text passes, inevitably shaping the translation according to their own linguistic and cultural perspectives. It emphasizes that translation is not a straightforward process of transferring meaning from one language to another, but rather an act of interpretation influenced by the translator's background, knowledge, and perspective. Mounin's filter underscores the complexity and subjectivity inherent in translation, highlighting the importance of understanding and navigating these factors to produce accurate and effective translations.

We have thus seen some of the important theories of Translation propounded during the past, previous to the seventies of the twentieth century.

### **Check Your Progress:**

Lesson Two of Unit - I discusses the development translation has made in the academic field. It brings out the contemporary translation theories and discusses the growth of translation as a discipline during the 20th century. It shows how structuralism contributed to the growth of translation and what role linguistics has to play in the development of translation. It brings out the views of Paul Engle, I.A.Richards, Quine, Ezra Pound, Frederic Will, Merwin and Nida. It shares the classification Jakobson made of translation.

A discussion of J.C.Catford's theory of translation is made. A note on the Speech Act Theory of translation proposed by J.L. Austin is given where the translator is taken both as an Addressor who addresses the readers as well as an Addressee who is being addressed by the author. Mounin's Concept of Translation as a "Filter" is also made here.

**Short Notes:**

1. Edwin Gentzler's Underscoring of the Different Approaches to Translation.
2. Comment on the Growth of Translation as a Discipline during the Twentieth Century.
3. I.A.Richards' Theory of Translation.
4. Quine and Translation.
5. Ezra Pound's Theory of Translation.
6. Merwin's Views on Translation.
7. Speech Act Theory
8. Mounin's Concept of Translation as a "Filter"
9. Types of Translation by Roman Jakobson.

**Essay Questions:**

1. Eugene Nida's Theory of Translation.
2. J.C.Catford's Theory of Translation.

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## Lesson – 1.3 Contemporary Translation Theorists

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### Structure:

- James Holmes' Concept of Translation
- Andre Lefevere's Guide to the Task of a Translator
- Gideon Toury's Norms of Translation
- Translation Studies Post-Eighties

### Learning Objectives:

*With this Lesson, you should be able to*

- Have an idea of James Holmes' Concept of Translation. Holmes calls translation as a literary form with double purposes
- Learn about Andre Lefevere's Concept of Translation Text as Metatext
- Study Translation Studies Post-1980s
- Have an idea of Translation being called as a form of Cannibalism

### I. Contemporary Translation Theorists:

In the last lesson, we saw some of the theories of translation propounded during the past. After the 1970s, i.e., post-1970s (from seventies to nineties), some important translation theorists of different countries of the world appeared. They are James Holmes, Anton Popovic, Andre Lefevere, Gideon Toury, Jacques Derrida, Susan Bassnett-McGuire and Jose Lambert. These important theorists have given a new dimension to translation studies.

#### 1. James Holmes and His Concept of Translation:

James Holmes indicates at the dual nature of translation. He calls all translation as an act of critical interpretation. He says that there are some translations of poetry, which differ from all other interpretative forms in that they also, have a name of being acts of poetry. He calls translation as a literary form with double purposes, the two purposes being one as meta-literature and the other primarily literature. He thus introduces the designation 'metapoem' for translation as a literary form.

2. Andre Lefevere's Guide to the Task of a Translator:

Andre Lefevere, in his book, *Translating Poetry: Seven Strategies and a Blueprint* (1975) outlines the major task of the translator in the following words:

- (i) The task of the translator is to precisely and clearly render the source text into the target text.
- (ii) The translator has to render the original author's interpretation of a given theme that has been expressed in a number of variations accessible to readers not familiar with these variations.
- (iii) The translator has to replace the original author's variations with their equivalence in a different language, time, place and tradition.
- (iv) The translator has to particularly lay emphasis on the fact that he replaces all the variations that are there in the source text by their equivalences in the target text.

3. Gideon Toury's Norms of Translation:

Gideon Toury, a prominent scholar in translation studies, introduced the concept of norms to explain the regularities observed in translation practices. He categorized translation norms into three main types, in his book, *Translation Norms and Literary Translation*. They are preliminary norms, initial norms, and operational norms.

(i) Preliminary Norms:

These are the norms that exist at the macro-level and influence the decision to translate a text in the first place. Preliminary norms encompass factors such as societal, cultural, political, and economic considerations that determine whether a text is deemed worthy of translation. They include motivations such as cultural prestige, commercial viability, or political significance. Preliminary norms shape the translator's selection of texts and the decision-making process before the translation begins.

(ii) Initial Norms:

Once a decision to translate a text has been made, initial norms come into play. These norms govern the initial stages of the translation process, including the selection of translation strategies, the choice of linguistic and stylistic approaches,

and the adaptation of the text to the target culture and audience. Initial norms are influenced by factors such as the translator's competence, the target readership, the purpose of the translation, and the cultural context. They determine the direction and framework of the translation process.

(iii) Operational Norms:

Operational norms refer to the specific rules and conventions that guide the translator's actions during the translation process. They dictate how linguistic and textual elements are manipulated to produce a satisfactory translation. Operational norms encompass strategies for dealing with linguistic challenges, resolving ambiguities, handling cultural references, and maintaining coherence and fluency in the translated text. These norms are implemented at the micro-level of translation practice and are influenced by the linguistic properties of the source and target languages, as well as the specific characteristics of the text being translated.

By distinguishing between these three types of norms, Toury provided a framework for understanding the complex interplay of factors that shape translation practices and outcomes. This framework has been influential in the field of translation studies and has contributed to a deeper understanding of the dynamics of translation processes across different cultural and linguistic contexts.

Gentzler, summing up Toury's views on translation norms, points out at Toury's argument that behind early definition of translation is James Holmes' concept of "metatext." This concept looks at translations as metatexts. Anton Popovic and others had elaborated on this concept of translated text as metatext in their works, and this had been revised by Van den Broeck also. However, in spite of all these elaborations, translation is still looked at as one kind of metatext only by translation theorists. It is still looked at as a kind of secondary text that is measured and evaluated in comparison with the source text or some idealised interpretation of that initial version. Toury, accepting it as a metatext, wanted to expand the boundaries of that idea. He got further away from the notion that tended to study translation texts in isolation.

Toury posited a Target Text (TT) theory for translation as opposed to another Source Text (ST) determined theory focusing on the "actual

relationships” constructed between the ST and its “factual replacement.” In doing so, he was not focusing on some notion of equivalence as postulated requirements. He was also not rejecting the work of contrastive linguistics or semiotic-final approaches. He believed that linguistic/literary imitations do operate and condition the nature of the translated product. He believed that such rules and laws are merely one set of factors operating on the translation process.

However, his project introduces a new set of factors, which may be more powerful than other factors. Toury’s goal was to establish a hierarchy of interrelated factors (constraints) which determine (govern) the translation product. In short, Toury demands that translation theory includes cultural-historical “facts,” set of loss which he calls ‘translation norms.’

Thus Toury emphasized on the inclusion of cultural-historical facts as one set of rules for translation norms.

## **II. Translation Studies Post-Eighties:**

In the 1980s, Translation Studies have acquired a new dimension. It was initially viewed as a process of ‘change into another language, retaining the sense’ or ‘substitution of SL textual material in TL,’ ‘a transference of meaning from SL to TL.’ Now in the recent times, during the latter part of the twentieth century it came to be known as, using Derrida’s term, a ‘regulated transformation.’

By “regulated transformation,” Derrida means that translation is not a simple substitution of words from one language to another but a process guided by certain rules, norms, and constraints. Derrida emphasizes that these regulations influence how meaning is conveyed across languages and cultures. Additionally, he suggests that translation inherently involves a degree of transformation, as the original text is necessarily changed to fit the linguistic and cultural context of the target language. Overall, Derrida’s concept underscores the structured yet dynamic nature of translation.

If Derrida calls translation as a ‘regulated transformation’ Lambert and Robyns defined it as the ‘migration through transformation of discursive elements (signs)’ and as the ‘process during which they are interpreted (re-contextualized) according to different codes.’ All these above terms for translation only emphasizes on the interpretative nature of translation.

Translation is also called as a form of cannibalism. Cannibalism not in the Western sense of capturing, dismembering, mutilating, and devouring, but in a sense which shows respect, i.e., as a symbolic act of taking back out of love, of observing the virtues of a body through a transfusion of blood. Here, in this sense it takes a liberating form, a form that eats, digests, and frees oneself from the original. Here translation is seen as an act of empowerment, a nourishing act and an act of affirmative play that is very close to the Benjamin/Derrida position which sees translation as a life force that ensures a literary text's survival.

### **Conclusion:**

Thus, translation has come a long way, first being regarded as 'carry over of meaning,' then as a linguistic activity, which is hinged upon a theory of language, to the present position of accepting it as an 'intracultural activity.'

It is identical to culture. Translation is now seen as 'transformation' and transposition of culture rather than as a purely linguistic activity. The theories of Translation run parallel to literary and critical theories in our time and translation is now considered as a tool of studying comparative literature. Translation theories in recent years have succeeded in giving translation the status of a discipline worthy of academic interest.

### **Check Your Progress:**

Lesson Three of Unit – I enlightens on James Holmes' concept of translation and enumerates on the major task of the translator given by Andre Lefevere. Gideon Toury's norms of translation are brought about where Toury has provided a framework for understanding the complex interplay of factors that shape translation practices and outcomes. This framework has been influential in the field of translation studies and has contributed to a deeper understanding of the dynamics of translation processes across different cultural and linguistic contexts.

The lesson also discusses on how translation critics like Anton Popovic, Van Den Broeck and a few others elaborated on the idea of translated text being treated as metatext, and how to get away from that notion and from the notion that tended to study the text in isolation. The lesson discusses on how translation acquired a new dimension in the post-Eighties, and how Derrida's concept of deconstruction helped translation acquire an

original status. According to Derrida, translation inherently involves a degree of transformation, as the original text is necessarily changed to fit the linguistic and cultural context of the target language. Overall, Derrida's concept underscores the structured yet dynamic nature of translation. The lesson touches upon the Brazilian School of translation treating translation as a form of cannibalism, and this concept is elaborately dealt in lesson 13 of Unit - V.

**Short Notes:**

1. James Holmes' concept of translation.
2. Andre Lefevere's guide to the task of a translator.
3. Gideon Toury's Norms of Translation.

**Essay Questions:**

1. Give a comprehensive view on translation studies post-eighties.

## UNIT – II

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### Lesson – 2.1 Translation During the Pre-twentieth Century

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#### Structure:

- Translation and Language; Meaning and Interpretation
- Jakobson's Types of Translation
- Translation is often considered as a Secondary Activity – Dispelling off this Secondary Status of Translation during Twentieth Century
- Translation is involved with two languages, SL (Source Language) and TL (Target Language)
- Critics' Periodization of Translation
- Steiner's Four Periods of Divisions of Translation
- Studies on Translations and Translators of the Past
- Susan Bassnett-McGuire's History of Translation
- Translation in Greece and Rome
- Word for Word and Sense for Sense Translation
- Significant Role Played by Bible Translations to Translation Studies

#### Learning Objectives:

*With this lesson, you should be able to*

- Get a Clear Idea of what Translation is, and how it was during the centuries preceding the Twentieth Century
- Understand Jakobson's Types of Translation
- Understand how translation was given a secondary status in the past, but was dispelled off later
- Realise that Translation is involved with two languages, SL and TL
- Learn the periodization of Translation
- Learn Steiner's Four Periods of Divisions of Translation
- Have an idea of Susan Bassnett-McGuire's History of Translation
- Know the Role of Translation in Greece and Rome
- Understand Word for Word and Sense for Sense Translation
- Find out the Significant Role Played by Bible Translations to Translation Studies

## Introduction:

Translation Studies has come a long way from the time of evolution of language and the development that has taken place in the field of linguistics. Initially it must have occurred for the simple purpose of carrying things from one language to another, to making things simpler with the use of alternate words or terms, or even depicting or explaining things in the visual mode without using words. This translation has now acquired greater dimensions. Translation has connected people belonging to different geographical areas using different languages. It has helped in sharing of cultures and to have an idea of how society functions in the different parts of the world.

### 1. Language and Translation:

Translation involves one language or more than one language and it involves verbal and non-verbal signs. It centres around the concept of meaning and interpretation. In order to explain the meaning of a word or a sentence, or to even decipher what the painting or work of art tells translation is used.

#### (i) Jakobson's Types of Translation:

Roman Jakobson, in his significant article on translation, "On Linguistic Aspects of Translation" brings about three types of translation namely Intralingual translation, Interlingual translation and Intersemiotic translation. All these types of translations involve verbal signs and non-verbal signs.

- (i) **Intralingual Translation:** Intralingual translation is paraphrasing or *rewording*. Here only one language is involved. It is the interpretation or explanation of words or texts by using some other words in the same language. It means rewording or explaining things in different words.
- (ii) **Interlingual Translation:** Interlingual translation is also known as translation proper. Here more than one language is involved. Here meanings are translated to its equivalence in some other language. It is "an interpretation of verbal signs by means of some other language."
- (iii) **Intersemiotic Translation:** Intersemiotic translation is a kind of transmutation where the entire form is changed for understanding.

It is the “interpretation of verbal signs by means of signs of nonverbal sign systems,” i.e., explaining things through actions or gestures or in the form of art work like painting, film etc.

## **2. Attitude towards Translation during the Pre-twentieth Century:**

Whatever type of translation a translation be, it is only an attempt to bring about an equivalence of a word or text to some other language for a better understanding. It is always not possible to achieve a complete equivalence through translation and many problems exist while translating. Translators face a lot of issues and problems while attempting at translation and most often translation is not considered as a creative work. It is often considered as being inferior and subordinate to creative work. It is considered as a secondary activity, which is not true.

Translation is considered as a secondary activity since it involves copying or imitation and is only a mechanical process where the need for creativity is much less. When compared with a creative work of art, translated work is always considered in a lower status. This considering translation in a lower profile is actually a myth, a false notion, which could be dispelled off with the proper understanding of the history of translation right from the time of its origin to the present day. A study of translation would help us in doing away with that myth. It is pertinent to go through the history of Translation Studies in order to have an understanding of its evolution and development. It is important to know the background from which translation emerged and developed at different periods in the different parts of the world. It is believed to have had its origins in Rome and hence a look at the background of translation studies in the West can be made first.

The western ancients considered translation as “heresy and protest” (heresy means something unholy) and they regarded it as an exile. To Plato, the first great philosopher of the European continent, translation was a distortion of reality. He objected to poetry because it was a translation of things into verbal forms. Aristotle, another great philosopher and the disciple of Plato, on the other hand praised poetry stating that while imitating reality, poetry also recreates it. The same could be said of translation also. While translation is literally, putting things in other forms or other language and in a way is only copying or imitating, this also means it is recreation where creative activity is involved. Hence, translation is the “crucial metaphor for creativity in western literary thought.”

### 3. Periodization of Translation History:

Translation is not a mere recreation but it is also an activity, which enriches the two languages involved in it, i.e., the source language (SL) and the target language (TL).

There is always this point of contention whether 'word for word' or 'sense for sense' translation should be made and it has been in existence for ages.

#### 3.1. Steiner's Four Periods of Divisions of Translation:

The distinction between the two has been established within the Roman tradition and it still persists. George Steiner, the French-born American literary critic studied the varied aspects of language and translation in his most ambitious book, *After Babel: Aspects of Language and Translation* (1975). He traces the growth and development of translation in this book by dividing "the literature on the theory, practice and history of translation into four periods."

##### First Period:

The first period according to Steiner begins from the statements of the Ancient Romans, Cicero and Horace on translation and goes up to the period of publication of Alexander Fraser Tytler's *Essay on the Principles of Translation* in 1791. This period was characterised by "immediate empirical focus" which means based on direct experience or observation rather by theory or logic. The theories and statements made by the translators of the above-mentioned period came directly from the practical work of translating.

##### Second Period:

The second Period given by Steiner runs up to 1946, which was characterised as "a period of theory and hermeneutic enquiry with the development of a vocabulary and methodology of approaching translation." It was a period concerning interpretations. The interpretations were especially of the Bible or the literary texts. In the process, a methodology to approaching translation also evolved.

##### Third Period:

The third period is the period where machine translation was introduced. The 1940s saw the publication of the first papers on

machine translation. This period introduced structural linguistics and communication theory into the study of translation.

Fourth period:

The fourth period proposed by Steiner had its origins in the early 1960s. It co-existed with the third period and is marked by a reversion or going back to hermeneutic interpretation. It is known for making metaphysical enquiries into translation and interpretation. In short, it could be said that this fourth period set the discipline, translation in a wider frame that included a number of other disciplines.

#### **4. Studies on Translations and Translators of the Past:**

Susan McGuire finds Steiner's four periods of divisions of translation interesting and perceptive. However, she says that this division has brought out the difficulty of studying translation diachronically (historically). According to McGuire studying translation diachronically in a chronological order might lead to the pitfall of periodization or compartmentalisation of literary history.

She says it is virtually not possible to divide translation periods according to dates. It is not possible to make temporal (relating to time) divisions because translation like literature involves human culture. According to Lotman, human culture is a dynamic system. When an attempt is made to study this culture and its development within set temporal (relating to time) boundaries and when attempts are made to periodise this culture, then it might lose its dynamism. Although translation cannot be periodised or compartmentalised into certain periods many scholars have attempted at documenting certain concepts of translation that exist during different times.

T.R. Steiner, for instance, has analysed English translation theory from the period 1650 to 1800 starting with Sir John Denham and ending with William Cooper. He has examined the concept of the translator as painter or imitator that prevailed during the eighteenth-century.

André Lefevere, a twentieth century translation theorist called translation as a form of reverting. He has made a compilation of statements and documents on translation, and his work established translation within a German tradition. His work starts from Luther, moves on to Gottsched and Goethe and then to the Schlegels and Schleiermacher and finally to Rosenzweig.

Another scholar and literary critic, influential in the field of American literature and Studies has made an analysis of four major English translations of the sixteenth century namely, Hoby, North, Floria and Philemon Holland. Susan Bassnett calls his approach less systematic one although it still encompassed a time frame or came into a kind of periodization.

Timothy Webb has also studied Shelley as translator. These writings were not bound to rigid periodization but had the tendency to study the changing concepts of translation in a systematic manner.

All these studies on translations and of the past translators focused more on the concept of culture and on the question of influence. They were focusing on the effect of the TL product in a given cultural context, rather than on the processes involved in the creation of that product. Much focus was not given to the theory behind the process of creation.

#### **5. Susan Bassnett Mc-Guire's History of Translation:**

Hence, Susan Bassnett Mc-Guire attempted at establishing certain lines of approach to translation. She makes a study of the history of translation starting from the time from the Roman scholar Cicero to the present. She does not follow a rigid time bound structure, but a loose chronological structure without attempting at bringing about clear-cut divisions. Her lines of approach may or may not get fixed into a temporal context.

##### **(i) Greek and Roman History of Translation:**

The Western history of Translation studies began with the Romans. Eric Jakobson calls translation as a Roman invention. Although it is too tall a claim, it is still relevant since it serves as a starting point to talk about the history of translation. The two great Roman writers, Cicero and Horace greatly influenced a successive generations of translators with their views on translation. They have made their contribution to translation from the writer context of poetry. They have put forth two main functions of the poet. The poet has the duty of gaining knowledge and wisdom and thus disseminating the wisdom gained. He also has the duty of processing the art of making and shaping a poem.

The Romans have always been criticized of lacking creative imagination and were accused of being unable to create imaginative literature of their own. This has been the status until the first century BC. They were more opposed to the Greeks who laid emphasis on creativity. The Romans being

more practical than the Greeks had often exalted the Greek models. This was evidence enough for the lack of originality of the Romans. However, this kind of generalization is also wrong because the Romans saw themselves as a continuation of their Greek models.

They discussed Greek texts without seeing the language of those texts as being in any way an inhibiting factor. The Romans were ruled by the true law of Reason and hence they set up a hierarchy of text and authors that overrides linguistic boundaries. With regard to translation, they saw the SL text as something, which is there to be imitated and not to be crushed with the too rapid application of reason.

(ii) Word for Word and Sense for Sense Translation:

In their remarks on translation, both Horace and Cicero make an important distinction between *word for word* translation and *sense for sense* translation. Cicero remarks that in his attempt at rendering word for word translation, the outcome would be uncouth and if compelled by necessity he opts for altering anything in the order or wording, it might be that he had departed from the function of a translator.

The function of enriching their native language and literature is a prime one, which should not be sacrificed in the process of translation. This function lays a stress on the aesthetic criteria of TL product rather than on the more rigid notions of maintaining the original.

Horace warns against overcautious imitation of the SL text in his *Art of Poetry* where he says that one should not try to render *word for word* translation. Only a slavish translator would do so. Instead, a familiar theme could be made the author's own property as long as one does not go after hackneyed treatment.

The Romans were concerned about the enrichment of the literary system of the TL and perceived it as an integral part of the Roman concept of translation. While translating, the habit of borrowing or coining words was so prevalent that Horace advises the translators on sparing use of new words. The writer has to be judicious while making interpretation of SL into TL and understand that he has a greater responsibility to the TL readers. From this, it is clear that they advocated sense for sense translation rather than word for word.

The Romans considered the translated text as a metatext (a secondary text that talks about a main text), which was in relation to the original.

They read the Greek SL text through the source text and in this they differed from the monolingual reader who can only read a SL text through the TL version.

For the Romans, a good translator presumed that the readers of his translation are acquainted or are already familiar with the SL text. The translator was bound by that knowledge that the readers are acquainted with SL and for any assessment of his skill as translator, he would be based on the creative use as he was able to make his model.

In his *Essay on the Sublime* Longinus cites imitation and emulation of the great historians and poets of the past as one of the paths towards the sublime (excellence and greatness). He regards translation as one aspect of imitation in the Roman concept of literary production.

(iii) *Bible* Translation:

Christianity played a significant role in the wide range of translation. The spread of Christianity, which is mainly a text-based religion, needed the assistance of translators for spreading the word of God to the different parts of the world. Christianity gave the translator the job of translating the whole scripture of *Bible*, which contained both aesthetic and evangelistic culture.

Translations of the *New Testament* were made early. Many generations of translators were influenced by saying St Jerome's famous contentious version of translation that was commissioned to be translated by Pope Damasus in AD 384. It was St Jerome who first translated the *Bible* from Hebrew into Latin. Following Cicero, St Jerome, declared that he had translated word for word translation.

Bible translation was an important issue well into the seventeenth century. With the growth of concepts of national cultures, and with the beginning of the Reformation, problems were intensified. Translation began to be used as a weapon in both dogmatic and political conflicts as nation states began to emerge. The centralisation of the church started to weaken and this was visible from the decline of Latin as a universal language. The first translation of the complete *Bible* into English was Wycliff Bible. It was produced between 1380 and 1384 and marked the beginning of the great outpour of English Bible translations.

John Wycliffe (1330-84) was a noted Oxford theologian, who put forward the theory of 'dominion by grace' which believed that man was

immediately responsible to God and God's law. Since Wycliff's theory meant that the *Bible* was applicable to all human life it followed that each man should be granted access to that important text in a language that could be easily understood by them. He said that the *Bible* should be accessible in the national language or the vernacular language. Wycliff's views were attacked as heretical (unholy) and he and his group were denounced as 'Lollards.' However, Wycliff's work began to flourish and after him, John Purvey revised the first edition sometime before 1408. This edition is the first dated edition.

The second Wycliff Bible contains a general Prologue written between 1395-6. The fifteenth chapter in this Prologue describes the four stages of the translation process. That translation is

- (a) a collaborative effort of collecting old Bibles and glosses and establishing an authentic Latin source text;
- (b) a comparison of the versions;
- (c) counselling 'with old grammarians and old divines' about hard words and complex meanings;

and (d) translating as clearly as possible the 'sentence' (i.e. meaning), with the translation corrected by a group of collaborators.

The political function of this translation was to make the complete text of the Bible accessible and this led to defining the powers of the translator. Purvey's *Preface* states clearly that the translator's job is not only to translate word for word but also sentence after sentence arriving at the meaning of the text. The purpose of this translation was that it should be intelligible and idiomatic in a way that could be used by the layman.

In the sixteenth century with the advent of printing, the history of Bible acquired new and varied dimensions. After the Wycliff versions, the next great English translation was William Tyndale's (1494-1536) *New Testament* printed in 1525. Like Purvey, Tyndale's intention in translating was also to bring about a version as easily understandable to the laymen. However, he was burned at the stake in 1536. But before that he had translated the *New Testament* from the Greek and parts of the *Old Testament* from the Hebrew.

The sixteenth century also witnessed the translation of the *Bible* into a large number of European languages in both Roman Catholic and Protestant versions. The complete Hebrew Bible appeared in 1488.

Erasmus, the Dutch humanist published the first Greek New Testament in 1516. This version was to serve as the basis for Martin Luther's 1522 German version. Translations and revised versions of existing translations continued to appear in English, Dutch, German and French.

Erasmus and William Tyndale attacked the hypocrisy of the church authorities for their paradoxical attitude towards the usage of the language of the native. The church authorities forbade the lay people to read *Bible* in the native tongue for the good of their souls, however accepted them using the vernacular (native speech) for histories and fables of love, wantonness, ribaldry that corrupts the minds of the youth.

The history of Bible translation in the sixteenth century was simultaneously with the rise of Protestantism in Europe. William Tyndale's *New Testament* was burnt publicly in 1526 and this was followed in quick succession with the appearance of Coverdale's Bible in 1535, the great Bible in 1539 and the Geneva in 1560. Coverdale's Bible was also blamed but more versions of Bible kept coming by drawing on the work of previous translators borrowing, amending, revising, and correcting. The aims of the sixteenth century Bible translators can 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 aesthetically satisfying vernacular (regional or everyday language) style.
- (3) To clarify points of dogma (belief) and reduce the extent to which the scriptures were interpreted and re-presented to the laypeople as a metatext (a secondary text that talks about a main text).

The Renaissance Bible translators considered 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, and 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?' Therefore, the task of the translator went beyond the linguistic, and became evangelistic. The translators who were often anonymous were radical leaders, who were involved in the struggle of furthering man's spiritual progress.

**Check Your Progress:**

Unit II containing two lessons talks about the history of translation. Lesson Four shows how translation evolved as a separate field in Academy and how it acquired its current dimensions. Beginning with Jakobson's types of translation, it moves on to portray the attitude towards translation during the pre-twentieth century. It brings about some of the early critics of translation periodising the history of translation. Susan Bassnett-McGuire attempts at establishing certain lines of approach to translation.

Translation originally was believed to have been Roman invention and the Romans considered the translated text as metatext. Bible translations contributed a lot to the growth and development of translation.

**Short Notes:**

1. Jakobson's Types of Translation.
2. Attitude towards Translation during the Pre-twentieth Century.
3. What are the Four Periods of Divisions of Translation proposed by Steiner?
4. Susan Bassnett-McGuire's History of Translation.
5. Greek and Roman History of Translation.
6. Word for Word and Sense for Sense Translation.

**Essay Questions:**

1. Write an essay on how *Bible* Translation contributed to the growth of translation.
2. Susan Bassnett-McGuire's History of Translation.

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## Lesson – 2.2 Various Views on Translation Across the Centuries

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### Structure:

- Educative Role of Translation
- Enrichment of Vernacular Languages through Translation
- Vertical and Horizontal Translations
- Early Theorists of Translation
- Etienne Dolet's Principles of Translation
- George Chapman's Prescriptions for a Translator
- Translation during the 16th century to the present

### Learning Objectives:

With this lesson, you should be able to

- Study the Educative Role of Translation
- Know how the Vernacular Languages were enriched through Translation
- Know the concepts Vertical and Horizontal Translations
- Have an idea of the Early Theorists of Translation
- Understand Translation during the 16th century to the present

### I. Educative Role of Translation:

The educative role of translation of the Scriptures was well established long before the fifteenth and sixteenth centuries. The purpose of translation was to revive learning through greater accessibility of texts in the vernacular language. The ancients believed that translating books into the vernacular language, a language that could be understood by all the people would make life better. Hence, translation was perceived to have a moral and didactic purpose with a clear political role to play. Several theoreticians and translators like Quintilian (Roman theoretician of first century AD), Gianfranco Folena, Roger Bacon, Dante and others have their own views of translation. Quintilian advocated translation as a stylistic exercise and laid emphasis on the usefulness of paraphrasing a given text. He recommended translation from Greek into Latin and thought it would develop the students' imaginative powers.

### 1. Enrichment of the Vernacular Languages:

The emergence of vernacular literature from the tenth century onwards led to the shift in the role of translation. Alfred had extolled the importance of translation as a means of spreading understanding, and for him translation involved the creation of vernacular SL text. Translation led to the writers using their abilities to translate as a means of increasing the status of their own vernacular. Thus, translation was used for enriching the vernacular languages.

### 2. Vertical and Horizontal Translations:

Gianfranco Folena suggested that medieval translation might be described either as vertical or horizontal. By vertical translation he meant that translation into the vernacular from a SL (Source Language) that had a special prestige or value (Eg.: Latin). By horizontal translation he means that both the SL and TL (Target language) had a similar value.

Folena's distinction between horizontal and vertical translation is not new and the same view has been held by both Roger Bacon and Dante. Both spoke of translation in relation to the moral and aesthetic criteria of works of art and scholarship. This distinction between horizontal and vertical translation is helpful since it shows how translation could be linked to two coexistent but different literary systems. However, there are many different strands in the development of literary translation up to the early fifteenth century. The vertical approach splits into two types namely 'word for word' and 'sense for sense' method whereas the horizontal approach involves complex questions of imitation and borrowing. In this imitation or borrowing, the author's skill in reworking of established themes and ideas were considered and the originality of material was not greatly prized. Translation whether vertical or horizontal is viewed as a skill and is inextricably bound up with modes of reading and interpreting the original text, which is the proper source material for the writer to write.

## II. Early Theorists of Translation:

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. There were many attempts to formalize theories of translation during this time.

#### 1. Etienne Dolet's Principles of Translation:

The French humanist Etienne Dolet (1509–46) was an earlier theorist who outlined the theory of translation. He lived only for a short span of life, as he was tried and executed for heresy (belief or opinion contrary to orthodox religious doctrine), after 'mistranslating' one of Plato's dialogues in such a way as to imply disbelief in immortality. In his book, *La manière de bien traduire d'une langue en aultre* (How to Translate Well from one Language into Another) he had 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 of 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 as a primary requisite. 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.

#### 2. George Chapman's Prescriptions for a Translator:

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

- (1) Avoid word for word renderings;
- (2) Attempt to reach the 'spirit' of the original;
- (3) Avoid over loose translations, by basing the translation on a sound scholarly investigation of other versions and glosses.

### III. The Renaissance (Sixteenth Century):

During the Renaissance in Europe, translation came to play a role of central importance. It formed a logic of relation between past and present, and between different tongues and traditions, which were splitting up art under the pressure of nationalism and religious conflict.

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 text by such major translators as Wyatt (1503-42) and Surrey (1517-47) have led critics to describe their translations at times as adaptations. An investigation of Wyatt's translations of Petrarch, for example, shows a 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 work of a particular cultural system and only a faithful translation can give it a similar function in the target cultural system.

The updating of texts through translation by means of either adding, omitting or consciously altering could be very clearly seen in the works of the translators of the time. Translation was not considered as a secondary activity but as a primary one, which played an important role in shaping the intellectuality of the time.

The figure of the translator appeared almost as a revolutionary activist rather than the servant of an original author or text. Such importance translation had gained during the Renaissance period.

### IV. The Seventeenth Century:

The role of translation changed by the mid-seventeenth century. In their attempt to find models, writers turned to ancient masters. They saw means of instruction in imitation. Translation of the classics increased considerably in France between 1625 and 1660. French writers and theorists were in turn enthusiastically translated into English.

The emphasis on rules and models in Augustan England did not mean that art was seen as a merely imitative skill. It was seen as the ordering of the inborn ability that transcended definition. Sir John Denham (1615–69), whose theory of translation covered both the formal aspect (Art) and the spirit (Nature) of the work, warns against applying the principle of

literal translation of poetry. He maintains that the translator's business is not only to translate Language into Language, but Poetry into Poetry and if a new spirit is not added in the transfusion, there will remain nothing but a lifeless text. Denham speaks in favour of an idea that sees both the translation and the original writer as equal though they work in clearly distinct 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. 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. Cowley asserts that he had worked on translations according to his wishes and had used, added and left out what pleased him. He was not faithful to the original translation in the sense of translating it word by word, but had aimed at rendering the text in his own terms.

John Dryden (1631-1700), in his important Preface to *Ovid's Epistles* (1680), addressed the problems of translations by bringing about three basic types of translations:

- (i) *Metaphrase*, or turning an author word by word, and line by line, from one language into another;
- (ii) *Paraphrase*, or translation with latitude, the Ciceronian 'sense-for-sense' view of translation;
- (iii) *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.

Dryden argues that to translate poetry, a translator must be a poet, in his own capacity and must have a mastery over both the languages involved. He must have a sensibility towards the aesthetic practices of his own age, as well as have the mind and ability to capture the original author. He must be familiar and broad enough to understand the characteristics and spirit of the original author. Dryden compares the translator with the

painter, who makes it his duty to create his portrait in such a way that it resembles the original.

Alexander Pope (1688-1744), supported the middle stance that Dryden had adopted in his machinations on translation. Like Dryden, Pope too advocated and emphasised upon close reading of the original text. He was of the opinion that the translator should not only note down the details of style and manner of the original writer, but also should keep up the energy and fire of the original poem.

## V. The Eighteenth Century:

During the eighteenth century, the translator enjoyed a high status and was powerful since he was not merely imitating the original text, but was also working with a sincerity and moral duty towards it and to its readers. The period emphasized on the bounden moral duty of the translator to his contemporary reader. There were the questions of over-faithfulness and looseness in translating the original text, and a debate was going on with regard to this. However, both Dryden and Pope's concept of translation went beyond the problem of this debate, and they were more anxious about the contemporary readers. They wanted the translated texts to reflect and suit the contemporary standards of language and taste. Hence, many texts were rewritten with an intention to clarify and capture the essential spirit of a text to make them fit them to the taste and liking of the people of the era.

This was the reason why many of Shakespeare's texts were restructured and translated. This was the case with the reworking or translations of Racine also. Dr Johnson (1709-84), in his *Life of Pope* (1779-80), makes a discussion on the question of additions to a text through translation. In that he comments that additions are desirable and acceptable if elegance is gained because of it and nothing is taken away. He states that the purpose of a writer is to be read, and states that he wrote for his own time and his own nation. The claim of the man to be addressed in his own terms on his own ground is an important element in the eighteenth century translation and is connected to changing concepts of originality.

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. However, it 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. And as these phases are recurrent all may be found taking place within the same language system at the same time.

1. The first phase makes us familiar with foreign countries on our own terms. Example: Luther's German Bible.
2. The second phase makes the translator absorb the sense of a foreign work and make him reproduce it in his own terms. That is the translator appropriates the foreign work through substitution and reproduction. Example: the French tradition of translation.
3. The third phase, aims for perfect identity between the SL (Source language) text and the TL (Target language) text. It must be achieved through the creation of a new way, which fuses the uniqueness of the original with a new form and structure. This phase is considered as the highest by Goethe and he cites the work of Vors, who translated Homer as an example of this.

Goethe here argues for a new concept of 'originality' in translation, together with a vision of universal deep structures that the translator should strive to meet. However, this might lead to the problem of dangerously moving towards a theory of untranslatability.

Towards the end of the eighteenth century, i.e., in 1791, Alexander Fraser Tytler published a volume entitled *The Principles of Translation*. In this, he had made the first systematic study in English of the translation processes. He set up three basic principles in it, which is as follows:

1. The translation should give a complete transcript (copy) 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 is against Dryden's influence in the concept of paraphrase, which leads to exaggeratedly loose translations. He agrees that part of the translator's duty is to clarify obscurities in the original by omission or addition. He uses the standard eighteenth-century comparison of the translator as painter, but with a difference stating that the translation cannot use the same colours as the original, but is required to give his picture 'the same force and effect.' The translator must strive to adopt the

very soul of the original text's author, but must speak through his own organs.

The theory of translation from Dryden to Tytler is then with the problem of recreating an essential spirit, soul or nature of the work of art. The distinctions made by Goethe among types of translation and stages in a hierarchy of aesthetic evaluation is a sign of a shift in attitude to translation resulting from a revaluation of the role of poetry and creativity. During the Romantic period, the ambiguous attitude of a number of major writers and translators can be seen in the discussion on the nature of translation. A.W.Schlegel, while declaring that all acts of speaking and writing are translations because the nature of communication is to decode and interpret messages received, also demanded that the original form should be kept. Meanwhile Friedrich Schlegel imagined of translations as a class of thought rather than as an activity concerned with language or literature. Emphasis on the effect of the translation in the target culture in fact resulted in a change of interest away from the actual methods of translation. Moreover, two conflicting attitudes can be seen in the early part of the nineteenth century. One accepts translation as a class of thought, with the translator seen as a creative genius in his own right, and enriching the literature and language into which he is translating. The other thinks of translation with its mechanical function of 'making known' a text or author.

## **VI. Romanticism (Nineteenth Century):**

Romanticism is a period that distinctly marked its way through the nineteenth century by going against the rationalism and physical materialism of the Eighteenth century. It is a period that believed in spontaneity of emotions and power of imagination. The superiority of imagination of the Romantics held translation as something that must be inspired by the higher creative force, and that it must be beyond the mundane activity of the everyday world, with the loss of the original shaping spirit. They preferred the translated works to be appreciated for their literary merit and grace rather than being applauded for their concepts.

Shelley in particular regarded translation as a lower activity and considered it as a method of filling the gaps between the inspirations. This change in attitude towards translators regarding it for its literary grace is

important in the sense it follows the hierarchy in translating advocated by Goethe.

Comparing the two periods of translations, G.N.Devi observes, "While the Renaissance translations were attempts to raise the status of the translators' culture, the Romantic translations were aimed at raising the culture status of the works translated."

### **VII. Post-Romanticism:**

In the post-Romantic period, Friederich Schleiermacher advocated the cause of the creation of distinct sub-language for use in translated literature only, when D.G.Rossetti declared the subservience of the translator to the forms and language of the original. The theory of a distinct translation language by Friedrich was shared by many English translators of nineteenth century like Newman, Carlyle and William Morris. Newman was of the view that the translator should retain most of the peculiar elements of the original text.

### **Conclusion:**

Thus the lessons in this Unit II embarking upon a historical study of translation has looked into the status and progress of translation right from the days of the great philosophers, Plato and Aristotle. Initially translation was in a secondary position to creative writing and was treated in a low profile only with no due significance given to it. It was only during the Twentieth century that it gained eminence and entry into the academia as a part of literary studies. The various versions of Bible translations emphasize the significant role that translations played and it became an integral part in the rise of the vernacular languages.

Translation underwent great changes with the advent of printing techniques and began to rise to great heights. Apart from being a mere middleman carrying information from one language to another, the translator crossed the linguistic and evangelistic boundaries. Culture played an important role in translation and the translator began to take different positions and forms to suit the spirit of the period.

The translator was almost a revolutionary activist during the Renaissance and the Seventeenth century saw him moving beyond the boundaries of imitation.

The Eighteenth century saw the translator as being endowed with the moral duty towards both the original text and the receiver of the text. This period saw translations as recreations of the essential spirit, soul or nature of the work of art. Romanticism emphasized on the inspirational and imaginative force of recreation aspect of the original text. The period of Romanticism regarded translation works as works possessing literary grace similar to that of its original. Thus, translation gained momentum and has now reached a point where it is treated on par with creative works of art, since the translator puts in as much time and effort as a creative writer does. Translation is now enjoying a superior status as equal to that of creative works of art.

### **Check Your Progress:**

Lesson Five of Unit - II brings about the educative role of translation. It talks about how translations helped in the enrichment of the Vernacular languages. This lesson talks about the word-for-word and sense-for-sense methods of translations. It brings in the views of early theorists of translation like Dolet and Chapman. Translations during the Sixteenth, Seventeenth, Eighteenth and Nineteenth centuries are discussed here based on the views of Susan Bassnett-McGuire. Post-Romantics' views on translation are also presented in this lesson with the conclusion stating that translation in the current century enjoys superior status as equal to that of creative works of art.

### **Short Notes:**

1. What is the translator's role in enriching his own language?
2. Etienne Dolet's Principles of Translation.
3. Translation during the Renaissance period.
4. Translation during the Romantic and Post-Romantic periods.

### **Essay Questions:**

1. Translation during the Sixteenth Century.
2. Translation during the Seventeenth Century.
3. Translation during the Eighteenth Century.
4. Make a study on the Educative role of Translation.
5. Comment on the Early Theorists of Translation.

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**UNIT – III****Lesson – 3.1 Translation, Interpretation and Imitation****Structure:**

- Makes a quick recap of what translation is.
- Translation and Interpretation
- Kinds of Interpretation
- Qualities of a Good Interpreter
- Concept of Imitation in Translation Studies
- Requirements of a Translator
- The Three Levels of Translation
- Newmark's Approaches to Translation
- The relationship between Translation and Language

**Learning Objectives:**

*With this lesson, you should be able to*

- Know the Principles of Translation
- List out the differences between Translation and Interpretation
- Know the Different kinds of Interpretations
- Learn Newmark's Approaches to Translation
- Bring out the relationship between Translation and Language

**I. Introduction:**

What is Translation?

Translation is the process of changing a material from one language into another. It is a form of communication between two languages, the source language (SL) and the target language (TL).

The Source Language is the language in which that material primarily exists and is often abbreviated as SL. The Target Language is the language in which that primary material is later converted into another language for better understanding of it. It is abbreviated as TL.

At the spoken level, it is an interpretation of the source language for the listeners in the target language. However, at the writing level, translation is always considered as rewriting of the original text. It involves the entire process of writing that the original writer undergoes. It is a text about a text and hence could be called as a meta-text. (The word meta text means a secondary text that talks about a main text). It not only reproduces what the author in the original language says but also comes out with what he means.

Many critics and theorists of translation have described translation in varied terms. Theodore Savory calls it “an art,” Eric Jacobsen calls it “a craft” and Eugene Nida calls it “a Science.” Thus, translation can be called as an art, craft and science, albeit all these terms are inadequate.

## **II. Translation and Interpretation:**

Translation consists of transferring ideas expressed in writing from one language to another, whereas, interpreting consists of transferring ideas expressed orally or by the use of gestures, as in the case of sign language. Interpretation or 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. Consecutive interpreting is where the interpreter listens and takes notes while the speaker speaks, and then after several minutes provides the version in the other language. They are trained in split-attention for simultaneous interpreting. In simultaneous interpreting, 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. 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.

### **III. Interpretation as Translation:**

Interpretation is a term used in informal education settings to describe any communication process designed to show 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 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 with regard to the analysis of the processes involved (translation studies), in practice the skills required for these two activities are quite different.

### **IV. Translators and Interpreters:**

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.

At a broad level of categorisation, interpreting can be divided into three types. They are consecutive, simultaneous and sight interpreting.

- (a) 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.

- (b) 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.
- (c) 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.  
There are also other types of interpretations, which are as follows:

- (d) Whispering Interpretation:

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.

- (e) Conference Interpretation:

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.

- (f) 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.

(g) 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.

**Qualities of an Interpreter:**

Certain qualities are expected of interpreters for them to excel in this field. They are as follows:

(i) 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.

(ii) 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.

(iii) 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.

(iv) 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).

(v) 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.

(vi) 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.

(vii) 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 questioned. Interpreters must also not deceive a client by words, deeds or omissions.

(viii) Respect:

Interpreters should treat all the parties involved in communication in respectful and non-prejudicial 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 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 help 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 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.

Let us now look at the concept of ‘Imitation’ in Translation Studies:

## **V. Imitation:**

In translation studies, the concept of imitation refers to a translation strategy where the translator aims to replicate the style, tone, and linguistic features of the source text in the target language as closely as possible. This approach prioritizes fidelity to the original text and seeks to capture its unique characteristics, such as word choice, sentence structure, cultural references, and register.

Imitation is often employed when the source text contains distinctive linguistic or stylistic elements that contribute to its overall meaning and effect. By closely imitating these features in the target language, the

translator endeavours to convey the same message and evoke similar responses from the target audience as those elicited by the original text.

However, successful imitation requires a deep understanding of both the source and target languages, as well as the cultural contexts in which they are embedded. Translators must carefully consider how to adapt the source text's linguistic and stylistic elements to ensure that they resonate effectively with the target audience while remaining faithful to the original author's intentions.

While imitation can be a valuable strategy for preserving the integrity and authenticity of the source text, it also presents certain challenges. For example, languages may differ significantly in terms of grammar, syntax, and idiomatic expressions, making it difficult to replicate certain features of the source text faithfully. Additionally, cultural differences between the source and target audiences may require translators to make creative adaptations to ensure that the translated text is meaningful and culturally relevant.

In summary, imitation in translation studies involves striving to reproduce the linguistic and stylistic features of the source text in the target text.

## **VI. Translation Process:**

Coming back to interpretation and translation, it could be seen that 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.

Decoding generally means to convert into intelligible language; to analyse and interpret the Source Text.

Re-encoding means to compute, to convert into a coded form in the Target Text.

So how could this decoding and the re-encoding be done? Conventionally it is believed 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.

It is conventionally believed that familiarity with 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.

Coming to decoding and re-encoding, this may be done in principle in two ways: one is starting from the smallest textual unit and ending with the text as a whole, i.e., translating word-for-word and then sentence-for-sentence, then move to the concept. Thus 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 be treated as a cognitive (process of acquiring knowledge and understanding) unit.

What is a translation unit? A translation unit may be a word, phrase or even one sentence or more sentences. This is the simplest way to describe a translation unit. Behind this seemingly simplest procedure lies a complex cognitive operation.

That is, to decode the complete meaning of the source text, the translator must consciously and methodically interpret and analyse all its features. This process requires thorough knowledge of the grammar, semantics (meaning), syntax (sentence structure), idioms, and the like of the source language as well as the culture of its speakers.

Thus arriving at the meaning of the text in the source language, that is, interpreting the source text or decoding the source text the translator moves on to re-encode the meaning in target language. He has to transfer the meaning he was able to take from the source text and re-encode it in the target text. The decoded meanings and interpretations need to be re-encoded in the target text. For this, the translator needs to have the same in-depth knowledge in the target language that he had in the source language. In fact, the 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 undertake translating into a language of which they are native speakers. In addition to knowledge of the source and target languages, knowledge of the subject matter under discussion is important.

In recent years, studies in cognitive (knowledge and understanding) linguistics have provided valuable insights into the cognitive process of

translation. With adequate familiarity and knowledge in source language, target language and subject matter, the translators are able to discover the meanings behind the forms in the source language (SL) and are able to produce to his best, the same meanings in the target language (TL). They do this using the TL forms and structures. So when this is done, form and the code change, whereas, the meaning and the message do not change. The meaning and the message remain unchanged. When a content is translated from source language (SL) to target language (TL), there is a change in the form and code but the meaning does not change. Thus, a translator is able to bring about the nearest equivalent of a word or a sentence or a concept in the target language. The nearest equivalent for a language unit in the source language (SL) is brought about in a translation.

### **VII. Levels of Translation:**

Depending on whether we consider the language unit to be translated, at the level of word, sentence, or a general concept, translation experts have recognized three levels in translation:

1. Translation at the level of word (word-for-word translation).
2. Translation at the level of sentence.
3. 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 (the arrangement of words and phrases in a sentence) of source and target languages. Translated texts as a product of this approach are not usually lucid or communicative, and readers will get through that 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:

“May 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, many scholars have suggested other approaches and methods of translation.

### **VIII. Newmark's Approaches to Translation:**

Newmark (1988), for instance, has suggested communicative and semantic approaches to translation. 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 that the TL allows, 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.

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 a 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. Hence, the abbreviations SL and TL will be used to 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.

## **IX. The Relationship between Translation and Language:**

Language and translation are intricately linked, as translation involves the conversion of text or speech from one language into another. Language serves as the medium through which communication occurs, while translation facilitates the transfer of meaning and understanding across linguistic barriers. Translation relies on the structure, grammar, vocabulary, and cultural nuances of both the source and target languages to accurately convey the intended message. Thus, language provides the raw material for translation, while translation enables cross-cultural communication and exchange of ideas.

### **Check Your Progress:**

Summing up certain significant facts about translation, Lesson Six of Unit – III brings in the concept of Interpretation and Imitation. It states interpretation to be a sub-category of Translation. It brings out the similarities and differences between translation and interpretation. The different kinds of interpretations are discussed in this lesson. It also focuses on the qualities of an interpreter. Imitation is referred to as a translation strategy where the translator aims to replicate the style, tone, and linguistic features of the source text in the target language as closely as possible. The lesson defines what a translation unit is and discusses the terms ‘coding’ and ‘decoding.’ Embarking upon the process of translation, the lesson moves on to discuss the levels of translation. Translation at the level of word, sentence, or a general concept, translation experts have recognized three levels in translation, namely, translation at the level of word (word-for-word translation), translation at the level of sentence, and Conceptual translation.

Newmark’s stance on translation is brought out where Newmark contends that there are three basic translation processes, namely, the interpretation and analysis of the SL text, the translation procedure (choosing equivalents for words and sentences in the TL) and the reformulation of the text according to the writer’s intention, the reader’s expectation, the appropriate norms of the TL.

The lesson concludes with the discussion on the relationship between language and translation where language provides a raw material for translation.

**Short Notes:**

1. What is Interpretation?
2. What is Hermeneutics?
3. Translation and Interpretation.
4. Translators and Interpreters.
5. Types of Interpretations.
6. Imitation.
7. Bring out the process of Translation.
8. Coding and Decoding.
9. Levels of Translation.
10. Translation Unit.

**Essay Questions:**

1. What are the different kinds of Interpretation? Bring out the differences between Translation and Interpretation.
2. What are the general qualities of a good interpreter?
3. Elaborate on the concept of Imitation in translation.
4. Newmark's Approaches to Translation.

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## Lesson – 3.2 Key Concepts in Translation Studies

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### Structure:

- Key Concepts in Translation Studies
- Strategies for the Translator to Overcome Difficulties
- Transference, Transliteration and Transcreation
- The Process of Translation
- Researching Skills involved in the Process of Translation

### Learning Objectives:

*With this lesson, you should be able to*

- Know the Key Concepts of Translation Studies like Translation Equivalence, Linguistic Analysis, Functionalism, Skopos Theory, Cultural Translation, Translation Techniques and Strategies, Translator's Subjectivity, Translation Quality Assessment, Ethics and Ideology, Globalization and Localization
- Know the Strategies for the Translator to Overcome Difficulties
- Know the concepts of Transference, Transliteration and Transcreation
- Learn the Researching Skills involved in the Process of Translation

### I. Key Concepts in Translation Studies:

Translation Studies as a discipline explores translation as a multifaceted activity. Translation encompasses not only the linguistic aspects of converting words and phrases but also the broader communicative, cultural, and social dimensions involved in conveying the intended message of the source text.

Some of the key concepts in translation studies include:

- Translation Equivalence
- Translation Techniques and Strategies
- Transference, Transliteration and Transcreation
- Linguistic Analysis
- Functionalism

- Skopos Theory
- Cultural Translation
- Translator's Subjectivity
- Translation Quality Assessment
- The Process of Translation
- Ethics and Ideology
- Globalization and Localization

#### 1. Translation Equivalence:

Translation Equivalence: This concept explores the idea of finding the most appropriate equivalents between the source language (SL) and the target language (TL) while translating. It refers to the relationship between elements in a source text (ST) and their corresponding elements in a target text (TT) during the translation process. It involves finding the most appropriate equivalents in the target language that effectively convey the meaning, style, and intent of the source text. Translation equivalence is not limited to word-for-word correspondence but encompasses various linguistic, cultural, and pragmatic factors.

There are different types of translation equivalence:

- (i) Linguistic Equivalence: This type of equivalence focuses on the lexical and grammatical aspects of translation, aiming to find equivalent words, phrases, and structures between the source and target languages (word for word translation).
- (ii) Semantic Equivalence: Semantic equivalence involves conveying the same meaning or concept in the target language as expressed in the source language, even if the wording or structure varies (concentrates on meaning).
- (iii) Pragmatic Equivalence: Pragmatic equivalence takes into account the pragmatic context of the source text and ensures that the translated text serves the same communicative function and achieves similar effects in the target language (concentrates on context).
- (iv) Textual Equivalence: Textual equivalence considers the overall coherence and cohesion of the text, maintaining the same rhetorical structure, stylistic features, and textual conventions in the translation (concentrates on form and shape).

- (v) **Formal Equivalence vs. Dynamic Equivalence:** These are two approaches to translation. Formal equivalence, also known as “literal” or “word-for-word” translation, aims to reproduce the source text as closely as possible in the target language. Dynamic equivalence, on the other hand, prioritizes conveying the meaning and function of the source text in a way that is natural and idiomatic in the target language, even if it requires significant rephrasing or adaptation.
- (vi) **Cultural Equivalence:** Cultural equivalence involves conveying cultural concepts, references, and nuances from the source culture to the target culture, ensuring that the translated text is culturally appropriate and understandable to the target audience (concentrates on culture).

In practice, translators often navigate between different types of equivalence depending on the nature of the source text, the requirements of the target audience, and the purpose of the translation. Achieving translation equivalence requires linguistic proficiency, cultural competence, and an understanding of the contextual factors shaping both the source and target texts.

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.

## 2. Strategies for the Translator to Overcome Difficulties:

By making use of the following strategies, the translator can overcome the difficulties he may come across during translating:

- (i) **Syntactic strategies:**
  - a) Shifting word order.
  - b) Changing clause/sentence structure.
  - c) Adding or changing cohesion.
- (ii) **Semantic strategies:**
  - a) Using superordinates.

- b) Altering the level of abstraction.
  - c) Redistributing the information over more or fewer elements.
- (iii) Pragmatic strategies:
- a) Naturalizing or eroticizing.( i.e. using source culture features or retaining foreign culture features )
  - b) Altering the level of explicitness.
  - c) 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.

### 3. Transference, Transliteration and Transcreation:

#### Transference:

The translator makes a 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. Therefore, 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:

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.

## 4. Linguistic Analysis:

Linguistic analysis in translation studies involves examining the linguistic structures, features, and dynamics of both the source (ST) and target texts (TT) to understand the challenges and strategies involved in the translation process. It encompasses various aspects of language structure, grammar, syntax, semantics, pragmatics, and stylistic conventions in different languages and textual genres. Linguistic analysis plays a crucial role in ensuring accuracy, fluency, and naturalness in the translated text.

Here are some key components of linguistic analysis in translation studies:

- (i) **Lexical Analysis:** This involves analysing the vocabulary and word choices in the source text and selecting appropriate equivalents in the target language. Translators must consider factors such as semantic similarity, register, and connotations when choosing lexical equivalents.
- (ii) **Grammatical Analysis:** Translators analyse the grammatical structures of the source text and ensure that they are rendered correctly in the target language. This includes maintaining agreement, tense, mood, and other grammatical features to preserve the syntactic integrity of the text.
- (iii) **Syntactic Analysis:** Syntactic analysis involves studying the arrangement of words and phrases in sentences and ensuring that the syntactic structure of the target text mirrors that of the source text. Translators may need to adjust word order, sentence structure, and grammatical relationships to convey the same meaning in the target language.
- (iv) **Semantic Analysis:** Semantic analysis focuses on the meaning of words, phrases, and sentences in both the source and target texts. Translators must accurately convey the semantic content of the source text while accounting for differences in linguistic and cultural contexts between the source and target languages.
- (v) **Pragmatic Analysis:** Pragmatic analysis examines how language is used in specific contexts to achieve communicative goals. Translators consider factors such as the speaker's intentions, the audience's expectations, and cultural conventions when interpreting and translating pragmatic elements such as implicature, politeness, and speech acts.
- (vi) **Stylistic Analysis:** Stylistic analysis involves identifying and replicating the stylistic features of the source text in the translation. This includes aspects such as tone, register, rhythm, and figurative language, which contribute to the overall stylistic effect of the text.
- (vii) **Discourse Analysis:** Discourse analysis examines how language is used in larger units of communication, such as conversations, narratives, or texts. Translators analyse the structure, coherence, and cohesion of discourse in both the source and target texts to ensure that the translated text preserves the communicative

intent and organization of the original.

Overall, linguistic analysis provides translators with the tools and techniques needed to understand, interpret, and effectively translate texts across different languages and cultures. By examining the linguistic features of both the source and target texts, translators can produce translations that are accurate, fluent, and culturally appropriate.

#### 5. Functionalism:

Functionalism in translation studies is a theoretical approach that emphasizes the functional aspects of translation, focusing on the purpose and communicative function of translated texts within their respective cultural, social and linguistic contexts. Translators may prioritize functional equivalence over formal equivalence, ensuring that the translated text serves its intended communicative purpose.

This approach suggests that the effectiveness of a translation should be evaluated based on how well it fulfils its intended communicative purpose rather than simply on linguistic accuracy or fidelity to the source text.

Key concepts within functionalism include:

- (i) Skopos Theory: Skopos theory, developed by Hans J. Vermeer, is a central component of functionalist translation theory. It posits that the purpose or “skopos” of a translation determines its translation strategy. The skopos is the intended function or goal of the translated text, which may vary depending on factors such as the target audience, the intended use of the translation, and the cultural context. Translators should align their translation strategies with the skopos (purpose) of the translation, ensuring that the resulting text effectively serves its intended communicative purpose.
- (ii) Translator as Mediator: Functionalism views translators as active agents or mediators who play a crucial role in facilitating communication between different linguistic and cultural communities. Translators must analyse the communicative situation, understand the needs and expectations of the target audience, and make informed decisions about how to best achieve the desired communicative goals.

- (iii) **Functional Equivalence:** Functionalism prioritizes functional equivalence over formal equivalence, meaning that the translated text should convey the same communicative function and achieve similar effects as the source text, even if the wording or structure varies. Translators may employ various translation techniques, such as paraphrasing, adaptation, or omission, to ensure that the translated text effectively communicates its intended message to the target audience.
- (iv) **Dynamic Translation:** Functionalism advocates for dynamic or purpose-driven translation, where the translator adapts the translation strategy according to the specific communicative situation and the needs of the target audience. This may involve making strategic decisions about how to convey cultural references, idiomatic expressions, or rhetorical devices in a way that is appropriate and effective for the target audience.

Overall, functionalism emphasizes the dynamic and context-dependent nature of translation, highlighting the importance of considering the communicative purpose, audience expectations, and cultural context in the translation process. It offers a flexible framework for understanding and evaluating translation practices, with the ultimate goal of facilitating effective cross-cultural communication.

#### 6. Skopos Theory:

Skopos theory is a central concept in translation studies, developed by German linguist Hans J. Vermeer in the late 20th century. The term “skopos” is derived from Greek and means “purpose” or “intention.” Skopos theory proposes that the primary determinant of a translation’s strategy and quality is its intended purpose or function within a specific communicative situation. In essence, the skopos of a translation refers to its intended goal or the reason for its creation.

Key principles of skopos theory include:

- (i) **Purpose Orientation:** Skopos theory is purpose oriented. It emphasizes the fact that translations are purposeful actions and should be made to fulfil the specific communicative needs and expectations of the target audience. The translator’s primary responsibility is to produce a translation that serves the intended purpose or function within the target context.

- (ii) **Functionalist Approach:** Skopos theory is aligned with a functionalist approach to translation, which prioritizes the effectiveness of the translation in achieving its communicative goals over linguistic fidelity to the source text. This means that the translator may need to make adjustments or departures from the source text to ensure that the target text serves its intended purpose in the target culture.
- (iii) **Translator as Mediator:** According to skopos theory, translators act as mediators between the source text and the target audience, adapting the source text to meet the specific needs and expectations of the target audience. Translators must analyse the communicative situation, understand the target audience's linguistic and cultural background, and make informed decisions about how to best achieve the desired communicative goals.
- (iv) **Translation Brief:** A central concept in skopos theory is the translation brief, which serves as a set of instructions or guidelines provided by the commissioning party (e.g., client, publisher) to the translator. The translation brief outlines the intended purpose, audience, and other relevant parameters for the translation, which the translator should adhere to when producing the target text.
- (v) **Dynamic Equivalence:** Skopos theory advocates for dynamic equivalence, meaning that the translation should convey the same communicative function and achieve similar effects as the source text, rather than adhering strictly to formal or literal equivalence. This allows translators the flexibility to adapt the translation strategy as needed to achieve the intended purpose within the target context.

Overall, skopos theory provides a flexible and context-sensitive framework for understanding and evaluating translation practices, emphasizing the importance of considering the purpose, audience, and cultural context of the translation in determining the appropriate translation strategy.

## 7. Cultural Translation:

Cultural translation, within the realm of translation studies, refers to the process of conveying not just the linguistic content of a text from one language to another but also its cultural nuances, context,

and significance. It recognizes that languages are deeply intertwined with the cultures they represent and that effective translation requires sensitivity to the cultural aspects embedded within the text. It understands that translation goes beyond mere linguistic transfer, and thus emphasizes the importance of conveying cultural nuances, idioms, and references from the source culture to the target culture.

Here are some key aspects of cultural translation:

- (i) **Cultural Context:** Cultural translation involves understanding the cultural context of the source text and ensuring that it is accurately conveyed in the target text. This includes considerations such as cultural references, idiomatic expressions, historical background, and societal norms.
- (ii) **Cultural Equivalents:** Translators strive to find cultural equivalents in the target language that convey the same meaning, tone, and cultural significance as the original text. This may involve substituting cultural references with analogous ones from the target culture or providing explanations or footnotes to clarify unfamiliar concepts.
- (iii) **Adaptation and Domestication:** Cultural translation often requires adaptation or domestication of the source text to make it more accessible and relevant to the target audience. This may involve modifying cultural references, humour, or metaphors to align with the target culture's preferences and sensibilities.
- (iv) **Respecting Diversity:** Cultural translation acknowledges the diversity of cultures and languages and seeks to preserve the richness and diversity of the source text while making it accessible to a new cultural context. It involves avoiding stereotypes and ethnocentric biases and representing the plurality of cultural perspectives.
- (v) **Cultural Sensitivity:** Translators must be culturally sensitive and aware of the potential impact of their translations on different audiences. They need to navigate cultural differences carefully, considering factors such as religious beliefs, taboos, and sensitivities that may affect the reception of the translated text.
- (vi) **Globalization and Localization:** Cultural translation intersects with the broader processes of globalization and localization.

While globalization facilitates the exchange of texts and ideas across cultures, localization involves adapting these texts to specific cultural contexts, languages, and audiences.

Overall, cultural translation emphasizes the importance of transcending linguistic barriers to facilitate meaningful intercultural communication. It highlights the dynamic and complex interplay between language, culture, and identity in the translation process and underscores the role of translators as cultural mediators and bridge builders.

#### 8. Translation Techniques and Strategies:

Translation techniques and strategies refer to the various methods and approaches that translators employ to render a source text into a target language effectively while preserving its meaning, style, and cultural nuances. These techniques and strategies are used to address linguistic, cultural, and contextual challenges encountered during the translation process. Here are some common translation techniques and strategies:

- (i) **Literal Translation** is also known as word-for-word translation. It involves translating each word or phrase from the source text directly into the target language without regard to idiomatic expressions or syntactic differences. While this approach maintains fidelity to the original text, it may result in awkward or unnatural-sounding translations.
- (ii) **Transposition**: Transposition involves replacing one grammatical category or structure in the source text with a different category or structure in the target language. For example, converting a noun phrase in the source text into a verb phrase in the target language to maintain grammatical coherence.
- (iii) **Modulation**: Modulation involves altering the perspective, voice, or form of expression in the translation without changing the underlying meaning of the source text. This technique is often used to convey the same idea in a more appropriate or effective manner in the target language.
- (iv) **Equivalence**: Equivalence seeks to find the most suitable translation equivalent for a word, phrase, or expression in the source text that conveys the same meaning, tone, and style

in the target language. This may involve using synonyms, paraphrasing, or adapting cultural references to ensure clarity and naturalness in the translation.

- (v) **Cultural Adaptation:** Cultural adaptation involves modifying cultural references, idiomatic expressions, or contextual elements in the translation to make them relevant and understandable to the target audience. This technique is particularly important for conveying cultural nuances and avoiding misunderstandings or misinterpretations.
- (vi) **Compensation:** Compensation involves making adjustments in one part of the translation to compensate for difficulties or limitations in another part. For example, if a literal translation of a particular phrase is not possible, the translator may compensate by providing additional context or explanation elsewhere in the text.
- (vii) **Omission:** Omission involves omitting certain elements or details from the source text that are irrelevant or redundant in the target language or culture. This technique helps streamline the translation and improve readability without sacrificing the overall meaning or coherence of the text.
- (viii) **Expansion:** Expansion involves adding explanatory or descriptive elements to the translation to clarify ambiguous or untranslatable terms, concepts, or cultural references. This technique helps ensure that the translated text is comprehensible and meaningful to the target audience.
- (ix) **Transcreation:** Transcreation or creative translation, involves going beyond literal translation to recreate the emotional impact, tone, and style of the source text in the target language. This technique is commonly used for marketing, advertising, and literary texts where capturing the essence and spirit of the original is paramount.
- (x) **Borrowing:** Borrowing involves incorporating words, phrases, or expressions from the source language into the target text when no equivalent exists or when the borrowed term carries specific cultural or technical connotations that are difficult to translate.

These are just some of the many techniques and strategies that translators employ to address the complexities of translation

and produce accurate, fluent, and culturally appropriate translations. The choice of technique or strategy depends on factors such as the nature of the source text, the requirements of the target audience, and the intended purpose of the translation.

9. Translator's Subjectivity:

The concept of the translator's subjectivity acknowledges that translators are not neutral agents in the translation process but rather active participants whose personal experiences, cultural background, linguistic proficiency, and individual interpretations influence their translation decisions. This subjectivity plays a significant role in shaping the translation outcome and can affect various aspects of the translated text.

Here are some key points regarding the translator's subjectivity in translation studies:

- (i) **Interpretation and Meaning:** Translators interpret the meaning of the source text based on their own understanding and perspective, which may differ from that of other translators. Their subjective interpretation of the source text influences their choice of words, phrasing, and overall translation strategy.
- (ii) **Cultural Influence:** Translators' cultural background and experiences influence how they interpret and translate cultural references, idiomatic expressions, and other culturally specific elements in the source text. Their familiarity with the source and target cultures shapes their ability to convey cultural nuances accurately in the translation.
- (iii) **Linguistic Competence:** Translators' linguistic proficiency in both the source and target languages affects their translation decisions. Their command of vocabulary, grammar, syntax, and stylistic conventions determines their ability to produce fluent, accurate, and natural-sounding translations.
- (iv) **Translator's Style:** Like authors, translators develop their own unique style or voice, which reflects their individual preferences, writing habits, and aesthetic sensibilities. This stylistic subjectivity can manifest in the choice of language register, tone, and rhetorical devices used in the translation.

- (v) **Ethical Considerations:** The translator's subjectivity also extends to ethical considerations such as fidelity to the source text, cultural sensitivity, and the translator's role as a mediator between cultures. Translators must navigate ethical dilemmas and make ethical judgments based on their personal values and professional integrity.
- (vi) **Reader Expectations:** Translators may consider the expectations and preferences of the target audience when making translation decisions. Their subjective assessment of the target audience's linguistic proficiency, cultural background, and literary tastes influences how they tailor the translation to meet the audience's needs and preferences.
- (vii) **Translator's Agency:** Despite the constraints imposed by the source text and the translation brief, translators exercise agency in the translation process. Their subjective choices, creativity, and problem-solving skills shape the final translation output and contribute to its uniqueness and originality.

Overall, the translator's subjectivity is an inherent aspect of the translation process, influencing how they interpret, understand, and convey the meaning of the source text in the target language. Acknowledging and understanding the translator's subjectivity is essential for appreciating the complexity and richness of translation as a dynamic and subjective endeavour. The concept of the translator's subjectivity acknowledges that translators are not neutral agents in the translation process but rather active participants whose personal experiences, cultural background, linguistic proficiency, and individual interpretations influence their translation decisions. This subjectivity plays a significant role in shaping the translation outcome and can affect various aspects of the translated text.

#### 10. Translation Quality Assessment:

Translation Quality Assessment (TQA) is a vital aspect of translation studies that involves evaluating the quality of translated texts. TQA aims to ensure that translations meet certain standards of accuracy, fluency, coherence, and cultural appropriateness. This process is essential for maintaining the integrity of translated material and facilitating effective communication across languages and cultures.

Here are some common approaches and methods used in Translation Quality Assessment:

- (i) **Comparative Assessment:** In this method, the translated text is compared with the source text to identify discrepancies, errors, or deviations. Assessors examine the accuracy of translation, adherence to the source text's content and meaning, and the preservation of its stylistic and rhetorical features.
- (ii) **Monolingual Assessment:** Monolingual assessment involves evaluating the translated text on its own merits, without reference to the source text. Assessors focus on aspects such as readability, clarity, coherence, and linguistic correctness in the target language. This method is particularly useful when the source text is unavailable or when assessing translations for fluency and naturalness.
- (iii) **Expert Evaluation:** Expert evaluators, such as experienced translators, linguists, or subject matter specialists, assess the quality of translations based on their expertise and professional judgment. They consider factors such as linguistic accuracy, cultural sensitivity, domain-specific terminology, and adherence to translation norms and standards.
- (iv) **Crowdsourcing and Peer Review:** Crowdsourcing involves soliciting feedback and evaluations from a large group of individuals, including translators, bilingual speakers, and language professionals. Peer review involves having translations reviewed by colleagues or peers within the same field or discipline. Both methods provide diverse perspectives and insights into the quality of translations.
- (v) **Error Analysis:** Error analysis involves identifying and categorizing errors or problems in the translated text. Assessors classify errors based on their nature (e.g., grammatical, lexical, cultural), severity (e.g., minor, major), and potential impact on the overall quality of the translation. This method helps pinpoint areas for improvement and informs corrective measures.
- (vi) **Quality Models and Standards:** Various quality models and standards have been developed to guide TQA efforts systematically. These models, such as the Translation Quality Assessment (TQA) model proposed by the International

Organization for Standardization (ISO), provide frameworks for assessing translation quality based on predefined criteria and metrics.

- (vii) Client Feedback and User Testing: In translation quality assessment, client feedback and user testing play significant roles in evaluating the quality and effectiveness of translated texts from the perspective of end-users. Here's how they relate to translation quality assessment:

**Client Feedback:** In translation projects, client feedback involves obtaining input and comments from the clients or stakeholders who commissioned the translation. Clients may provide feedback on various aspects of the translated text, including accuracy, clarity, appropriateness, and adherence to specific requirements or preferences. Client feedback is valuable for assessing how well the translation meets the client's needs and expectations, as they are often the primary users or beneficiaries of the translated content. By soliciting and incorporating client feedback, translators and translation agencies can improve the quality of their translations and ensure client satisfaction.

**User Testing:** User testing in translation quality assessment involves having representative users or target audience members interact with the translated text to evaluate its clarity, readability, cultural appropriateness, and overall effectiveness in conveying the intended message. User testing can be conducted through various methods, such as comprehension tests, readability assessments, and user surveys. By observing how users engage with the translated text and gathering their feedback, translators and researchers can identify areas for improvement and make necessary adjustments to enhance translation quality and user satisfaction.

Both client feedback and user testing provide valuable insights into the quality and usability of translated texts, enabling translators, agencies, and researchers to continually refine their translation processes and deliver high-quality translations that meet the needs and expectations of end-users.

## 11. Ethics and Ideology:

Ethics and ideology play significant roles in translation studies, shaping translators' decisions, approaches, and the broader implications of translation work. The following is how ethics and ideology intersect within translation studies:

- (i) **Ethics in Translation:** Ethical considerations in translation encompass various aspects, including fidelity to the source text, respect for the author's intentions, and integrity in representing diverse cultural perspectives. Ethical translators prioritize accuracy, transparency, and accountability in their work, striving to maintain the integrity of the original text while making it accessible to the target audience.
- (ii) **Cultural Sensitivity:** Ethical translation involves respecting cultural differences, avoiding stereotypes, and representing diverse cultural perspectives with sensitivity and respect. Translators must navigate ethical dilemmas related to cultural appropriation, representation, and the potential impact of their translations on different cultural communities.
- (iii) **Professional Responsibility:** Ethical translators adhere to professional standards and guidelines, such as codes of conduct or ethics codes established by translation associations or organizations. They uphold principles of confidentiality, impartiality, and professionalism in their interactions with clients, colleagues, and stakeholders.
- (iv) **Accuracy and Fidelity:** Ethical translators prioritize accuracy and fidelity to the source text, striving to convey the author's intended meaning as faithfully as possible while accounting for linguistic and cultural differences. They avoid distortion, omission, or manipulation of content that may compromise the integrity of the original text.
- (v) **Social Responsibility:** Translators have a responsibility to promote social justice, human rights, and equality through their translation work. Ethical translators may choose to translate texts that advocate for marginalized communities, amplify underrepresented voices, or raise awareness about social issues.
- (vi) **Translator's Role in Power Dynamics:** Ideological considerations in translation studies examine the power

dynamics inherent in the translation process, including issues of dominance, hegemony, and cultural imperialism. Translators must critically evaluate their role as mediators between languages and cultures, considering how their translations may perpetuate or challenge existing power structures and ideologies.

- (vii) **Translator's Positionality:** Ideology influences translators' perspectives, beliefs, and worldview, shaping their interpretation and representation of texts. Translators' ideological positions may manifest in their translation choices, language use, and textual interpretations, reflecting broader socio-political, cultural, and historical contexts.
- (viii) **Translation and Politics:** Translation intersects with politics in various ways, including censorship, propaganda, and ideological manipulation. Translators may face ethical dilemmas when translating politically sensitive texts or navigating conflicting ideological agendas. They must consider the ethical implications of their translations and the potential impact on audiences and society.
- (ix) **Translator's Agency:** Despite external constraints and ideological pressures, translators exercise agency in the translation process, making conscious decisions about how to negotiate linguistic, cultural, and ideological challenges. Ethical translators engage in reflexivity, self-awareness, and critical reflection on their own biases, assumptions, and ideological positions.

By examining ethics and ideology in translation studies, scholars and practitioners explore the ethical dimensions of translation, interrogate power dynamics, and advocate for responsible, socially conscious translation practices that promote intercultural understanding, respect for diversity, and ethical engagement with texts and communities.

## 12. Globalization and Localization:

Globalization and localization are two key concepts in translation studies that reflect the dynamics of language, culture, and communication in an increasingly interconnected world. The following is how they relate to translation studies:

**Globalization:** Globalization refers to the process of increasing interconnectedness and interdependence among countries, cultures, and economies. In translation studies, globalization has several implications:

- (i) **Increased Demand for Translation:** Globalization has led to a surge in demand for translation services to facilitate communication across linguistic and cultural boundaries. Translators play a crucial role in bridging gaps between languages and cultures in various domains, including business, diplomacy, media, and academia.
- (ii) **Homogenization vs. Heterogenization:** Globalization can lead to both homogenization (standardization) and heterogenization (diversification) of languages and cultures. Translators must navigate these tensions, ensuring that translations balance the need for linguistic and cultural adaptation with the preservation of diversity and authenticity.
- (iii) **Hybridity and Transculturation:** Globalization fosters the exchange and hybridization of linguistic and cultural elements, resulting in new forms of expression, identity, and communication. Translators engage with hybrid texts, transcultural phenomena, and transnational identities, reflecting the complexities of globalization in their translation work.

**Localization in Global Markets:** Globalization drives the localization of products, services, and content to meet the specific linguistic, cultural, and regulatory requirements of local markets. Localization involves adapting translations to suit the preferences, norms, and conventions of target audiences, ensuring that they resonate with local consumers and users.

**Localization:** Localization is the process of adapting a product, service, or content to suit the linguistic, cultural, and functional requirements of a specific locale or target market. In translation studies, localization involves:

- (i) **Cultural Adaptation:** Localizers adapt translations to reflect the cultural norms, preferences, and expectations of the target audience. This may include modifying language, imagery,

symbols, and references to align with local customs, values, and sensibilities.

- (ii) **Linguistic Customization:** Localizers customize translations to accommodate linguistic variations, dialects, and conventions prevalent in the target locale. They may use regional vocabulary, idiomatic expressions, and linguistic styles that resonate with local speakers, enhancing the readability and authenticity of the translation.
- (iii) **Functional and Technical Adaptation:** Localizers ensure that translations meet the functional, technical, and regulatory requirements of the target market. This may involve modifying formats, interfaces, measurements, currencies, and legal terminology to comply with local standards and regulations.
- (iv) **User-Centered Design:** Localization prioritizes the user experience (UX) and user interface (UI) design, ensuring that translations are user-friendly, intuitive, and culturally appropriate for target users. Localizers consider usability testing, feedback, and user preferences to optimize the effectiveness and usability of localized products and content.

In summary, globalization and localization are integral to translation studies, reflecting the complex interplay between languages, cultures, and communication in a globalized world. Translators and localization professionals navigate these dynamics, balancing the universal and the local to facilitate effective cross-cultural communication and engagement.

### **III. 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 analysing 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.

## (i) Reading:

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 analyse 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.

(ii) 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) encyclopaedic 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 encyclopaedias 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.

(iii) 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

(iv) 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.

#### IV. Problems in Translation:

While translating, the translator faces a number of problems. Catford has identified and distinguished between 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 item. 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.

#### Check Your Progress:

With this Lesson Seven, you will come to know the key concepts in Translation Studies. The concept of Translation Equivalence explores the idea of finding the most appropriate equivalents between the source language (SL) and the target language (TL) while translating. It refers to the relationship between elements in a source text (ST) and their corresponding elements in a target text (TT) during the translation process. It involves finding the most appropriate equivalents in the target language that effectively convey the meaning, style, and intent of the source text. Translation equivalence is not limited to word-for-word correspondence but encompasses various linguistic, cultural, and pragmatic factors. This is followed by the strategies listed out for the translator to overcome difficulties while translating.

The lesson discusses the terms translation, transliteration and transcreation. It later moves on to talk about the concept of Linguistic Analysis where linguistic analysis involves examining the linguistic structures, features, and dynamics of both the source (ST) and target texts (TT) to understand the challenges and strategies involved in the translation process. It encompasses various aspects of language structure, grammar, syntax, semantics, pragmatics, and stylistic conventions in different languages and textual genres. Linguistic analysis plays a crucial role in ensuring accuracy, fluency, and naturalness in the translated text.

Functionalism in translation studies is a theoretical approach that emphasizes the functional aspects of translation, focusing on the purpose and communicative function of translated texts within their respective cultural, social and linguistic contexts. Translators may prioritize functional equivalence over formal equivalence, ensuring that the translated text serves its intended communicative purpose.

The lesson also embarks upon a discussion of Skopos theory proposed and developed by Hans J. Vermeer in the late Twentieth century. A reference to Cultural translation within the realm of Translation Studies has also been made here. The lesson then moves on to discuss some of the translation techniques and strategies along with the contemporary translation techniques and strategies. It also studies the concept of subjectivity of the translator. A detailed analysis is made up on the TQA which involved in evaluating the quality of translated texts. The roles of ethics and ideology in the Translation Studies are also brought about and a discussion has been made on the concepts of Globalization and Localization.

The lesson moves on to discuss the process of translation where reading and researching skills are emphasized upon. The need for analytical and composing skills is also brought in here. Although this lesson touches upon the problems in translation in the concluding part, it could be seen that the discussion is only at the superficial level and that a detailed study of the problems of translation is presented in Unit - IV.

**Short Notes:**

1. Translation Equivalence.
2. Strategies for the Translator to Overcome Difficulties.
3. Linguistic Analysis.
4. Functionalism.

5. Skopos Theory.
6. Cultural Translation.
7. Translation Techniques and Strategies.
8. Comment on Translator's Subjectivity.
9. Translation Quality Assessment.
10. How do Ethics and Ideology play a significant role in Translation Studies?
11. Bring out the concepts of Globalisation and Localisation in Translation Studies.
12. Discuss in detail the Process of Translation.
13. Bring out a few researching skills in a translator.
14. Comment on the Problems of translation.

### **Essay Questions:**

1. Transference, Transliteration and Transcreation.
2. Translation Equivalence.
3. What are the different Types of Translation Equivalence?
4. What do you understand by the term Equivalence in Translation? Differentiate between formal equivalence and dynamic equivalence. Give examples.
5. Write in detail the importance of Formal and Dynamic equivalence theories in the process of translation.
6. What are some of the Strategies for the Translator to Overcome Difficulties while translating?
7. What are the key components of linguistic analysis in Translation Studies?
8. Functionalism in Translation.
9. Enumerate your views on Skopos Theory.
10. Write an essay on Cultural Translation.
11. Bring out some of the Techniques and Strategies of Translation.
12. Translator's Subjectivity.
13. Bring out your views on Translation Quality Assessment.
14. Comment on Ethics and Ideology in Translation.
15. Comment on the Process of Translation.

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## Lesson – 3.3 Types of Translation

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### Structure:

- Translation Types – Human Translation, Machine Translation (MT) /Computer Aided Translation (CAT)
- Process and Terms Involved in CAT
- Translation Categories
- Specialized Types of Translation – Computer Translation, Legal Translation, Literal Translation, Literary Translation, Translation of Sung Texts, Medical Translation, Pedagogical Translation, Economic Translation, Financial Translation, Commercial Translation, Back Translation and Loan Translation.

### Learning Objectives:

*With this lesson, you should be able to*

- Learn the various categories of Translation namely Human Translation, Machine Translation, CAT and so on.
- Have an idea of the Terms and Processes involved in CAT
- Word for word Translation Vs. Adaptation
- Know the differences between Literal and Free Translation
- Semantic Translation Vs. Communicative Translation
- Specialized Types of Translation
- Have an idea of Translation and other Disciplines

### I. Categorization of Translation Types:

These are three predominant categories of translation. After defining the three, i.e., 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.

#### 1. 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 using his knowledge of the language. Translators not only translate literary texts but also 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 wilfully 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 such as technical documents, machines can be used and for many others like literary texts or philosophical articles machines cannot be relied on.

## 2. Machine Translation (MT):

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 from the Source Text (ST). Therefore, the calculation speed of a computer in order to analyse the structure of each term or phrase within the text to be translated from the source text is also done. 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 multilingual 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 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.

### 3. 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 use 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 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, encyclopaedias 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 software 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 specialized 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:

(i) 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.

(ii) 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.

(iii) 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.

(iv) 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.

(v) 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.

(vi) 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 analyse a term within its various contexts (concordance), to determine the repetition rate and the terminological and phraseological consistency, or to establish a provisional glossary.

(vii) 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.

(viii) 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.

(x) 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.

(xi) 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.

4. 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.

## II. Translation Categories:

Listing translations into categories has been done by many theorists. Ultimately, all theorists classify the translation in terms of the Source Text or the Target Text. Newmark (1981) categorises stating the differences between literal and free, faithful and beautiful, exact and natural translation, depending on whether the bias was to be in favour 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:

### (i) 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.

(ii) 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 as both 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.

(iii) 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.

**III. 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.

**(i) 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.

**(ii) 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. Therefore, 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.

(iii) 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 like 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”.

(iv) 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.

(v) 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 with complete proficiency in both subjects can translate medical documents.

(vi) 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 whether the student understands or not. 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.

(vii) 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.

(viii) 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.

(ix) 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.

(x) 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 readers 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. However, 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.

(xi) **Loan Translation:**

Loan Translation is 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.

**Check Your Progress:**

In this lesson, the different types of translations are discussed. Modern technology has changed the process of translation significantly and hence many categories of translations like Human translation, Machine translation, Computer Aided Translation and so on have come up. These different types are taken up for discussion here. The lesson also discusses in detail, specialised types of translations like Computer translation, Legal translation, Literary Translation, Translation of Sung Texts, Medical Translation, Pedagogical Translation, Economic Translation, Commercial and Financial Translation, Translation for dubbing and film subtitles, Back Translation and Loan Translation.

**Short Notes:**

1. Human Translation
2. Machine Translation
3. Machine Aided Translation or Computer Assisted Translation (CAT)

4. Elaborate on Translation Quality Assessment.
5. What are the different types of translation?
6. Literal translation and free translation.
7. Semantic Translation and Communicative Translation.
8. Balanced Translation.
9. Back Translation.

**Essay Questions:**

1. Define Translation. Examine its nature, significance, and limitations in the global scenario.
2. Comment on the process and terms involved in CAT
3. What are the different categories of translation?

## Lesson – 3.4 The Recent Trends in Translation Studies

### Structure:

- The Recent Trends in Translation Studies - Technology Integration, AVT, Corpus Linguistics and Big Data, Interdisciplinary Perspectives, Postcolonial and World Literature Perspectives, Ethical and Social Justice Concerns, Translator Training and Pedagogy, Environmental Translation
- Translation and other Disciplines - Comparative literature, Translation & Second-Language Teaching

### Learning Objectives:

With this lesson, you should be able to

- Have an idea of the Recent Trends in Translation Studies, Advancements in Translation Technology, Changes in Global Communication patterns and Evolving Theoretical Frameworks
- Learn about some of the significant features of Comparative Literature
- Know about how Translation is used in second-language teaching

### I. The Recent Trends in Translation Studies:

Recent trends in translation studies reflect advancements in technology, changes in global communication patterns, and evolving theoretical frameworks. Here are some significant trends:

**Technology Integration:** The integration of technology, particularly machine translation (MT) and computer-assisted translation (CAT) tools continues to shape translation practices. Neural machine translation (NMT) and artificial intelligence (AI) are increasingly being utilized, leading to discussions on the role of automation in translation workflows and its impact on translator roles and skills.

- (i) **Audio-visual Translation (AVT):** With the proliferation of streaming platforms and digital media, there is a growing demand for audio-visual translation services such as subtitling, dubbing,

and audio description. Research in AVT explores new modalities, quality standards, and accessibility considerations in audio-visual translation.

- (ii) **Corpus Linguistics and Big Data:** Corpus-based approaches and big data analysis are becoming more prevalent in translation studies, enabling researchers to analyse large datasets of translated texts and language corpora. This trend facilitates empirical research on translation patterns, stylistic variation, and translation universals across different languages and genres.
- (iii) **Interdisciplinary Perspectives:** Translation studies are increasingly interdisciplinary, drawing insights from fields such as cognitive science, sociology, psychology, and cultural studies. This interdisciplinary approach enriches our understanding of translation processes, reception studies, and the sociocultural contexts of translation.
- (iv) **Postcolonial and World Literature Perspectives:** There is a growing interest in postcolonial and world literature perspectives within translation studies, focusing on translations from non-Western languages and marginalized cultures. Scholars explore issues of power, representation, and cultural agency in translation, challenging dominant Eurocentric narratives.
- (v) **Ethical and Social Justice Concerns:** Translation studies are engaging with ethical and social justice concerns, including issues of linguistic rights, cultural representation, and environmental sustainability. Researchers examine the ethical responsibilities of translators, the impact of translation on marginalized communities, and translation's role in promoting social equity and environmental awareness.
- (vi) **Translator Training and Pedagogy:** Translator training programs are evolving to incorporate digital literacy skills, intercultural competence, and ethical awareness into their curricula. Educators are exploring innovative teaching methods, experiential learning opportunities, and online platforms to prepare students for diverse translation careers.
- (vii) **Environmental Translation:** There is a growing focus on environmental translation, examining translation's role in environmental discourse, climate change communication, and sustainability initiatives. Research in this area explores how

translation shapes environmental narratives, policies, and activism across linguistic and cultural contexts.

These trends reflect the dynamic nature of translation studies and its ongoing engagement with emerging technologies, sociocultural developments, and global challenges. They highlight the interdisciplinary scope of translation research and its relevance to addressing contemporary issues in a rapidly changing world. These concepts provide a framework for understanding the complexities of translation and interpreting, highlighting the interdisciplinary nature of translation studies and its importance in intercultural communication.

## **II. Translation and Other Disciplines:**

Translation intersects with a number of disciplines. It not only provides deep and unique perspectives to other disciplines but also benefits from them.

Its interdisciplinary nature highlights the interconnectedness of human knowledge and the importance of linguistic and cultural exchange. It serves as a bridge bringing about communication and building up understanding across diverse fields and areas. Its dynamic nature can be understood from its affiliation with linguistic and cultural aspects, and it moves beyond any set boundaries or limitations. Translation helps in enhancing our global exchange of ideas, knowledge, and experiences.

### **Translation and Comparative Literature:**

Translation and Comparative literature are interdisciplinary studies. Like Translation,

Comparative Literature also involves influences, encounters and exchanges. It is an interdisciplinary field of literary studies that examines literatures across different cultures, languages, and historical periods. Comparative literature, instead of focusing exclusively on the literature of a single national tradition, looks at literary works in their broader global context. It explores themes, motifs, and narrative techniques that transcend linguistic and cultural boundaries.

It involves in comparing and contrasting literary texts from diverse cultural and linguistic backgrounds to bring about similarities, differences, and universal themes. It helps to illuminate the interconnectedness of

world literature and the ways in which literary traditions influence and interact with one another.

Comparative literature engages with a wide range of literary theories and critical approaches, including structuralism, post-structuralism, feminism, post-colonialism, and deconstruction. Scholars use these theoretical frameworks to analyse literary texts, interpret their meanings, and interrogate the ways in which literature reflects and shapes cultural values and ideologies.

Translation helps comparative literature in having access to literatures of the world. It can engage non-western as well as western texts. Comparative Literature provides an understanding of cultures beyond one's own, and helps one become better global citizens.

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 more ancient and modern languages. As soon as comparative literature tried to go beyond Europe, however, translations became necessary. In the Indian context too, where the scholars in the field of comparative literary studies face with situations where scholars will have to deal with more than one language or literature. It is here that translation comes handy and becomes useful. Translation is the only effective and essential tool to be able to reach to other literatures, which is an important aspect in comparative literature. It could, and did, try to play down that confrontation for as long as possible. So too in the Indian context, translation becomes useful tool.

Historically, the comparative perspective and method have 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 is 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. It 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.

### **III. 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. 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. 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; However, in any case, it is highly desirable that every effect should be made or cultivated and arouse the aesthetic sense. This can be done, and is done, to a certain extent, by the explication of 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 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, 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 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 unanalysed 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 is not 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.

### **Check Your Progress:**

In Lesson Nine, you will be able to study about the recent trends in translation reflecting the advancements in technology, changes in

global communication patterns, and evolving theoretical frameworks. It talks about Technology Integration, Audio-Visual Technology, Corpus Linguistics and Big Data and so on. It talks about how translation intersects with a number of disciplines, drawing insights from fields such as cognitive science, sociology, psychology, and cultural studies. This interdisciplinary approach enriches our understanding of translation processes, reception studies, and the sociocultural contexts of translation.

These trends reflect the dynamic nature of translation studies and its ongoing engagement with emerging technologies, sociocultural developments, and global challenges. They highlight the interdisciplinary scope of translation research and its relevance to addressing contemporary issues in a rapidly changing world. These concepts provide a framework for understanding the complexities of translation and interpreting, highlighting the interdisciplinary nature of translation studies and its importance in intercultural communication.

Translation intersects with a number of disciplines. It not only provides deep and unique perspectives to other disciplines but also benefits from them. Translation and Comparative literature are interdisciplinary studies that examines literatures across different cultures, languages, and historical periods. Translation is the only effective and essential tool to be able to reach to the other literatures of the world. The last part of the lesson looks at the pedagogical role of translation in teaching and learning of second language. Translation is used as an effective tool in teaching and learning second language.

**Short Notes:**

1. Technology Integration in Translation.
2. Audi-visual Translation.
3. Environmental Translation.
4. What are the different types of translation?
5. Translation and Second Language Teaching.
6. Translation and Comparative Literature.

**Essay:**

1. Bring about the recent trends in Translation.
2. Comment on Translation and other Disciplines.
3. Comment on the two pedagogical methods used in Translation.

## UNIT- IV

### Lesson – 4.1 Difficulties Involved in Translation

#### Structure:

- Translation is a Linguistic and Cultural Activity. Hence, comes the Problem of Equivalence
- Translators should have a Mastery over both the Languages
- Ambiguity or Linguistic Indeterminacy of Language
- The Problems and Difficulties involved in Translation
- Problems in Literal and Literary Translation
- Cultural and Linguistic Problems
- Problems with the Source Text

#### Learning Objectives:

*With this Unit, you should be able to*

- Get an idea on the Various Problematic Aspects of Translation
- Understand the Cultural and Linguistic Problems of Translation
- Understand the Problems with the Source Text, the Problems arising out of Literal Translation and Problems arising in Literary Translation
- Understand the Problems with the Source Text, the Problems arising out of Literal Translation and Problems arising in Literary Translation

#### I. Introduction:

Translation is a transference of meaning from one language, Source Language (SL) to another Target Language (TL). However, a mere word for word translation from SL into TL is difficult to make as it is hard to find the exact equivalence of words of the source language in target language. Translation is concerned with communication of meaning. Translation can either be done in the same language, which is usually referred as paraphrase or to some other language, which is called as Target language.

Translation is both linguistic and cultural activity and is involved in bringing about meanings. It is not merely bringing about equivalent words of one language to that of another but it involves much more than that. It is more than being a mere lexical activity since each word is charged with memory, associations, and literary echoes. It is difficult to find full equivalence of an SL word in another word in TL. That is why total or full translation is a myth.

During the ancient times itself Cicero wonderfully summed up the dilemma of the translator. He stated that if a word for word translation was made then that would be uncouth, and if under compulsion or by necessity if anything was altered in the order or wording then it shall seem that the translator had departed from the function of a translator.

1. Translator should have Mastery over Languages:

The first and foremost requirement of a translator is that he should have a mastery over both the languages, i.e. SL and TL. (1) He should have an inwardness in both the languages and he should be an adept in both the languages in such a way that the words should “obey his call.” The translator should compulsorily have the feel of the language. (2) In case of literal translation, literal translation should be avoided compulsorily since it fails to carry the transposition of culture. The translator should not only give the lexical equivalent of words but also keep in mind the socio-cultural matrix.

Language is never a mechanical sound system, for each word is charged with memory, associations and literary allusions. It is to some extent culture oriented also.

Meenakshi Mukherjee states that

1. The act of translation is voluntary. The translator has chosen the material to be translated all by himself and the prime motive in selecting the material being the compelling desire to recreate.
2. The translator is a creator himself, since he is writing in the language in which he is translating. His handling the TL, i.e., the language to which he is translating is not merely competent but also creative.
3. The act of translating is difficult at times to the translators since language is also culture based. Thus,
  - (1) Translating is voluntary.

(2) It is creative.

(3) It is difficult.

## 2. Scarcity of Appropriate Equivalent Word:

The translators face the problem of translating certain culture-based words into another language with a different culture. For example, a word like “abhimana” has no equivalent word in English and “pique” is a poor translation of that great word which has a lot of associations in Indian context.

Moreover, Indian languages (particularly, Sanskrit) are rich in erotic vocabulary, but English language with all its richness and luxury is very poor in erotic vocabulary. Thus, the transcreation of Vatsyayan’s “Kamasutra” into English fails to carry the “feel” of original writing with it. Moreover, words like “uncle,” “aunt,” brother-in-law,” “cousin” have a lot of equivalent words in Indian languages.

It is difficult (and not possible) to translate certain culture-based words and “swear words” without taking the context and the “whole” into consideration.

The translator faces the challenge of bringing about a balance between maintaining close fidelity to the original and utter freedom from it. Sri Aurobindo is in favour of taking liberty with the original. He states that a translator is not necessarily bound to the original, but could make his own poem out of it, if he likes.

Translation is neither “transliteration” nor “transcreation.” A Translator has to guard against the danger of adopting literal translation, i.e., word for word translation. At the same time, he has to be cautious about taking too much liberty while translating. In the light of recent literary criticism, which holds indeterminacy of meaning as its central concept, the art of translation has become increasingly difficult. If each word is a sign and each sign has a signifier and signified and again a signified is also a signifier then which meaning should one take in translation?

## 3. Ambiguity or Linguistic Indeterminacy of Language:

Linguistic indeterminacy of language is one of the great problems of translation. It is the result of perpetual change. Another problem faced by the translators along with linguistic indeterminacy (the instability of meaning, uncertainty of reference and the associations

in interpretations) is the uncertainty of knowing the meaning of the “text” accurately.

In literary translation, the “text” is vital for it is the “text” which has to be translated into another language. In contemporary criticism, the indeterminacy of the text is a crucial concept. The text with its plurality of meanings, that is the text which has many meanings, is a challenging one.

The author-text-reader triangle has undergone several changes in the recent times. At one end is the text created by the author and at the other end is the reader who reads and experiences it. The text controls the reader’s response to which the reader gives his own colour to the text. The experience of creating a text and bringing out meanings out of it involves both the author and the reader. A literary construct comes into existence only out of the interaction between the text and the reader. This is what Reader-Response critics concentrate on. They talk about possible meanings emerging from the texts only with the interaction between the two - the text and the reader.

Wolfgang Iser, the Reader-Response critic maintains that any description of interaction between the two, (the text and the reader) must incorporate both the structure of effects (the text) and that of response (the reader). The Reader-Response critics thus maintain that there are two “texts” now - one, the author’s and another the reader’s. The text attains life or meaning only with the readers reading of it. A text is not what the author thought it to be, but it is what the reader sees in it or what meanings the reader gets out of his reading of it. Hence, it could be said that a critic or reader is the co-author of a text. Criticism is not an interpretation of the text but an extension of it.

In such a state what is the role of a translator and what will happen to translation? In addition to this, there is the problem of the use of language in literature. If literary language is metaphorical and could be interpreted with more than one meaning, then which meaning should a translator take in for translation?

If a text contains multiple meanings which meaning should be taken for translation? Should the translator take the literal meaning or metaphorical (literary) one? This ambiguity is a major problem faced by the translators. Many critics are of the view that it is

metaphoric *metier* that provokes the problem of ambiguity. Even when the core meaning is arrived at by the translator representing the tone and temper of the original in a faithful manner, it is the metaphor or the literariness of language that causes ambiguity or indeterminacy of linguistics.

What is translation? Translation is bringing about meanings from the text of one language to a text of another language, that is, from SL to TL. In the process of creating a text, the author encodes the SL text and the reader decodes it. In the translation process, a new category of 're-coding' takes place after 'decoding' the SL text. Both linguistic and cultural factors shape the acts of 'de-coding' and 'en-coding.' The translator first of all decodes the SL text, arrives at the meanings and messages of it, and then encodes them into the TL text. However, it is impossible to get an exact equivalent of messages of the SL text in the target language. A single word consisting of so many meanings, including literal and literary makes the job of the translator difficult.

Language is elusive and this elusive nature of language along with the indeterminacy of words have made the task of the translator difficult. Even so, the 'meaning,' that is, the overall meaning of the SL text can be rendered into the TL. The translator is posed with many challenges, and faces many problems while translating a text from the SL into the TL. His work is more difficult than a creative writer since the creative writer or the original author thinks and writes in one language only, whereas, the translator is involved in two languages. Being involved in two languages, he has to make a proper balance between the two languages and do justification to both the languages. He has to make a tightrope walking between the two languages.

#### 4. The Problems and Difficulties involved in Translation:

Translation is a process that involves languages. Language is largely culture oriented. When two languages are involved in translation then the problems faced by the translator are high, since translating certain culture-based words of one language into another language with a different culture is difficult. Culture and culture-words bring about a great deal of problems to the translator and translation. Difficulties are particularly faced while translating jokes, humorous statements, poetry, drama and fiction. Colloquial expressions,

culture-words, slangs, proverbs are difficult to translate for there is no one to one correspondence between one culture and another or one language and another. Equivalence of words in two or more languages is hard to come by. Hence, the difficulty arises in finding equivalent swear words in another language. Socio-cultural matrix play a vital role in checking the nuances of the words and both languages - SL and TL. Here are a few culture-words that pose a good deal of problem in translation: 'Abhiman' (Pique), Krishna 'Lila,' 'Dharma,' 'Rasakrida' (love-play) and a host of others make the life of the translator miserable.

The influence of the mother-tongue, i.e., of that of L1 (language 1) on the use of English by Indian readers creates sentences like 'I am feeling cold' instead of 'I feel cold,' 'I am loving her' instead of 'I love her,' 'I am liking you' instead of 'I like you,' etc. which are un-English in feature. To translate is to change into another language, retaining as much of the sense as one can,' says A.H. Smith. But retaining the sense alone is not enough. We have to maintain the semantic compatibility along with grammaticality.

### **Two Types of Translation:**

There are two types of translations, (i) literal translation and (ii) literary translation.

Literary translation has its advantages and limitations which need to be weighed carefully for each cultural element and lexical item. Literal translation is direct translation or word for word translation. It is a translation of a text done by translating each word separately without looking at how the words are used together in a phrase or sentence. Metaphrase is another term used for literal translation. It is as opposed to paraphrase which brings out the meaning of the text as a whole instead of translating each word separately.

Certain words cannot be translated just like that without taking into consideration the cultural element embedded within the word. Translation of the lexical item (relating to words) without the cultural import will not help in literary translation. For example, the word 'Block' in American English means 'a rectangular section of a city or town bounded on each side by consecutive streets or assignment of a street bounded by excess successive cross streets.' If we are to translate a sentence with the word 'block' like "we used to live in the same block" in Tamil or Hindi then it becomes difficult

because there is no exact equivalent for block in Tamil or Hindi. Similarly, words like 'sacred,' 'secular,' 'communal' convey different shades of meaning to different people in Tamil or Hindi.

This problem becomes all the more obvious in technical and semi-technical writings. It is not correct to translate, for example, terms like 'pradakshina path,' 'vedika' and 'toran' as 'circumambulatory path,' 'railing' and 'gateways.' Terms from Indian Poetics like 'rasa,' 'vakrokti' are just not translatable in English. This is also true of scores of words from the spheres of philosophy, grammar and Indian system of medicine.

i. 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 item. 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: (i) the linguistic problems include grammatical differences, lexical ambiguity and meaning ambiguity; (ii) the cultural problems refer to different situational features. Some of the major problems of translation are over-translation, under-translation, and untranslatability.

(i) Cultural Problems:

Culture constitutes a major problem that are faced by the 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 and 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 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 uses 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.

#### (ii) 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 between 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 as 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 analyse 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 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.

- ii. 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

Humour

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 fifty percent 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.

#### 4. Problems in Translation:

1. Literal Translation
2. Translation of Literature
  - (a) Poetry Translation
  - (b) Dramatic Translation
  - (c) Prose Texts.
3. Translation of Jokes and humorous statements.

##### (i) Literal Translation:

Homonyms of Indian languages create problems for the translator. Homonyms are words that have the same form which give different meanings in different languages. For example, 'Shiksha' in Hindi means 'teaching or education' but in Marathi it means 'punishment.' The word 'Razinama' is used in Tamil and Marathi in the sense of 'resignation,' but in Hindi, it means 'agreement.' Similarly, the word 'ashuddh' means in Hindi 'incorrect' or 'impure'; in Kashmiri it means 'very precious' (thing) and also 'medicine' or 'cure.' 'Jal' in Hindi is 'water' but 'zal' in Kashmiri is 'urine.' 'Manhoos' in Kashmiri means 'unsocial, shy, gloomy' and in Hindi 'ominous' or 'inauspicious.' Such homonyms, which have the same form but different meanings and sense will only make the translator's task difficult and lead to deception. It leads to ambiguity forcing the translator to a position of confusion as to which meaning to take or to a confusion in what sense the writer of the original text had meant to be. These lexical gaps or difficulty in one word having multiple meanings lead to indeterminacy of meanings, which obstruct successful translatability.

Polysemy and Oligosemy (uncountable - the coexistence of many possible meanings for a word or phrase) are other elements that obstruct successful translation.

In order to avoid these problems of multiple meanings and at being successful in bringing out the meanings intended by the author of the SL text, the translator should be able to differentiate between the denotative, connotative and idiomatic meanings of words. Denotative - It is the main meaning of a word without including the feelings and ideas that people may connect with that word.

Connotative - It is a word or expression signifying or suggestive of an associative or secondary meaning in addition to the primary meaning (Idiomatic). Only clear knowledge of the connotative and idiomatic meanings of words would show how words acquire certain associations in languages.

Words themselves do not have meanings unless and until they are associated with something. Only associations with something makes words attain meanings. For instance, Bertrand Russell says that “no one can understand the word ‘cheese’ unless and until he has seen or had an acquaintance with the physical cheese, i.e. “a non-linguistic acquaintance with cheese.”

Roman Jakobson points out that there are three ways of interpreting a verbal sign.

1. A word may be translated into another sign of the same language, or
2. A word may be translated into another language, or
3. A word may be translated into another non-verbal system of symbols. For example, nodding or shaking of the head are non-verbal signs.

(ii) Literary Translation:

Connotative meanings of words are sometimes not similar in languages. This factor of the undertones of connotative meanings lead to more problems. For example, dove in English is a symbol of peace, whereas, in Bengali it is not a symbol of peace. In Bengali, dove is equivalent of a cunning, unprincipled person who drives people out of their homes. The word ‘dushta’ in Bengali is the highest abuse and conveys far more than what it does in Hindi and other cognate languages. ‘Reja’ has two meanings in Orissa alone; in and around Sambalpur, it means a ‘woman worker,’ but in other dialects of Oriya it stands for ‘change or loose coins.’ Certain food items of

India and words of common use in everyday conversation based on culture cannot be translated accurately into a foreign tongue. For example, “the Indian’ delicacies like halva, puri, kheer, Jalebi thus cannot be sensibly translated into (Italian) spaghetti, maccheroni, minestrone and pizzas. The English soft drinks means something different in a country.” (BKD: 44)

Thus, literal translation and translation based on culture words are beset with pitfalls. Culture words are problematic for the purpose of translation and makes the job of the translator difficult. Cultural words create problems, as the impact of them gets lost in the process of translation. For example, the simple word ‘you’ in English has three corresponding words in most of the Indian languages including Oriya. In Oriya, it means ‘Tu,’ ‘Tame’ and ‘Anana’ depending upon the relationship with the person to whom the speaker addresses. English words like ‘cousin,’ ‘uncle,’ ‘aunt’ have a number of corresponding words in Indian languages and therefore, translation of these words into Indian languages becomes ambiguous. Take for instance, a sentence like “My uncle came yesterday” which when rendered into Tamil may mean either my father’s brother or brother-in-law or my mother’s brother or brother-in-law came (even an explanation like paternal uncle or maternal uncle will not do.) In Oriya we have a term ‘Samudi’ that explains the relationship between two persons whose son and daughter get married and become husband and wife respectively. In English, we have no equivalent words for these Oriya words like ‘Samudi’ or for that matter his wife ‘Samuduni.’ How to translate these words? Translating these words is a Herculean task.

English is SVO (subject, verb, and object) language but most of the Indian languages including Tamil are SOV (subject, object, verb) languages. And when we use simple present tense in English in Indian languages we use present progressive tense. Take for example, the Tamil sentences like “Enakku ellam theriyum” (I am knowing everything), “kettuk kondirikkindren” (am hearing) “puriyuthu” (am understanding) produce ungrammaticalities if translated ‘word for word’ into English. The Tamil users of English are confused by tense and aspect. “I have seen him last week” is incorrect in English but if translated word for word into Tamil becomes correct grammatically.

This Chapter embarked upon studying the various difficulties and challenges faced by the translators while translating works of art. It has stated that in literal translation, finding an appropriate equivalent word is difficult and the translator finds it problematic in bringing about a balance in adopting free translation or being faithful towards the Source Text. The chapter talks how language and culture play an important role in translation, and how translators suffer from the problem of linguistic indeterminacy and ambiguity of language. In the process of elaborating on these, a note on the elements on postmodernism like Reader-Response criticism, coding, decoding and re-encoding have been touched upon. Placing some of the problems faced by the translators while translating prose, poetry, drama, jargons, puns and technical terms, the chapter enlightens upon how translators could tackle these issues. A note on how translators can use a number of translation procedures and techniques to compensate the challenges are given. Suggestions are made how certain techniques like footnote, endnote and other ways could help a translator solve the issues.

### Check Your Progress

With the study of lesson 10 in Unit IV, you will study the various problematic aspects of language. The lesson states the problems that scarcity of appropriate equivalent word gives while translating a text. It makes the job of the translator difficult. Translating gets all the more difficult when attempting at translating two texts belonging to two different cultures. Along with the difficulties arising out of linguistics and language issues, culture and culture words pose greater difficulty. Difficulties are particularly faced while translating jokes, humorous statements, poetry, drama and fiction. Colloquial expressions, culture-words, slangs, proverbs are difficult to translate for there is no one to one correspondence between one culture and another or one language and another. Equivalence of words in two or more languages is hard to come by. Hence, the difficulty arises in finding equivalent swear words in another language. Socio-cultural matrix play a vital role in checking the nuances of the words and both languages - SL and TL.

Problems are faced in any type of translation whether it is literal or literary. The lesson focuses on the cultural problems faced by the translator. It discusses in detail the cultural and linguistic problems and also the problems that arise with the source text.

**Short Notes:**

1. Ambiguity or Linguistic Indeterminacy of Language.
2. Comment on the types of Translation.
3. Cultural Problems.
4. Linguistic Problems.
5. Problems with the Source Text.

**Essay Questions:**

1. The Problems and Difficulties involved in Translation.
2. Cultural and Linguistic Problems.
3. Literal and Literary Translations.
4. What are the cultural and linguistic features of untranslatability?  
Summarise the various levels of translation.

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## Lesson – 4.2 Literature Translation

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### Structure:

- The Various Problems faced during Translation of Poetry, Drama and Prose.
- Problems of Translation of Jokes and Specialised Translations
- Problems of Translation of Puns, Wordplay, Jargons and Technical Terms

### Learning Objectives:

*With this Unit, you should be able to*

- List out the Various Problems occurring while Translating Poetry, Drama and Prose Texts
- Study the Issues Faced during the Translation of Jokes and Specialised Translations
- Study how a Translation can tackle these Issues and what are some of the techniques that the Translator could use to solve these
- Understand what a Translator's Note means and how Translators deal with Puns, Wordplay, Jargons and Technical Terms

### I. Literature Translation:

The translation of literature poses a good deal of problems for the translator. Literature translation comes under literary translation where it involves not a mere transference of meaning alone, but a host of associations charged with the meaning which need to be translated from SL text into TL text since the loss of meaning or indeterminacy of meaning is an inevitable thing during translation. It is important to divide literature translation genre-wise.

There are different genres in literature namely poetry, drama, short story and novel. Translating literary works is not a simple task. While translating, complete literal translation (word-by-word translation) is not possible and cannot be completely free also. Translation involves communicative and interpretative acts between two languages and two cultural systems. It involves societal and cultural aspects and is consequently subject to

social factors from both the source and target systems. This is true when works are compared across linguistic and cultural boundaries. A mere translation of literal meaning from one language to another can prove difficult. Translating literature from one language, SL, that is, from its native language to some target language, TL is difficult and in some senses not possible. A full-fledged complete translation is not always possible because literature does not exist within a language alone, but also within a culture. It involves both language and culture. Translating does not only take the literature of one language into another, but also one culture is translated into another. Thus to translate literature is often to translate culture and achieving the fullest translation to the complete satisfaction of all involved is not possible. Many a times this difficulty leads to translation being made in an improper manner too.

- (i) **Problems of Poetry Translation:** A good deal of issues occur while translating poetry from one language to another. Poetry translation poses formidable challenge to the translator. Robert Frost once commented that poetry gets lost in Translation. If a good deal of poetry is lost, then a good deal of it is retained also. It is already difficult to bring about a general translation and to retain the originality of the main text since bringing about exact equivalent words for the words in the SL text is difficult and most of the times not possible. Translation only involves in bringing about what is not there. It is made to suit the TL audience and it is often changed into what it is not. It is changed to suit another time and another audience and it is not the same as the audience or time of the original text.

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 this situation, Poetry translation is much more complicated and challenging. Poetry consists of literary elements like similes, metaphors, allusions and various others figures of speech, which will make the job of the translator difficult. Finding equivalent words of literary echoes in TL is the most difficult thing in poetry translation. The problem of language in poetry is not easy to overcome. Ornamental words (rhetoric) based on lyricism are almost impossible to translate. The rhymes and metrical pattern of poetry initially brought in by the writer of the SL text for the

beauty of it is very difficult to be translated and achieved in TL.

Jayanta Mahapatra, the well-known Indian English poet states that translating poetry is the most difficult since none of the poems would move fluently into translation. He says he has encountered many hazards and difficulties while translating Oriya literature into English and he especially talks about translating poets like Upendra Bhanja and Gangadhar Meher. These two poets never used free verse and their poems literally sag with the weight of ornamentation and alliterative sounds. Lyrical poetry such as they wrote was full of words having too many referential allusions, and was more or less ritualistic, with an incantatory tone. Mahapatra says that a mere hearing of these poets' poems recited aloud would make him undergo a mystic kind of experience. So such kind of poetry which contain rhythmical and musical verse forms, something that fed the poetry with the feeling of mysteriousness are extremely difficult to translate as they may not give the similar effect in translation. It would be very difficult to bring about a similar sensual, archaic flavour. Hence, Mahapatra feels that good translation into English seems almost impossible to make. To attempt at bringing about a similar effect in translation itself would turn futile and would only harm the poetry in the original verse. Mahapatra feels it would be a kind of desecration and an unpardonable act.

In a poem, sounds, rhythm, words, images, symbols etc. are not only present together, but they also act on one another. That is why reading poetry is itself an act of creative interpretation. Rendering a poem into another language becomes an act of 'creative transposition,' as Jakobson believes it to be. 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, humour, succinctness and 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.

The greatest problem when translating a text (i.e., a poem) from the distant past is not that the poet and his contemporaries are dead, but that the significance or the importance of the poem in its context is dead and no more. Very often it is argued that the job of the translator is to simply reproduce and not to say what he

means, that is, not to interpret but simply to reproduce. It is often said that translation is not interpretation. But McGuire refutes such a claim. She says that translation and interpretation are not two separate activities as it is often misconstrued. She believes that every reading is an interpretation and thus both the activities cannot be separated.

Great poetry contains innumerable meanings and often new meanings emerge along with the existence of traditional meanings. New meanings of a work of art or a poem are foregrounded in the traditional meanings and so there is always a tension between two sets of meanings. Any poem is imbued with cultural meanings. It involves both language and culture and also the society.

Translation of Poetry is the most difficult mode of translation. This is because it abounds in figures of speech such as similes, metaphors, irony, paradox etc. and unprecedented phonological, syntactic and semantic patterns such as rhyming alliteration, versification, morphological parallelism, syntactic parallelism and above all syntagmatic and paradigmatic relations between words. The translator of poetry should remember that he is to 'translate' a piece of poetry, not to 're-write' or produce an interpretation of it.

The translator of poetry must take into account both the linguistic and non-linguistic aspects of a poem and try to recreate the poem in the target language. The linguistic aspect deals with sound pattern of words, rhymes and rhythms while the non-linguistic aspect is concerned with ideas, images, and symbols based on culture of the SL poem. Some translators plead for prose rendering of a poem, while others argue in favour of 'verse for verse' translation. This brings to our mind the difference between the poetry of earlier ages, which was written in metre and rhyme, and the modern poetry in free verse. It is easier to translate prose poems (or poems written in free verse) into another language. But traditional poetry with its rhyme, metre and sound poses great problem for the translators. The translator should have the 'feel' of the poem; otherwise, it will not be possible to translate it into TL. It should be borne in mind that even when adequate translation of Poetry is not possible, there is no need for the translator to raise his hand in despair and say that poetry is not translatable. In spite

of all the difficulties, translation of poetry is done for the benefit of the readers in the target language.

(ii) Translation of Dramatic Texts:

Translation of dramatic texts pose another kind of problem. Sometimes drama itself would be poetic in style and hence, would face all kinds of problems faced by translators of poetry. Drama contains dialogues.

- (a) Dialogues: If the dialogues in the play are in dialogues (regional language) of a language that is far removed from the target language, then it becomes very difficult to translate.
- (b) Thought-content: Apart from language, the thought-content of a dramatic text couched in one culture poses serious problems for the translator. For example, it is difficult to translate Shakespeare and his contemporaries into any Indian language because of the linguistic and cultural differences. For example, how does one translate the magical words of Shakespeare, 'Ripeness is all,' or 'Forget and Forgive' or 'Thou art soul in bliss, I'm bound upon wheel of Fire,' 'Fair is Foul and Foul is Fair' or 'The rest is silence,' etc. into our languages which are so vastly different from English language?
- (c) Full meaning only in its performance: Furthermore, a dramatic text exhibits its full meaning only in its performance. The translator therefore faces the problem of being faithful to the original text as well as bringing about the equivalence of meaning in the target language while translating a piece of drama into another language. Written text being translated into performance in the same language itself poses challenges. Semantic equivalence should be brought between the written text and its performance. In drama, the mode of expression using verbal and non-verbal signs are in play. The concept of performance is involved in this.

The dialogues and performance create special problems for the translators and the directors. The dialogues, performance including stagecraft create problems for the

translator. The colloquial and conversational language, intonation and accent including dialogue-delivery make the translation of dramatic texts difficult.

(iii) Problems in Prose Texts:

The translation of prose texts including novels also pose problems to the translators. Hilaire Belloc, a translator of prose has proposed six general rules for the translators of prose texts:

- (a) The translator should consider the work as a whole, as an integral unit, and hence translate in sections. He should not attempt at word by word or sentence by sentence, instead should ask himself what is the whole sense that he has to render, and should try to give that whole sense.
- (b) The translator should translate idiom by idiom.
- (c) The translator should render 'intention by intention' from SL into TL. Sometimes the weight given to an expression may be more in a particular context in the SL than the TL.
- (d) The translator should be warned against using words or sentences that may appear to correspond to both SL and TL but actually do not. For example, the word, 'demander' means 'to ask' which might be translated wrongly as to demand.
- (e) The translator is advised to 'transmute boldly' and Belloc suggests that the essence of translating is 'the resurrection of an alien thing in a native body.'
- (f) The translator should never embellish (decorate).

Belloc's points are significant because they emphasize both themes and techniques. He attributes moral responsibility to the translator but at the same time gives him the liberty to change the text to suit the needs of the TL text reader.

3. The Problems of Translation of Jokes and Specialised Translations:

It is said that humour is universal but joke is local. Unless one knows the exact nature or origin of the joke it would not be possible for one to translate it into another language. A research on jokes based on group studies conducted by M. Radhika and Udayanrayanan Singh classifies jokes into the following 13 types:

1. Ethnic jokes include jokes on people who are stingy, unclean, dumb, or about those who show blind obedience, language

distortion, or are cunning, etc. These are usually associated with a particular sect or a group.

2. Political jokes expose political situations, state pressions, national traits, defamation of political figures, etc. Since politics affects the whole nation, these are usually immensely popular jokes.
3. Sexual jokes include jokes on adultery, obscenity, sexual ignorance, sexual prowess, etc.
4. Religious jokes cover jokes that deal with religious subjects including priests, nuns and Gods as the butts.
5. Economy jokes relate to shortage, poverty, etc. of a particular group of community or nation. Since any kind of deviance can provide one with a potential source of humour, economic deprivation cannot be avoided.
6. Stupid or aging jokes cover jokes on aging, idiocy, irrationality, etc.
7. Clever repartees are actually witty, wacky and deliberate insults. One instance should suffice:  
 John (handing a chocolate): Here, honey, sweets to the sweet.  
 Mary: Oh, Thank you. Won't you have some of these nuts?
8. Anti-social jokes are jokes on drinking, stealing, terrorism, etc.
9. Uniform jokes are about the military, flying and sailing crews, waiters, police, etc.
10. Academic Jokes related to all academic institutions and especially to student- student and student-teacher interactions.
11. Professional jokes cover all professions such as lawyers, doctors, businessmen, bureaucrats, clerks and others.
12. Family jokes deal with all members of a family - grandparents, parents and children, grandchildren or other relatives.
13. Linguistic jokes, i.e., spoonerisms, misprints, ghost writing, daffy definition, puns, parodies, mistakes, etc. may come under this category.

The problematic jokes are very difficult to translate. They are based on homonymy, polysemy and with double meaning due to literal and figurative interpretations. There are no definite rules or established norms to interpret and translate the texts - much less to evaluate it.

Research shows that all jokes are translatable but the translation of only some kinds of jokes produce humorous effect similar to the one produced by the SL joke.

A few observations made on translating humour:

1. All jokes are translatable. However, the translation of only some kind of jokes produce humorous effect similar to the one produced by the SL joke.
2. The method of translation adopted was neither very free nor very faithful. The translators were aiming for dynamic equivalence.
3. No two translations of the same joke were alike.
4. The devices adopted for the translation of the body of jokes were similar to that of non-humorous texts. The punch line is to be translated in such a way that humour is retained as in the source text.
5. When metaphors or idioms were present in the body of the text, the sense was translated.
6. Jokes based on double meanings due to literal and figurative meanings, polysemy and misprints were problematic. The translation of such types of jokes were attempted by adopting the devices of transcription and paraphrasing.
7. The type of audience and the context within a joke is to be told or situated are both very important for translating jokes.
8. The evaluations of SL jokes on the basis of 'funniness' and the evaluations of their translations on the basis of the translation techniques that translations were similar, which shows that the translations were evaluated on the basis of the humorous content in the SL joke. In other words, the degree of funniness of the SL job coloured the evaluation of the translation in TL. This fact was further corroborated when the TL (Telugu) texts were circulated around to elicit reaction/evaluation of these jokes (without showing them as translation) as if they were the originals. The results in both

cases only confirmed the hypothesis that evaluation of retelling of jobs (in another tongue) depends on the fun or humour they generate or retain rather than on the faithfulness to the SL text or such other measurement criterion.

4. 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.

(a) 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 chapatti. 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.

(b) 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.

(c) 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.

(d) 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.

(e) 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.

5. 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.

6. 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 humour in a concise way. From advertising slogans to classic literary work and news headlines, you cannot escape them. To pun is to treat homonyms as synonyms.

#### 7. 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. However, 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. However, this is not true either. A translator does

not make up the meaning of the original. He discovers it through common sense 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, a commentary, or a trained person alongside the translation, to explain what the real meaning is behind the literalisms of the translation. However, 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 common sense, 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. However, such dictionaries do not exist and therefore translators start 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.

**Check Your Progress:**

With the study of the two lessons above in Unit – IV, you will be able to understand the problems in translation. You will understand that translation is voluntary, creative and difficult. You will come to know the factors or elements that contribute to the difficulty of translation. You will study in detail how linguistic and cultural problems also contribute to the indeterminacy of meanings to texts, and the difficulties that arise while translating prose, poetry, drama, technical texts, jokes, puns and so on.

**Short Notes:**

1. Problems while translating Poetry.
2. Problems while translating Drama.
3. Problems while translating Prose.
4. Problems while translating puns and jokes.

**Essay Questions:**

1. Problems while translating literary works like poetry, prose and drama.
2. The Problems faced while translating a Source Text into a Target Text.
3. Write an essay on the translator's work and translator's note.
4. The Problems and Difficulties involved in Translation.
5. Write a critical essay on the problems encountered by the translator at the phonological, morphological, and lexical levels while translating a literary text.

DDE, Pondicherry University

## UNIT – V

### Lesson – 5.1 Prominent Translation Theorists: Ancient to the Present

#### Structure:

- Translation: An Introduction
- Translation in the Preceding Centuries
- Etienne Dolet's Principles of Translation
- Cowley, Dryden, Campbell, Tytler, Arnold on Translation
- Dolet's list of the five developments that had significant impact on Translation
- Contemporary Translation Theories – Linguistic Theories
- Roman Jakobson's Theory of Translation
- J.C. Catford's Theory of Translation
- Catford's Types of Equivalence
- Eugene Nida's Theory and Principles of Translation
- Eugene Nida's Types of Equivalence
- Nida's four perspectives of translation – Philological, Linguistic, Communicative, Sociosemiotic Perspectives
- Newmark's Communicative and Semantic Translation

#### Learning Objectives:

*With this lesson, you should be able to*

- Know what translation is and who are some of the proponents and pioneers of translation
- Learn how translation emerged as an important literary study and its entry into the Academy as a distinct work of Art.
- Have a clear view of Different types of translations and different approaches of translation
- Understand Catford's Theory of Translation – Extent, Levels and Rank Translations –

- Learn Eugene Nida's Theory of Translation
- Have an idea about Eugene Nida and Catford's Types of Equivalence
- Bring out the different perspectives that Nida has proposed in translation
- Understand Newmark's Communicative and Semantic Translation

### **I. Introduction:**

Translation studies has come a long way and it is now a discipline in its own right. Now, it is 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.

In Unit I, we had an overview of translation and its theories. It gave a historical picture of the development of Translation Studies in the West down the ages. In this concluding Unit, let us look at some of the recent translation theories.

Translation is a form of communication between two languages - the source language and the target language. It is the process of changing a material from one language into another.

At the spoken level, it is an interpretation of the source language for the listeners in the target language. However, at the writing level, translation is always considered as rewriting of the original text. It involves the entire process of writing that the original writer undergoes. It is a text about a text and hence could be called as a meta-text. It not only reproduces what the author in the original language says but also comes out with what he means.

Many critics and theorists of translation have described translation in varied terms. Theodore Savory calls it "an art," Eric Jacobsen calls it "a craft" and Eugene Nida calls it "a Science." Thus, translation can be called as an art, craft and science, albeit all these terms are inadequate.

Translation is purely a mechanistic process and comes up with an obsession with science. It is a process of analysis, interpretation and creation, which leads to a replacement of one set of linguistic resources and values for another.

The theory of Translation has been in existence for ages and is quite an old concept. However, it was only in 1983 it found its existence as a separate

entity in the Modern Language Association International Bibliography. In order to have a proper prospective of Translation, let us first examine the state of translation in the preceding centuries.

## II. Translation in the Preceding Centuries:

### 1. Etienne Dolet's Principles of Translation:

The credit of formulating a systematic theory of translation goes to the French humanist Etienne Dolet. Etienne Dolet, a French translator and theorist published a short outline of the principles of translation in 1540. It was titled in French, a translation of it in English being "How to Translate Well from One Language into Another." In this book, Dolet laid down five cardinal principles for the translator, which are still in common agreement. They are as follows:

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 of speech in common use.
5. The translator should choose and order words appropriately to produce the correct tone.

Dolet's principles emphasize the importance of understanding the SL text as a primary required element. The translator is not a mere competent linguist but a more scholarly and intelligent person who is skilled at creativity also. Translation involves both a scholarly and sensitive appraisal of the SL text. It also involves an awareness of the place that the translator is intended to occupy in the TL system.

### 2. George Chapman, Cowley and Dryden (Seventeenth Century):

George Chapman (1559-1634), the great translator echoes Dolet's views of translation in his dedication of the *Seven Books* (1958). He holds similar views in his advice to the translator to avoid word for word translation and to make an attempt to catch the spirit of the original. Thus according to Chapman, a translator is to bring about a "transmigration" of the original text on both the technical and

metaphysical level, as a skill equal with duties and responsibilities both to the author and to the audience (Qabil, 2005).

Abraham Cowley, too adopts the same method of translation as the above mentioned theorists. He is of the opinion that he did not focus much on what the original author said but more on his way and manner of speaking. Thus, Cowley believes in free translation (Firdaus, 2012). During the Renaissance, the act of translation aimed at nativising European languages and that is why *The Bible* and the works of Homer received the attention of the translators.

John Dryden (1631-1700), the classical poet and dramatist of the Seventeenth century was a successor of theories presented by George Chapman, d'Ablancourt and Denham. However, the few theories presented by the theorist were based on the ancient views of Horace and Cicero. They have not much added and developed those existing theories.

#### **Horace and Cicero:**

Horace and Cicero, the two important literary figures of the ancient period, distinguished between sense for sense translation and word for word translation. They argued in favour of free or sense for sense translation. They believed in the superiority of this approach.

The appearance of Dryden gave a new face and momentum to the theory of translation. He developed a theory of translation elaborately.

#### **3. John Dryden:**

Dryden was a poet, dramatist, and critic. He translated ancient classics like Ovid's *Epistles* (1680), *The Sylvae* (1695), *Examen Poeticum* (1693) and *Vergil* (1697).

Samuel Johnson refers to Dryden as the one 'who gave just rules and examples of translation' and refers to him as the lawgiver of English translation. In his prefaces to translations of classics, mainly in the preface to *Ovid's Epistles* (1680) Dryden presented three types of translation. He reduced all translations under these three types and wrote about three basic types of translation in his Preface to *Ovid's Epistles* (1680).

1. Metaphrase 2. Paraphrase and 3. Imitation.

1. Metaphrase: Translating word-for-word and line-by-line from one language into another is Metaphrase.

2. Paraphrase: Paraphrase is a translation in which the author's work is kept carefully in view, and in which sense is followed rather than words. In simple terms, translating 'sense for sense' is paraphrase.
4. Imitation: Imitation in which the translator assumes freedom not only to vary the words and sense, but also to leave both if the spirit of the original seems to require. To put it in simple terms, imitation is a translation where the translator can abandon the text of the original as he sees fit.

Dryden gave preference to the second category, paraphrase. Dryden compared the role of translator with that of the portrait painter. Because portrait painter ought to paint a portrait, having a resemblance with the original.

#### **George Campbell:**

George Campbell, the Eighteenth century translator summarised the criteria of good translating under three principles:

1. To give a just presentation of the sense of the original.
2. To convey into his version, as much as possible, in a consistency with the genius of the language which he writes the author's spirit and manner.
3. To take care that the version has at least so far the quality of an original performance as to appear natural and easy.

#### 5. Alexander Fraser Tytler:

In 1790, Alexander Fraser Tytler set up three principles in his volume on *The Principles of Translation* They are:

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.

Tyler's notion too is that translation should transfer the quality and worth of the source text into target text. Accordingly, translation is good to the point that it provides a picture of the ideas and faithfully represent the author's voice in the original text.

#### 6. Susan Bassnett-McGuire:

According to Susan Bassnett-McGuire, Fraser Tytler's book, *The Principles of Translation* only is the first systematic study in English of the translation processes. Susan Bassnett-McGuire has given five categories of translation. They are as follows:

1. Translation as a scholar's activity where the pre-eminence of the SL text is assumed de facto (in fact, whether by right or not) 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 better reader of the original by deliberately forcing foreignness in the TL text.
4. Translation as a means, whereby, the individual translator offers his own pragmatic (practical) choice 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.

In the five categories that Bassnett-McGuire has listed out, the first and second tend to be literal translations, perhaps pedantic translations (excessively concerned with minor details or rules) accessible to learned minorities. The fourth and fifth are much freer translations not adhering word by word to the SL text but that might change the SL text completely to suit the diverse ideas, style or taste of the individual translator. The third category of translation which aims at making the TL reader a better reader of the original text is the most interesting and typical of all in that it tends to produce translations full of archaisms (a thing that is very old or old-fashioned) for a language. This method, which has foreignness in the TL text, was strongly attacked by Mathew Arnold (1822-1888).

Matthew Arnold gives precedence to the source text with complete commitment. He attacked Francis Newman like scholars for emphasizing on preserving the foreignness of original text by a deliberate use of unusual and antiquated vocabulary in translation. Arnold instead favoured a clear translation method.

### III. Developments that had Significant Impact on Translation:

Eugene Nida developed his theory based on practical experience. In

his book, *Toward a Science of Translating* (1967), Nida talks about five developments that have in the recent years had a significant effect on the theory of translation and its practice in various parts of the world. The first of these is the rapidly expanding field of structural linguistics, made famous by Ferdinand de Saussure.

The second development is the application of present-day methods in structural linguistics to the special problems of Bible translation. The third development is the program of the United Bible Societies, which began, with an international conference of translators in Holland in 1947. The fourth development has been the publication since 1955 of *Bible* under the auspices of UNESCO. This period not only informed translators of new lexical aids and changing conditions affecting professional translators in different parts of the world but also informed them of the new trends in theory and practice. The fifth development is machine translation.

a. Meaning and Its Divisions:

Some logical analysts or linguistic analysts have divided their study of meaning into three main parts namely semantics, syntactic, and pragmatics. Semantics refers to meanings, i.e., the relationship of symbols to referents.

Syntactic is concerned with the relationship of symbol to symbol; for the meaning of expressions is not to be found nearly in adding up symbols, but also in determining their arrangements including order and hierarchical structuring. For example the constituents *black and bird* when occurring in juxtaposition, may have two quite different meanings.

Pragmatics, in contrast to both semantics and syntactic deals with the relation of symbols to behaviour. This element of meaning is increasingly recognised as important, for in communication the effective meaning of any message is what gets through the receptive. Hence, the reactions of people to symbols are fundamental in any analysis of meaning.

b. Contemporary Translation Theories:

Modern translation theory became widespread and popular with the advent of structuralism and during the last four decades of the 20th century. It developed from the linguistic approach of the nineteen sixties through the textual focus of the seventies to the

cultural based approach of the eighties and after. If the history of translation is studied, it will be understood that there always have been a debate for over some two thousand years whether translation should be literal or literary. There have been thousands of years of arguments, beliefs and disagreements voiced out about the nature of translation and it has been almost the same.

From Cicero to Quintilian to the present day debate has been going on about this. Writers like George Steiner and Tejaswini Niranjana have been opining that there never seems to have been much of an attempt at formulating translation as a discipline or to bring about an institutional apparatus to regulate translators. It was only during the twentieth century with the rise of post-structuralism in literary studies that there have been efforts to give translation an institutional character. This was done through the publication of journals devoted to translation and the formation of professional organisations.

### **Linguistic Theories:**

Linguistic Theories considered translation as a part of linguistics, and not as an independent discipline (Saroukhil et al., 2008) It was only in the latter half of the 20th century that translation gained importance and was considered as an independent discipline. The first scholar to coin and use the term Translation Studies was James Holmes. Holmes believed that the development of comprehensive translation theories was the primary goal of Translation Studies. (Gentzler, 1993).

#### **(A) Roman Jakobson's Theory of Translation:**

Roman Jakobson (1896-1982), the Russian-American linguist came out with his theory of translation in his famous article, "On Linguistic Aspects of Translation" (1959). It discusses the various aspects of translation and also deals with the problem of 'deficiency' in a particular language. In this essay, Roman Jakobson states that the meaning of a word is a linguistic phenomenon. Using semiotics, which is a systematic study of sign processes and the communication of meaning, Jakobson believes that meaning lies with the signifier (the physical form of a sign or a word) and not with the signified (meaning of a sign or a word). Thus, it is the linguistic verbal sign that gives an object its meaning.

The scope of translation as a term widened in Roman Jakobson's works. According to Roman Jakobson, interpretation of a verbal sign can take place in three ways. In fact, it could be said that the methodology of translation studies started to change due to the differentiation made by Jakobson between three kinds of translation activities. According to him, there are three ways of interpreting a verbal sign: Intralingual, Interlingual and Intersemiotic.

#### 1. Intralingual Translation:

Intralingual translation or rewording is an interpretation of verbal (meaning) signs by means of other signs of the same language. It is almost similar to semantic field.

Intralingual translation is done for the same language. Here the changes take place within the same language.

This kind of translation is done within a system of signs and is related to paraphrasing, changing of genres and discourses. For example, drama or poetry can be interpreted or translated into prose in the same language itself.

Jakobson distinguished intra-lingual translation or interpretation of verbal signs by verbal signs of the same language (sign system).

#### 2. Interlingual Translation:

Interlingual translation or translation proper is an interpretation of verbal signs by means of some other language. Here translation takes place between two languages.

As a second type of translation, Jakobson mentioned inter-lingual translation that means interpretation of verbal signs of one language with the verbal signs of another language (sign system) and is the translation in the ordinary sense. Here two languages are involved.

#### 3. Intersemiotic Translation:

Intersemiotic translation or transmutation is an interpretation of verbal signs by means of signs of non-verbal sign systems.

Jakobson suggested this Intersemiotic translation or transmutation as a third type of translation. Here more than focusing on the words, emphasis is on the overall message that needs to be conveyed. The translator concentrates more on the information that is to be delivered instead of paying attention to

the verbal signs. Thus, Intersemiotic translation or transmutation 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, that is, the translatability of word into picture and vice versa became visible to translation studies.

Intersemiotic Translation (Translation between sign systems) now merits attention.

There are some differences between verbal languages and iconic languages; verbal languages are where words are used; verbal languages are discrete (individually separate and distinct). Iconic languages are painting and figurative arts in general, and these are continuous. So what does these two mean, discrete and continuous?

In discrete language we can tell one sign from another, whereas, in continuous languages the text is not divisible into discrete signs. For example, 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., it is divided distinctly into signs. In continuous languages, the text is primary: it is not divided into signs.

Thus the three terms, Intralingual, Interlingual and Intersemiotic in short means as follows:

Intralingual is within one language, i.e., rewording or paraphrasing within the same language.

Interlingual is done between two languages. Intersemiotic is done between sign systems, i.e., translating verbal into non-verbal, like a novel translated into a film or word into a picture and so on.

Theory of translation up to the sixties emphasizes the fact that words take on their meanings based on the context in which they are uttered.

Some of the seminal works of the sixties that has propounded theories on translation are Eugene Nida's *Message and Mission* (1960), *Toward a Science of Translating* (1964) and Noam Chomsky's *Aspects of the Theory of Syntax* (1965). In fact, Nida can be taken as one of the most significant theorists of translation studies in the twentieth century. Gentzler is right in saying that Nida's book *Toward a Science of Translating* has become the Bible not just for Bible translation, but for translation theory in general.

Eugene Nida explains his different approaches to meaning. He considers meaning in terms of linguistic, referential (denotative or dictionary), and emotive connotative sense. Nida abandons old terms of free and literal translation and focuses on dynamic equivalence and formal equivalence of which we shall study in detail a little later.

Nida's translation methodology is as follows:

It is both scientifically and practically more efficient

- (1) to reduce the source text to its structurally simplest and most semantically evident kernels
- (2) To transfer the meaning from source language to receptor language on a structurally simple level, and
- (3) To generate the stylistically and the semantically equivalent expression in the receptor language.

Before getting deeper into the concepts of Nida's, let us have a look at the theories of J.C.Catford in translation.

#### (B) J.C.Catford's Theory of Translation:

J.C.Catford's (1917 - 2009) theory of translation is based on M.A.K. Halliday's "Categories of Theory of Grammar." His book, *A Linguistic Theory of Translation* is based on the theory of language - a general linguistic theory. It actually reminds us of Roman Jakobson's article on "Linguistic Aspects of Translation" where Jakobson brings in the different types of translation mentioned above (Intralingual translation, Interlingual translation and Intersemiotic translation).

Catford's discussion begins with language first and then he moves on to explain his idea of translation. For him Language is important in translation since translation is an operation, which is performed on one or more than one language.

According to J.C.Catford, any theory of translation must draw upon a theory of language since it involves one or more than one languages. Catford's approach is analytic. He first analyses what translation is and then sets a theory of translation.

For him Language is:

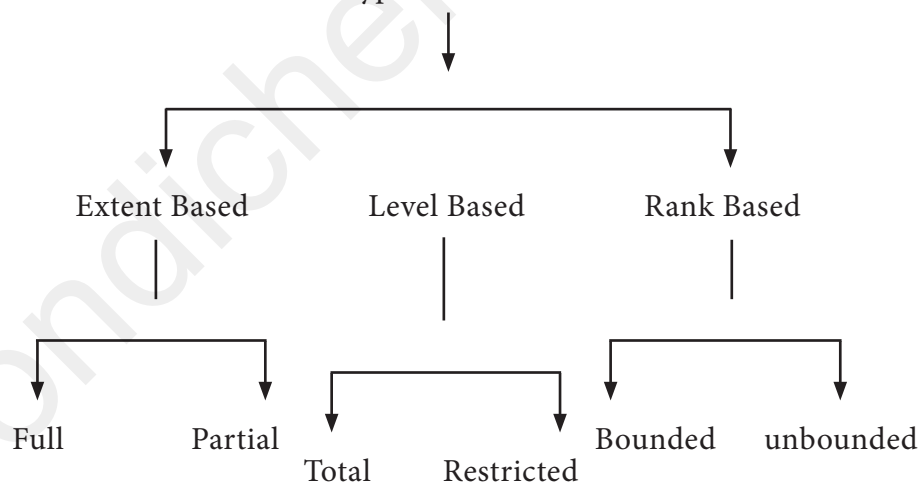
1. A type of patterned human behaviour.
2. A way in which human beings interact in social situation.
3. An activity related to vocal movements and actual events.

He assumes that translation may be performed between any pair of languages or dialects, 'related' or 'unrelated', and also with any kind of spatial, temporal, social or other relationship between them. He states that translation is always uni-directional: it is always performed in a given direction, 'from' a source language (SL) 'to' a Target language (TL)

Catford defines translation as the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). Catford uses two important terms in his definition - textual material and equivalent. According to Catford, the central problem of translation practice is that of finding TL translation equivalents. He builds his definition on the concept of equivalence.

He states that the central task of translation theory is that of defining the nature and conditions of translation equivalence. He provides some broad types or categories of translation in terms of the extent, levels and ranks of translation.

#### B.1. Types of Translation:



#### Extent Translations:

Extent translation refers to the extent to which a SL material is translated to TL material.

- (i) Full Translation - In Full Translation, every part of the SL is replaced by the TL text material.
- (ii) Partial Translation - In Partial Translation, some part or parts of the SL text are left untranslated. They are simply transferred to and incorporated in the TL text. This is done either because they

are regarded as 'untranslatable' or for the deliberate purpose of introducing 'local colour' into the TL text. Full and Partial are extent translations.

## II. Levels of Translation:

Here, the levels in which the translation is made is referred to.

- (i) Total Translation: In Total Translation, all levels of the SL text are replaced by the TL material. The grammar and lexis (words) of the SL text are also replaced by equivalent TL grammar and lexis. Total translation is defined as replacement of SL grammar and lexis by equivalent TL grammar and lexis with consequential replacement of SL phonology/graphology (all the words of a language) by (non-equivalent) TL phonology/graphology.
- (ii) Restricted Translation: Restricted Translation is defined as replacement of SL textual material by equivalent TL textual material, at only one level and this level may be phonological or graphological. Even Restricted translation refers to replacement of SL grammar by TL grammar but with the replacement of lexis and replacement of TL lexis with TL lexis but with no replacement of grammar.

## III. Rank of Translation:

A third type of differentiation in translation relates to the rank in a grammatical (or phonological) hierarchy at which the equivalence is established.

- (i) Rank-bound translation - Rank-bound translation refers to translation between same ranked SL texts into TL text, i.e. sentence to sentence / word to word / group to group. Here, an equivalent sought is in the TL at the level of morphemes or words. Rank-bound Translation is usually 'bad' translation as it involves using TL equivalence which are not appropriate to their location in the TL text and which are not justified by the interchangeability of SL and TL texts in one and the same situation.
- (ii) Unbounded translation: A free translation is always unbounded where equivalences shunt up and down. They are not tied to a particular rank, but rather are sought at the level of phrase, clause or sentence.

**B.2. Catford's Types of Equivalence:**

Catford builds his definition on the concept of equivalence. He differentiates between two types of equivalence, Textual Equivalence and Formal Correspondence. A textual equivalent is any TL text or portion of a text, which is observed on a particular occasion to be the equivalent of a given SL text or portion. A formal correspondent is any TL category which can be said to occupy, as nearly as possible the same place in the economy of the TL as the given SL category occupies in the SL. Formal correspondence is nearly always approximate.

Catford draws upon the importance of meaning in translation. Indeed, translation has often been defined with reference to meaning; a translation is said to have the same meaning as the original. Hence, it is necessary for translation theory to draw upon a theory of meaning. Catford states that meaning is a property of a language. There are two types of meanings: Formal meanings and contextual meanings.

**Formal Correspondence:**

It aims to cover the form and content of the SL in the TT as much as possible. Hence, in translation process, translators have to reproduce various formal items such as the meanings in terms of the SL context, consistency in word usage, and grammatical, (1) preserving all phrases and sentences intact, i.e. preserve the units' format and structure, and (2) translating verbs by verbs, nouns by nouns etc. In such a translation, the grammatical segments are usually reproduced and the wording is almost literal, thus the final corresponding units can be easily compared. Such comparable grammatical categories or units in the translation from one language to another are rarely obtained and cases are the exceptions other than the rule. Thus due to the differences between languages linguistic systems, shifts are always taking place between the two languages and the equivalence achieved is the textual one rather than the formal correspondent.

Catford defines the term "shift" as "departures from formal correspondence in the process of going from SL to TL, departures that can occur at linguistic level as graphology, phonology, grammar and lexis. Catford divides shift to two categories:

1. Level shift: Level Shift refers to expressing something using grammar in one language and lexis in another.
2. Category shift refers to something that covers structural, class, unit and intra system shift.

Scholars found out that the process of finding, selecting and creating equivalence is not always as easy as it seems. In fact, there are many factors that affect the process of finding and replacing equivalence. Catford not only defined the translation and translation equivalence but also described the factors that put influence on the process of finding equivalence. He contended that there are at least two different variables, which affect finding equivalence and translation. They are linguistic and cultural variables. He states linguistic factors are those factors, which exist at the levels of concrete form and abstract meaning of any chunk of language. In addition, cultural factors are those factors that cannot be seen at the level of form or meaning of language, however, they exist among the background of the mind of speakers and writers of source language. Catford states that any translator have to consider both cultural and linguistic elements and translate based on these two factors. It seems he meant to convey both cultural and linguistic elements of source language.

Equivalence is the central and integral part of Catford's theory of translation. His cultural and linguistic factors, which put influence on the equivalent, appear to exist cross linguistically.

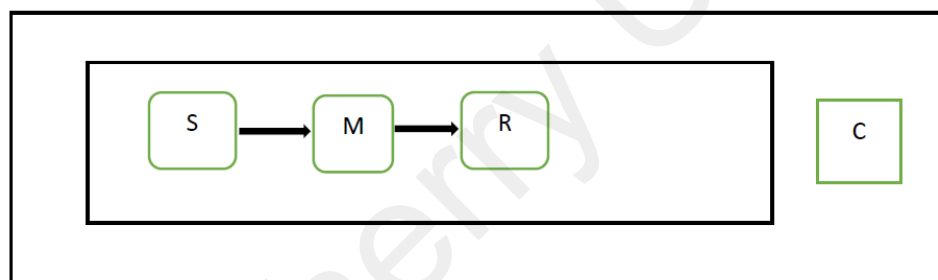
### **B.3. The Limits of Translatability:**

Catford states certain limits of translatability where he opines that translation between media and translation between the medium and the levels of grammar/lexis are impossible. He states that these absolute limitations come directly from the theory of translation equivalence. For any translation to take place both SL and TL items must be relatable to at least some of the same features of substance. Both SL and TL must be relatable to the functionally relevant features of the situation.

Untranslatability occurs and translation fails when it is impossible to build functionally relevant features of the situation into the contextual meaning of the TL text. This difficulty takes place in linguistic and cultural categories. Ambiguity (having more than one interpretation), polysemy (one item having several meanings) oligosemy (uncountable meanings) are all linguistic difficulties.

### (C) Eugene Nida's Theory of Translation:

Eugene Nida (1914-2011) was a linguist. He began his career with the American Bible Society (ABS). He worked as Associate Secretary for Translation until his retirement. His theories are comprehensive, and are mainly based upon the problems he faced during the translation of *Bible*. While formulating his theory of translation, he considered linguistic, semantic, communicative theory and anthropology. His *Toward a Science of Translating* (1967) gives importance to the communicative approach of meaning. He provides the communicative frame, which is a vital aspect of his theory. He gives a reference of a monolingual normal communication system situation and then states that translation is 'interlingual act'. He considered translation as complex communicative process comprising two alternative processes of encoding and decoding.



S – Sender, M - Message, R- Receiver of message, C - Culture.

In this process of communication, culture plays important role. The sender and receiver of the message share the same culture.

According to him, “Translation is not a process of matching surface forms by rules of correspondence but rather a more complex procedure involving analysis, transfer, and restructuring.” With his translation theories, Eugene Nida left a powerful impression on linguistics, especially, his idea of Dynamic and Formal equivalence being remarkable. He also developed a new technique to seek equivalence. This technique is called Componential-analysis. It suggests to split words into components to help to determine equivalence in translation (e.g. Bachelor = male + unmarried).

Nida has considered three basic factors while putting forth the difference in Translation:

1. The Nature of message.
2. The purpose of author/translator.
3. The type of audience.

He said that there is nothing that is called as identical equivalent, so he suggested another term, closest natural equivalence. He holds the view that no translation can be the exact equivalent of its original, because all types of translation involves:

1. Loss of information
2. Addition of information
3. Skewing of information.

Eugene Nida gave a model of translation illustrating the stages involved.

Eugene Nida (1969) has presented the process of translation in its three distinct phases of analysis, transfer and reconstruction:



According to Nida the three stages - analysis, transfer and reconstructing are involved in translation. In the first stage analysis, he considers grammatical relationship between constituent parts, the referential meanings of the semantic units and connotative values of the grammatical structure and semantic units.

In the second stage transfer, the analysed SL text is transferred in the mind of the translator into the TL.

In the third and final stage of reconstructing, the transferred material is reconstructed in the TL. Though Nida's theory is a linguistic one, he admits the important role of culture. He calls translation as much more complex communicative process, which includes alternating processes of encoding and decoding.

The term equivalent is one of the most important key terms in translation theories. This term gave up to many controversies. Eugene Nida's theory of Dynamic Equivalence or Functional Equivalence reveals the importance of transferring meaning, not grammatical form. He discussed the term translation and various complexities.

In the book, *The Theory and Practice of Translation* (1969), Nida says that the translators were not able to convey the message of the *Bible*. He mentions that the two different approaches suggested two different methods for translation. The older approach gave importance to form. They tried to reproduce stylistically; on the contrary the new approach gave importance to the response of the receptor. The idea of formal equivalence centres on the form and content of the message of SL. In other words, it is the reproduction of grammatical units, consistency in word usage and meanings in terms of the source context.

The terms Dynamic Equivalence or Functional Equivalence aims at complete naturalness of expression. Eugene Nida's theory is basically related to two items, form and effect. He expressed the impossibility of achieving a translation that includes both. This theory of Dynamic Equivalence gives importance in transferring meaning, not grammatical form.

In the two types of translation, Literal and Dynamic, Dynamic translation is based upon the principle of 'equivalent effect'.

Eugene Nida argued that there are two different types of equivalence, Formal equivalence and Dynamic equivalence.

### **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 bring about 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 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 prefers Dynamic equivalence in translation. He thinks Dynamic equivalence is more effective, rather than Formal equivalence. Nida is in favour of the application of dynamic equivalence as a more effective translation procedure. Thus, the product of the translation process, i.e., 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 (meaning)

quality. Nida therefore strives to make sure that this message remains clear in the target text.

As all translation theorists believed, Nida too believed that meaning is a totality. It includes meanings of parts of words (morphemes), words themselves, how words connect to each other (syntax, grammar) words in communication contexts (pragmatics), connotation (overtone or undertone in addition to its literal or primary meaning), etc. The translator always wants a hearer or listener to understand the same meaning as did the hearers or listeners of the source language text. That, essentially, is what Nida argues for in a piece of translation. Whatever meaning was received in source language text should be got in the target Language text also.

Dynamic equivalence largely brings out the same meaning as that of the original. As a concept, it characterizes how it is often necessary to use different forms of the target language to encode the same meaning as the original. The idea of 'equivalence' is important in translation. Some people use the lay term '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 maybe defined as 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. Therefore, 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 Equivalence Translation (FE):**

Formal Equivalence Translation (FE) is the same as Word-for-word Translation. Word-for-word translation is a lay term, while Formal Equivalence 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.

This Formal Equivalence is not the best and it is not like Dynamic Equivalence. It is a kind of strange word for word, or sentence for sentence translation. If form is retained, then the original meaning of the source text is not preserved.

Formal Translation focuses on the message itself (sentence to sentence, genre to genre). Footnotes can be introduced and the purpose is mainly didactic, that is, to make the readers understand the customs, manner of thought and means of expression of the original.

Formal Equivalents are always not possible between a pair of languages. Sometimes Formal correspondence may consist 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 this formal equivalence 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 labour unduly hard.

Formal equivalence is not recommended as the best way to translate.

For Nida, the success of a translation depends on achieving equivalent response. Nida gives four essential requirements of translation, which is as follows:

1. Making sense;
2. Conveying the spirit and manner of the original;
3. Having a natural and easy form of expression;
4. Producing a similar response.

Nida in his "Theories of Translation" states that to understand the nature of translation, one should not focus on the different types of discourse (written or spoken communication) but on the processes and procedures involved in all kinds of interlingual communication. He says that all translators possess some type of underlying or covert (hidden) theory while translating. Nida's theory of translation draws upon Transformation Generative Grammar and Componential Semantics. There are a multiplicity of translation theories, as the act of translating is both complex as well as

natural. The process of translation can be viewed from so many different perspectives. It can be viewed from the perspective of stylistics (the study of style used in language), author's intent, diversity of languages, differences of corresponding cultures, problems of interpersonal communication, changes in literary fashion, distinct kinds of content (e.g. Mathematical theory and lyric poetry) and the circumstances in which translations are to be used. Nida calls translation as technology, which is dependent on a number of disciplines like linguistics, cultural anthropology, psychology, communication theory, and neurophysiology.

Nida comes out with four inherent perspectives:

- (1) the source text, including its production, transmission, and history of interpretation,
  - (2) the languages involved in restructuring the source-language message into the receptor (or target) language,
  - (3) the communication events which constitute the setting of the source message and the translated text, and
  - (4) the variety of codes involved in the respective communication events.
- These four inherent perspectives could be regarded as essentially philological, linguistic, communicative, and sociosemiotic.

#### **(i) The Philological Perspective:**

Philology deals with the study of language, its history, development and relationship of a language or languages. This perspective concentrates on the source text, including its production, transmission, and history of interpretation. The philological perspective on translation in the Western world goes back to some of the seminal observations made by such persons as Cicero, Horace, Augustine and Jerome whose main concerns were the correct rendering of Greek texts into Latin. In the seventeenth and eighteenth centuries in Europe, the philological orientation in translating focused on the issue of "faithfulness," usually bound closely to the history of interpretation of the text, something, which was especially crucial in the case of *Bible* translations. During this time, there were debates about the degree of freedom to be given to translations in matters concerning free and literal translations. Some of the most important early contributions to the philological aspects of translation were made by Luther (1530), Etienne Dolet (1540), Cowley (1656), Dryden (1680) and Pope (1715), with Luther's influence being the greatest, mainly because of his *Bible* translations.

Till today the philological perspective is much successful. Many translators have succeeded brilliantly in combining sensitivity to style with faithfulness to content. A number of the essential features and limitations of the philological perspective on translating literary works have been discussed by Octavia Paz (1971) and Georges Mounin (1963). However, those who have followed primarily a philological method of translating have also recognised that other factors like linguistic and cultural factors should also be given greater attention while translating.

### **(ii) The Linguistic Perspective:**

Since translating always involves at least two different languages a number of persons, studying the issues of translation would focus upon the distinctive features of the source and receptor languages. A number of books on translating have been published by some important writers including Nida focusing their attention primarily on the correspondences in language. Developments in transformational-generative Grammar gave machine translating a great methodological boost, but this was not enough to fulfil the expectations aroused through early promotion by computer enthusiasts. Machine translations had its limitations.

### **(iii) The Communicative Perspective:**

Some important basic elements in communication theory are source, message, receptor, feedback, noise, setting, and medium. Here, the relation between sociolinguistics and translation is an important one since sociolinguistics primarily deal with language as it is used by society in communicating. The different ways in which societies employ language in interpersonal relations are crucial for translations. Any approach to translating based on communication theory must give considerable attention to the paralinguistic (beyond the boundaries of language) and extralinguistic (the study of role of non-verbal clues like tone, volume and speed of voice etc.) features of oral and written features. Such features like tone of voice, loudness, peculiarities of enunciation, gestures, stance, and eye contact are important in oral communication, just like how style of type, format, quality of paper, and type of binding are important for written communication.

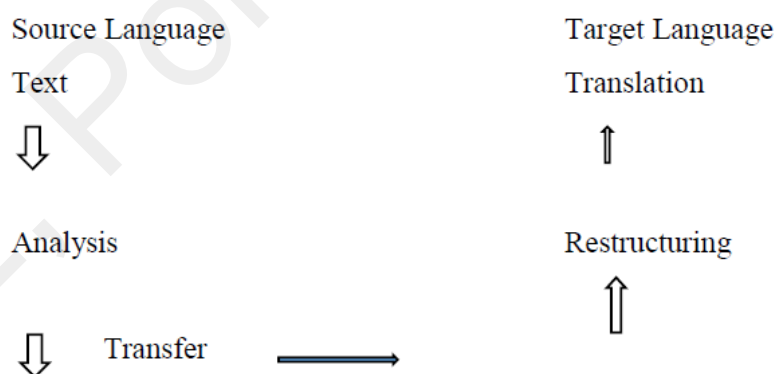
Form and content cannot be separated since form itself carries much meaning. This joining of form and content has inevitably led to more serious attention being given to the major functions of language, e.g., informative, expressive, cognitive, imperative, performative, emotive, and

interpersonal, including the recognition that the information function is much less prominent than has been traditionally thought. In fact what goes on in the use of language is more accounted for than the information in the text.

Thus emphasis is upon the importance of discourse structures like rhetoric and poetics also.

#### (iv) The Sociosemiotic Perspective:

The central focus in a sociosemiotic perspective on translation is the multiplicity of codes involved in the act of verbal communication. When a person listens to a speaker, the verbal message alone is not taken into consideration, but the background information and various extralinguistic codes are also considered for interpretation. For example, the speaker's sincerity, commitment to truth, knowledge, ethnic background, concern for other people, personal attractiveness, breadth of learning, etc. are all taken into consideration while interpreting any content. While both encoding and decoding messages, the other factors also have to be taken into consideration. Language must not be viewed as a cognitive construct but as a shared set of habits using the voice to communicate. Language must be seen as potentially and actually idiosyncratic (peculiar to an individual) and sociosyncratic (peculiar to a society) in the sense that people may create new types of expressions, may construct new literary forms, and may attach new significance to all the forms of expression. Discourse has become a matter of fashion and outstanding communicators can set new standards and initiate new trends.



Basing his theories on the concept of Equivalence, Nida explains the closest natural equivalent as follows:

1. Equivalent which points towards the source language message (equivalent message as to that of SL).

2. Natural, which points towards the receptor language (should naturally fit in TL).
3. Closest, which binds the two orientations together on the basis of the highest degree of approximation (binding both together).

Nida cites examples from *Bible* translation, where the phrase 'Lamb of God' would be rendered into 'Seal of God' for the Eskimos because in English, lamb stands for innocence. Whereas, for the Eskimos, lamb does not symbolise innocence in their culture. Hence, for the Eskimos, a better word in the place of lamb would be seal, since in their terms, seal stands for innocence.

In this case, using 'lamb' for the word 'lamb' would be formal equivalence. However, in the context of Eskimos, this literal translation would not suit. By using 'seal' in the place of 'lamb,' the translator is adopting dynamic equivalence, in order to be in relevance to their culture.

So translators should definitely take into consideration the cultural aspects while translating. The TL readers would better appreciate the dynamic equivalence of translation since the words familiar to a particular culture to which that language belongs only will be effective. Hence, 'Dynamic equivalence' is necessary and essential.

There are two types of translation, literal translation and free translation. Translation is a simple exercise and it involves choices, the choices being 1. Literal and 2. Free.

When a translation encodes the source text's (ST) content in target language (TL) words, retaining most of the source language (SL) features, then it is literal translation. Alternately, when the translator exercises his freedom and reformulates the source language's (SL) content in the Target language (TL) using Target Language form, then he uses free translation. Using free translation involves a moving away from the original at a syntactic, semantic and pragmatic level.

In practice, however a translation cannot be entirely 'literal' or entirely 'free'. Instead, it is subject to the constraints arising from both the source and target systems. And since translation is a communicative and interpretative act between two languages and two cultural systems, the process itself is consequently subject to the restrictions coming from both the source and target systems.

The degree to which the translator reproduces the form, rhythm, meter, and register of this 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 also the other features like Target Language, its range of vocabulary, its grammar, the Target Language culture and the Target Text readership.

Any translated text will show its correspondence with the original text and also certain deviations from it because of the interference of the target system in its production. There will be similarities as well as deviations in translations. 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 by virtue of both equivalence and difference. There will be similarities as well as differences in Translations.

Therefore, 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 takes place 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, for translation the target system is important. It is because of this that Eugene 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.

#### **(d) Newmark's Approach to Translation:**

Peter Newmark (1916-2011), the twentieth century translator and theorist is a significant figure in translation studies. He discards Nida's receptor oriented approach to translation, and instead focuses on communicative and semantic translation. Semantic translation is loyal to the author and is accurate. However, it is inferior to the source text, and it strives to produce the effect of the source text in the readers, as closely as possible, on the target text.

**Communicative Translation:** Communicative translation attempts at producing an almost similar effect on its readers on reading the target language (TL) text as it was produced on reading the source language (SL)

text. It gives a close effect of the source language text. On the other hand, Semantic translation attempts at bringing about a closeness or verity at the semantic and syntactic structures between the SL and TL. It tries to bring out as much similarity as possible of SL in the TL, and comes out with the exact contextual meaning of the original. Semantic translation is loyal to the author and is accurate. It strives to produce the effect of the source text in the readers, as closely as possible, on the target text. However, it is inferior to the source text, and 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 could thus be summed up as follows:

1. Translation is not bound by strict scientific rules.
2. It depends on the individual translators on how they translate and what method they use. It allows for the differences that are known to exist between different personalities.
3. It is a highly subjective art. It is especially subjective when it deals with matters outside the realm of science where precisely defined concepts are more 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.
4. Translation is thus a science, a skill, and an art.
5. It is a science in the sense that it necessitates complete knowledge of the structure and make-up of the two languages concerned.
6. It is an art since it requires artistic talent to reconstruct the original in the form of a product that is presentable to the reader who is not supposed to be familiar with the original.
7. 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 communicative translation, the target text is better than the source text, and it is less loyal to source language. Semantic translation is mostly for serious literature and autobiography, but communicative translation is used for the vast majority of texts. While communicative translation transfers foreign features into the target culture, semantic translation remains within the realm of source culture.

### **Check Your Progress:**

This lesson in Unit V begins with an overview of translation and states that translation found its existence as a special entity in the MLA International Bibliography only in 1983. Since this unit is on “Recent Translation Studies,” a brief summary of the early critics of translation and their contribution to the field of translation is looked at. In the process, it looks back at the views of significant translators like Etienne Dolet, Chapman, Cowley, Dryden, Campbell, Tytler, Susan Bassnett-McGuire so on. It looks at the developments that had a significant impact on translation.

The lesson brings out the linguistic theories that played a significant role in translation. It discusses the contemporary theories of translation in detail. Starting with Roman Jakobson, it goes on to discuss the theories proposed by J.C.Catford and Eugene Nida. Catford’s types, levels and ranks of translation are discussed in detail. Equivalence theory given by these two critics are also discussed in this lesson.

Nida’s four inherent perspectives of translation namely, the Philological Perspective, the Linguistic Perspective, the Communicative Perspective and the Sociosemiotic Perspective are discussed in detail. The lesson concludes with Newmark’s Approach to translation where Newmark discards Nida’s receptor oriented approach to translation, and instead focuses on communicative and semantic translation.

### **Short Notes:**

1. Etienne Dolet’s Principles of Translation.
2. Dryden’s Three Types of Translation.
3. Tytler’s Three Principles of Translation.
4. Susan Bassnett-McGuire’s Five Categories of Translation.
5. Roman Jakobson’s Theory of Translation.
6. J.C.Catford’s Types of Translation.

7. Catford's Types of Equivalence.
8. Eugene Nida's Theory of Translation.
9. Formal Equivalence.
10. Dynamic Equivalence.
11. Comment on the Philological Perspective of Translation by Eugene Nida.
12. Comment on the Linguistic Perspective of Translation by Eugene Nida.
13. Comment on the Communicative Perspective of Translation by Eugene Nida.

**Essay Questions:**

1. Comment on the views of the ancients on Translation.
2. Bring about the Developments that had Significant Impact on Translation.
3. Write an Essay on the Contemporary Translation Theories.
4. Roman Jakobson's Theory of Translation.
5. Catford's Theory of Translation.
6. Eugene Nida's Theory of Translation.
7. Enumerate on Formal Equivalence in Translation.
8. Explain Dynamic Equivalence.
9. Nida's Four Inherent Perspectives of Translation.
10. Newmark's Approach to Translation.

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## Lesson – 5.2 Translation – New Approaches

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### Structure:

- New Approaches to Translation – Jiri Levy, Werner Koller, Kloefer, Apel and Andre Lefevere
- Functional Theories of Translation – Katharina Reiss and Vermer Approach – Skopos theory
- Cultural and Linguistic Approach
- Discourse and Register Analysis Approach
- Julian House's Quality Assessment Model, Mona Baker, Hatim and Mason's The Semiotic level of Context and Discourse
- Views on translation by Paul Engle, I.A.Richards, Ezra Pound and Frederic Will
- Speech Act Theory
- Translation as Transformation and Transposition of Culture

### Learning Objectives:

*With this lesson, you should be able to*

- Have a knowledge of the new approaches to translation – Levy's Approach where Levy's method is faithful translation method – faithful to the original text
- Know about Werner Koller's Approach which treats Translation as Interpretation Art – Koller divides equivalence into two – Formal and Dynamic
- Understand Kloefer's Approach which is an approach to translation that keeps interpretation to the minimal and emphasizes on the form and content issue
- Come to know of Apel's Approach that focuses on the transfer of implicit expressions of words. He too attaches importance to Interpretation or Hermeneutics
- Study Vinay and Darbelnet who divided translation into Direct and Oblique translation
- Have an idea about Functional Theories of Translation – Katharina Reiss and Vermeer's Approach – Skopos Theory which lays emphasis

on the purpose or goal of Translation

- Know about Reiss and Vermeer's prescription of translation rules applicable to all texts
- Understand that Christiane Nord is concerned with the functional model of Translation
- Learn the Cultural and Linguistic Approach to translation – Discourse and Register Analysis Approaches – Hallidayan Model

### **Introduction:**

The fast growing globalisation and the rapidly increasing communication facilities, international relations, and increasing interest of men in other cultures, led to source language oriented approaches being replaced with target language oriented approaches. In this new approach, the general text is of more importance than the words. The goal is not translating the works but being able to convey the main idea of the text in the source language to the target recipient. In target-oriented approach, target culture reader is expected to be influenced from the text as much as the source culture reader. The studies up to now examine various aspects of translation process. Translation is a very complicated process and it has pragmatic and communicational dimensions.

### **I. Various Approaches to Translation:**

Some of the influential theorists of translation had put forth their views on translation and its processes. The following are the approaches made by a few translators like Levy, Koller, Klopfer, Apel and Reiss & Vermeer to translation.

#### **1. Levy's Approach:**

Jiri Levy (1926 - 1967), the Czech translation theoretician has influenced many researchers of translation with his approach. Levy considered translation of written text as a branch of art. His approach to translation process differs from other translation theories because Levy takes the translator, translation process and the form of the translated text into consideration.

Levy considers that the goal of translation is to stay with the original text message, to understand and to transfer the original message. Levy also emphasizes that translation is a recreating process while sticking by

the original text. He says that when a text is non-conforming with the original it should not be produced. Levy opines that a translation should be consistent and holistic and the goal of translation should be recreating the effect of the source text in another language. Levy's method of translation is "faithful translation" method and he takes the process of translation as a "decision making" process. According to Levy the goal of a translator is that the translator is supposed to have gains and experiences in his field. He is supposed to save the artistic and aesthetic values of the original text during the translation process. The translator should remember that he is expected to translate the original text in such a way that the target text reader can clearly understand the message.

Levy's view is also shared by Lieken-Genvic. Genvic, just like Levy asserts that translation process is made up of two phases: one is comprehending (understanding) phase and the other is transmitting the comprehended (understood) message.

'Information Theory' is the basis of linguistic communication theory. This theory considers language as a 'code'. While interacting, speakers use an encoding process to convey what they wish, and the listeners use decoding process to reconstruct meaning. However, in translation the sender and the receiver use different codes; therefore, it necessitates translation to assist understanding by recoding the message from the sender into the receiver code.

Linguistic theories consist of a number of different theories in the nature of language and translation. However, their important and basic feature is focus on the linguistic system. According to Snell-Hornby (1988), all these theories are characterised by their preoccupation with the concept of 'equivalence.' Based on this theory, language and translation are considered as separate from communicative context and function.

Roman Jakobson classified translation into three kinds: intralingual, interlingual and inter-semiotic. Interlingual translation is translation proper as it takes place between two languages. Jakobson (2004) considers equivalence and linguistic meaning as the main concerns of interlingual translation.

In Jakobson's view, interlingual translation is replacing messages in the source language for messages in the target language. The translator conveys a message from one language into another language. Therefore, translation implicates two equivalent messages in two different languages.

Eugene Nida developed his theory based on practical experience. He elaborates on different approaches to meaning. He considers meaning in terms of linguistic, referential (denotative or dictionary), and emotive (connotative) sense. Nida leaves aside the old terms of free and literal translation and focuses on dynamic equivalence and formal equivalence.

Formal equivalence emphasizes the form and content of the message, and the precise correspondence in the source language and the target language. By dynamic equivalence, he means “naturalness.” The message must conform to the linguistic and cultural needs of the target language and Nida defines dynamic equivalence as ‘the closest natural equivalent to the source- language message (Nida, 1964; Nida & Taber, 1969).

For Nida, the translation requires attention to:

1. Making sense;
2. Conveying the spirit and manner of the original;
3. Having a natural and easy form of expression;
4. Producing a similar response.

## **2. Werner Koller’s Approach:**

Werner Koller talks about the equivalence issue in translation. He calls translation process a kind of interpretation art. According to Koller, phonological (sounds), morphological (form or structure) and syntactic (words) units need to be transferred to the target language with the linguistic interpretation during translation. In other words, Koller expects the translator to first internalize the original text in both structural and semantic terms and then find the equivalent patterns to be able to transfer the original text to the target language text. The translator should also complete the translation process with his own interpretation.

According to Koller, translation activity is an equivalence operation between the source text and the text in the target language. Koller divides the equivalence into two: Formal Equivalence and Dynamic Equivalence.

**Formal Equivalence:**

In this type of equivalence, form and content are given importance to. Here the translator seeks for faithfulness in order to make a transfer sentence-for-sentence and word-for-word. Word- for-word or literal translation is based on this equivalence principle.

Here, the translator gives great importance to reflecting the artistic values and preciousness of the source language, which beautifies the text.

In Dynamic equivalence, the goal is to produce a natural text in the target language, to make it understandable, avoiding any misunderstanding, in other words, it should not have a complicated or confusing meaning and thus, equivalence effect should be provided.

While translating, translator faces many issues and Koller brings out three groups that are based on the source of issues occurring in equivalence:

1. An equivalent term might not exist in the target language culture.
2. Source language and target language might have differences such as expressing two connected terms in one term.
3. Source language and target language may differ from each other in usage of certain indicators (words) for certain words and circumstances.

In dynamic equivalence, the focus of the translator is on the message and the receiver of the message. The translator should be aware as to which social group the translation is aimed at and then present that text in the target language according to the culture of that social group. The translator should pay attention to the communicational value of the text in the target language.

Any principle, which is based on direct transfer of content disregarding the formal aspect of a language, comes in free translation understanding.

Equivalence is also of different types according to Koller's views:

1. Denotative equivalence, concerns the extra-linguistic content.
2. Connotative equivalence, concerns the lexical elements.
3. Text-normative equivalence, concerns the different classes of texts.
4. Formal equivalence, concerns the aesthetic or stylistic features of the ST.

### **3. Kloepfer's Approach:**

Kloepfer states that the translator's task is to reflect the language and culture of the source text in the target text, yet symbolic meanings in the source text should not be rewritten casually. Thus, Kloepfer's definition of translation is that "Translation is a creative writing but not rewriting in a random fashion; it is the writership of the writer."

Kloepfer emphasizes the form and content issue, and stresses on the transfer of the aesthetic and artistic features of the source text into the target text. He summarizes translation as the photocopy of an original text. He states that the value of each indicator (words) in the source text, their semantic fields, their connotations, self-significance, affective meaning and associative meaning should be paid attention and the equivalence of all should be sought in the target language and then transferred.

When the translator, while translating do not find those events, which exist in another culture, naturally will have to apply the act of interpretation, which is called as hermeneutics. Kloepfer favours interpretation in the most minimal considering the reader.

#### **4. Apel's Approach:**

Similar to Kloepfer's Approach is Apel's Approach. Apel adopts Kloepfer's view. These theoreticians especially focus on the transfer of implicit expressions of words or word groups. He too states that all the properties of the source text should be primarily analysed when translating literary texts.

Apel asserts that understanding a text is the first dimension of translation process. He calls the second dimension as the production process. Apel frames his views on transferring the literary texts as follows:

1. Apel calls all literary texts, including theatre scripts as works of art. He states that the readers and the audience are entertaining and having fun with these texts.
2. While transferring such texts from one language to another the translator should bear in mind some important points. These are all about the content, style and meanings of indicators. With these elements, which the translator may not ignore, translation product achieves an artistic value.

Just like Levy and Kloepfer, Apel too attaches importance to the act of interpretation, which we call "hermeneutic." He defends that difficulties occurring while translating cultural words can be coped with by using the method of interpretation.

Vinay and Darbelnet (1995) paid attention to translation strategies. They divided them to direct translation and oblique translation. Their classification reminds one of the older literal and free techniques. According to these researchers, direct translation covers three procedures:

1. Borrowing: SL is directly transferred to the TL.
2. Calque: the SL expression is literally transferred and translated to into the TL.
3. Literal translation or word-for-word translation.

However, in case literal translation is impossible, oblique translation is used. This translation encompasses four procedures:

1. Transposition: changing parts of speech while preserving the sense. This procedure is further divided into obligatory and optional.
2. Modulation: changing the semantics and point of view, which in turn could be further divided into obligatory and optional.
3. Equivalence: this applies to cases in which the same situation could be described by various stylistic or structural means especially in translating idioms and proverbs.
4. Adaptation: this applies to cases in which the target culture lacks features existing in the source language.

## II. Functional Theories of Translation:

Katharina Reiss draws on the notion of equivalence. To Reiss, the text, not the word or sentence, is the level at which communication is realised. Her theory is related to language functions, which correspond to language dimensions. Reiss gives the features of each type as follows:

1. Plain communication of facts. The language to communicate information is referential, with the content being the focus of communication.
2. Creative composition: The aesthetic dimension of language is paramount and the author is a main thing to attend.
3. Inducing behavioural responses. It is tried to persuade the reader to act in a certain way.
4. Audio-medial texts.

Reiss judges translation according to the degree of the transfer of the function of the ST into the target text. She prescribes certain translation methods based on text type:

1. The informative TT should convey, clearly, the content of ST.
2. The expressive TT is conveying the aesthetic form of ST.

Translation should identify and adopt the perspective of the ST.

Holz-Manttari builds on communication theory and action theory in order to develop a model for diverse translation situation. Action theory considers translation as purpose-oriented and accentuates on the message conveying function of translation.

Holz-Manttari places translation in the sociocultural context and is attentive to the interplay between the translator and the Institution.

Schaffner comments that the main purpose of translation action is for communication to take place across cultural barrier and that the source text is a device for the realization of communicative functions.

#### 4. Reiss and Vermeer's Approach:

The approach of Hans J. Vermeer, along with Reiss covers the effect of the produced literary texts on the readers. This is generally called as Skopos theory.

It is Vermeer who first used the word "skopos" for translation. He first used it in 1978 and then in 1983 in a more detailed fashion in his book, **Articles on Translation Theories**. The word 'Skopos' is a Greek term, which means "scope", "target" or "goal."

It was first used for the purpose of translation. Skopos theory concentrates on the goal of translation to decide the strategies to realising the function of the TT. The purpose and function of translation are regarded as important issues.

This theory was mainly based on literary theories, which reflect a general shift to communication theory, text linguistics, and text theory and in addition, reception theories.

Since "skopos" means scope, target or goal, it is understandable that this approach is target oriented. The function of the translation in the target text aimed to be realised in the target cultural setting. In other words, translation should be focused on the function aimed at the target text in its own cultural setting.

Theorists like Amman, Honig and Kubmal, Kupsch-Losereit and Nord, along with Reiss and Vermeer approach translation on a scientific level, moved away from predominantly linguistic translation theories, and proposed functional approach instead of structural approach.

### Functional Approach:

The purpose of translation in functional approach would be target text reader and contingency, and in structural approach, it is the language and text. In this context, Skopos Theory forms a base for the approach, “Ground of a General Translation Theory” developed by Katharina Reiss and Hans J. Vermeer, as well.

According to this theory, every translation is an action that has an aim or purpose, and likewise every translation has an aim. At this point, it is said that the translator has to take into consideration the cultural aspects that are contributing factors in the source text, and the different aspects of the target culture during translation process. Thus, target language, target culture and target reader are important for any translation.

Skopos Theory has a functional quality. A translation should achieve the aim of the source text writer, and should also function by serving to the needs of the target text readers by fulfilling or being in accordance with the target world’s cultural properties.

While functioning in this direction, a new text should be produced in such a way that it creates the same effect in the target language. According to a critic Bengi, this concept could have three different uses, namely, (i) the translation process, (ii) the result of translation and (iii) the translating method, i.e. the aim of the method.

The word ‘skopos’ means aim or purpose. Therefore, translation according to Skopos Theory is not producing an exact equivalent of the source text, but to produce a new text in accordance with a certain aim or purpose, which could be the culture of the target language.

The translator, being a member of a society or of a certain culture is free to choose his own aim or “Skopos” just as every individual is free to choose his own way of behaviour.

According to Vermeer, the act of translation cannot be dissociated from the aim of the text produced through translation. Translation is a work of culture, and it could also be called as a constant intercultural transfer.

Reiss and Vermeer (1984) prescribe translation rules applicable to all texts. These rules are:

1. The key determining factor in a translation is Skopos.

2. TT offers information in TL concerning an offer of information in a SL.
3. TT does not offer information in a clearly reversible way.
4. TT must be internally coherent.
5. TT must be coherent with the ST.

The five rules above stand in hierarchical order with the skopos rule predominating.

Based on Skopos theory, it could be said that the purpose of translation is a determining factor and we can translate the same text with different purposes in mind. Vermeer maintains that the translator must consciously translate in accordance with some principle concerning the target text.

Skopos Theory places the translator in the centre. All the responsibilities lie with the translator. The task and decision-making power of the translator is quite broad in this approach.

Vermeer and Toury are pioneers of target-oriented approaches.

Thus, it could be said that Hans J. Vermeer invented Skopos for the purpose of translation. Skopos Theory concentrates on the goal of strategies to realizing the function of the target text. Thus, the purpose and function of translation are regarded as key issues.

A discussion on Skopos theory is given in detail a little later in this chapter.

Christiane Nord in *Text Analysis in Translation* (1998) is concerned with the functional model to examine text organisation at sentence level. Accordingly, he distinguishes between documentary translation and instrumental translation:

1. Documentary translation serves as a document of a source culture communication between the author and the ST recipient.
2. Instrumental translation serves as message transmitting instrument in a new communicative action in the target culture.

### **III. Cultural and Linguistic Approach:**

Functional theories were the first to recognise changes or shifts in the translation studies. They for example moved the focus of attention away from the source text to target text and emphasized the cultural and linguistic features. Christiane Nord emphasized that the translator

should make his mind concerning the proper translation method to meet recipients' needs and the nature of the text.

The following are three principles of functionalism that are to be attended in translation:

1. The significance of the translation Commission.
2. The importance of ST analysis.
3. The functional hierarchy of translation problems.
6. Discourse and Register Analysis approaches:

The Hallidayan Model of Language and Discourse:

Halliday in his *Systemic Functional Grammar* focuses on the communication function of language and looks at meaning as central, and relates it to the wider sociocultural context. Halliday gives a special importance to register the way a speaker uses language differently in different circumstances, which is conditioned by the sociocultural environment. Register in turn consists of:

1. Field: what is being written about (subject matter).
2. Tenor: who is communicating and to whom (geographical, social and mental states).
3. Mode: the form of communication (spoken / written).

Halliday analyses the function of language and ascribes three metafunctions language are to serve which include the Ideational, the Interpersonal, and the Textual functions.

7. Julian House's *Quality Assessment Model* (1997) is concerned with the assessment of the quality of translation. In her model, she draws on Halliday's model of register analysis to systematically compare the textual quality of ST and TT. The basis for this comparison is mainly register analysis, which is realised by lexical, syntactic, and the textual means.

In her approach, field concerns the subject matter and social action covering the specificity of lexical items. Tenor refers to the addresser's geographical, social, and mental states. More relates to 'channel' (spoken/written, etc.) and the degree of participation between addressor and addressee (House, 1997).

House (1997) makes reference to covert and overt translation. The former is the recreation, representation, and reproduction of the function of ST. An overt translation is not original. In House's terms an overt translation is one in which the addressees of the translation text are quite "overtly" not being directly addressed.

1. Mona Baker (1992) considers equivalence at different thematic, cohesion and pragmatic levels using a systemic approach and the integration of pragmatic level in which utterances are used in communication situation.

To Baker, there are different aspects of pragmatic equivalence in translation. Pragmatics, to Baker, is the study of language use. Pragmatics is the contextual meaning as intended by participants in a specific situation. Based on her model, there are three major concepts of pragmatic: presupposition, coherence and implicature. Coherence concerns the receiver's expectations and experience of the world. It is defined by Baker as 'pragmatic inference.' Presupposition refers to the linguistic and extra-linguistic knowledge of the receiver. Baker is more careful about implication: what is being implied rather than what is directly said.

2. Hatim and Mason: The Semiotic Level of Context and Discourse:

Hatim and Mason (1990 & 1997) are other major translation theorists whose works developed out of the Hallidayan model of language. They give special importance to the ideational and interpersonal functions of language.

They combine bottom-up analysis and top-down consideration of the symbiotic level of the text. Language and texts are means for the realisation of sociocultural messages and power relations. Based on their views, discourse is a mode of thinking and writing involving social groups in conveying a particular aptitude in areas of sociocultural actions.

Hatim and Mason strive to propose foundations for a model of analysing texts. Their proposal is a list of elements to be considered in the analysis of translation, in particular, the concepts of dynamic and stable elements. Stable ST requires a literal approach, while dynamic ST is more challenging and literal translation may not be appropriate.

10. Edwin Gentzler underlines five different approaches to translation beginning with mid-sixties until date:

1. The North American translation workshop;
2. The “science” of translation;
3. Early translation studies;
4. Polysystem theory and
5. Deconstruction.

Until 1963 there was no translation centres, no association of literary translation, no journal exclusively devoted to translation studies in U.S.A. It was in 1964 that Paul Engle, Director of Writers’ Workshop at the University of Iowa, recognising the academic merit of literary translations gave a name to translation studies. He came up with the first translation workshop in 1964 and gave it a local habitation and a name. In 1965, the Ford Foundation conferred a grant on the University of Texas at Austin toward the establishment of the National Translation Centre.

In 1965, the first issue of the edited work of Ted Hughes and Daniel Weissbort, *Modern Poetry in Translation* provided literary translations a place for their creative work. In 1968, the National Translation Centre published the first issue of *Delos* devoted to the history as well as the aesthetics of translation. Thus, it was during the 1960s that literary translation had established a place albeit a small one in the production of American culture.

During the 1970s, many universities like Binghamton, Columbia, Iowa, Princeton, State University of New York, Texas and Yale etc. in U.S.A. introduced translation courses and had organised translation workshops, which served as a fact that translation studies were being accepted as a discipline. The 1970s saw the process of acceptance of translation studies as a discipline in several universities. This growth of translation studies led to the establishment of the professional organisation called American Literary Translators Association (ALTA) in the late seventies. It also led to the founding of the journal called the Translation for that Association. Soon the need for translation as a weapon to serve the cause of the society in the contemporary world was felt by the intellectuals, in no uncertain terms.

11. Paul Engle (1908-1991) in his Foreword to *Writing from the World II* (1985) underlined the urgency of translation using the words

## “TRANSLATE OR DIE.”

12. I.A. Richards (1893-1979) brought about his theory of translation in a paper titled, “Toward a Theory of Translating” (1953). Here he discussed about how to compare translations to original texts. Richards feels that if translators agree on their purpose, it would not be difficult to evolve the appropriate methodology. He argued that the translator should not only be aware that a sign indicates something but that it also characterizes, realises, values, influences, comments and purposes. By characterises, he means that a sign or a word says the same thing or something new about things. He says that a sign presents things with varying degrees of vividness and adds value on something in addition to indicating. He says that a sign influences and attempts to persuade. Thus meaning for I.A. Richards had grown to be something very complex, having both implicit and explicit aspects.
13. Quine in his work, *Word and Object* (1960) wanted to use translation to demonstrate the inherent complexity and lack of determined meanings in language. He calls language as a “social art” in the preface to the book. He says that in the process of acquiring language we have to depend entirely on inter-subjectivity available cues as to what to say and when. Hence, there is no justification for collating linguistic meanings. Quine outlines the nature of language, which determines the process of translation. He says that we can set up manuals for translating one language into another in divergent ways. All these ways will be compatible with the totality of speech dispositions yet they might be incompatible with one another.
14. Ezra Pound’s (1885-1972) theory of translation underlines the precise use of words. He also lays emphasis on the rhythm, diction and word order. In his essay “How to Read” Pound outlines the ways in which language is charged or energised. The three important ways are 1. Melopoeia (the musical property) 2. Phanopoeia (the visual property) and 3. Logopoeia (a complex property) which includes both the ‘direct meaning’ and the ‘play’ of the word in the context.
15. Frederic Will in his book, *The Knife in the Stone* uses translation as a testing ground for his theory of metaphysical concept. Languages are inter-translatable. They can be translated from one language into another. This inter-translatability of languages is the firmest

testing ground, and demonstration ground for the existence of a single ideal body of literature. Frederic Will says that if there is any meaning, to the idea of such a body, it will show itself through as effort to equate literature in one language with literature in another.

In the simplest terms, he means that the meanings of things expressed in one language can be translated into another. In that way language is important for translation. It is important for the original work as well as the translated one. It is the main fact in shaping the course and goal of translation. In the introduction to *Selected Translations*, 1968 – 1978, W.S. Merwin says that finding an exact equivalent for a single word of any language in another language, cannot be done. However, it is possible to share a single primary denotation, i.e., (the literal or primary meaning of a word) but the group of secondary meanings, the associations of those words, the sounds, the etymological echoes all these do not have an equivalent. All meanings of words emerge from their contextual, intertextual life only.

#### **16. Speech Act Theory:**

Another theory of translation called 'Speech Act Theory' came into existence in 1955 with the publication of *How to Do Things with Words* by J.L. Austin. In this, Austin had compiled the lectures for William James and it is this that gave rise to the Speech Act Theory. This theory is based on the act of using language towards achieving a specific end or its 'pragmatics' (study of how context contributes to meaning). In this model, the translator is taken both as an Addressor who addresses the readers as well as an Addressee who is being addressed by the author.

Within the framework of Speech Act Theory, at least two or more than two participants are involved, one is the Addressor and the other or the others are addressees.

The Addressor, i.e., the author is the source of the message/code. Hence he is the source of the Illocutionary (what was done) act since one can discern or find out his intentions or his implications behind his utterance. The Addressee is the receiver or the person who gets the message. Hence he is the person exposed to the perlocutionary (what happened as a result) value of the utterance.

Owing to the phenomenon of Communication Feedback, the Addressor also undergoes the perlocutionary effect. This is compared to the liar often

ending up himself in believing that his lies are truth, thus falling victim to his perlocutionary powers.

The situation of the Translator is somewhat similar since the Translator is simultaneously Addressor and Addressee as the following figure reveals:

Addressor 1A	Addressee 1	Addressor 1B	Addressee 2
Author/Text (Source-Text)	Translator as Reader	Translator as Translator	Reader of Target-Text

The Translator is an Addressee when he reads the Source-Text to make his translation. So as far as the Source-Text is concerned the translator is first of all an Addressee. He turns into an Addressor only from the point of view of the Target-Text. The readers of this Target-Text are the Readers or Addressees. Thus, the resemblance is between the Translator and the Addressor. Hence, according to Speech Act Theory, the Translator is seen as a Clearing-House for all three kinds of Speech Acts.

It is said that this concept is not new. Mounin (1963) had already called the Translator a “Filter” through which the Source-Text passes onto the Target-Text.

We have thus seen some of the important theories of Translation propounded during the past, previous to the seventies of the twentieth century. Post-1970s, that is, from seventies to nineties, some important translation theorists of different countries of the world include James Holmes, Anton Popovic, Andre Lefevere, Gideon Toury, Jacques Derrida, Susan Bassnett-McGuire and Jose Lambert. These important theorists have given a new dimension to translation studies.

James Holmes indicates at the dual nature of translation. He calls all translation as an act of critical interpretation. He says that there are some translations of poetry, which differ from all other interpretative forms in that they also, have a name of being acts of poetry. He calls translation as a literary form with double purposes, the two purposes being one as meta-literature and the other primarily literature. He thus introduces the designation ‘metapoem’ for translation as a literary form.

Andre Lefevere in his book, *Translating Poetry: Seven Strategies and a Blueprint* (1975) outlines the major task of the translator in the following words:

1. That task of the translator is to precisely and clearly render the source text into the target text.
2. The translator has to render the original author's interpretation of a given theme that has been expressed in a number of variations accessible to readers not familiar with these variations.
3. The translator has to replace the original author's variations with their equivalence in a different language, time, place and tradition.
4. The translator has to particularly lay emphasis on the fact that he replaces all the variations that are there in the source text by their equivalences in the target text.

There are three kinds of translation norms namely, preliminary, initial and operational norms. Gideon Toury distinguishes among these three kinds in his book, *Translation Norms and Literary Translation*.

Gentzler, summing up Toury's views on *Translation Norms and Literary Translation* points out at Toury's argument that behind early definition of translation of Translation Studies is James Holmes' concept of "metatext." Although this concept of translation text as metatext had been elaborated by Anton Popovic and others, and had been revised by Van den Broeck, it is still viewed by translation theorists as one kind of metatext (a secondary text that talks about the main text) measured and evaluated in comparison with the source text or some idealised interpretation of that initial version. Toury wanted to expand the boundaries of the notion that the translated text is a metatext. He got further away from the hypothetical constructs that tended to study translation texts in isolation.

Toury posited a Target Text (TT) theory for translation as opposed to another Source Text (ST) determined theory focusing on the "actual relationships" constructed between the ST and its "factual replacement." In doing so he was not focusing on some notion of equivalence as postulated requirements. He was also not rejecting the work of contrastive linguistics or semiotic-final approaches. He believed that linguistic/literary imitations do operate and condition the nature of the translated product. He believed that such rules and laws are merely one set of factors operating on the translation process.

However, his project introduces a new set of factors, which may be more powerful than other factors. Toury's goal was to establish a hierarchy of interrelated factors (constraints) which determine (govern) the translation product. In short, Toury demands that translation theory

includes cultural-historical “facts,” set of loss which he calls ‘translation norms.’

Thus Toury emphasized on the inclusion of cultural-historical facts as one set of rules for translation norms.

In the 1980s, Translation Studies have acquired a new dimension. It was initially viewed as a process of ‘change into another language, retaining the sense’ or ‘substitution of SL textual material in TL,’ a transference of meaning from SL to TL. However, now in the recent times, during the latter part of the twentieth century it came to be known as, using Derrida’s term, a ‘regulated transformation.’

If Derrida calls translation as a ‘regulated transformation,’ Lambert and Robyns defined it as the ‘migration through transformation of discursive elements (signs)’ and as the ‘process during which they are interpreted (re-contextualized) according to different codes.’

Translation is also called as a form of cannibalism. Cannibalism not in the Western sense of capturing, dismembering, mutilating, and devouring, but in a sense which shows respect, i.e., as a symbolic act of taking back out of love, of observing the virtues of a body through a transfusion of blood. Here, in this sense it takes a liberating form, a form that eats, digests, and frees oneself from the original. Here translation is seen as an act of empowerment, a nourishing act and an act of affirmative play that is very close to the Benjamin/Derrida position, which sees translation as a life force that ensures a literary text’s survival.

Thus, translation has come a long way, first being regarded as ‘carry over of meaning,’ then as a linguistic activity, which is hinged upon a theory of language, to the present position of accepting it as an ‘intracultural activity.’

#### Translation as Transformation and Transposition of Culture:

Translation is identical to culture. Translation is now seen as ‘transformation’ and transposition of culture rather than as a purely linguistic activity. The theories of Translation run parallel to literary and critical theories in our time and translation is now considered as a tool of studying comparative literature. Translation theories in recent years have succeeded in giving translation the status of a discipline worthy of academic interest.

**Check Your Progress:**

From this lesson, you would have studied about some of the new approaches made by translators to translations. Translation is a complicated process and has various pragmatic and communicative dimensions. Szech translator Jiri Levy contended that the goal of translation is to be with the original text message. His approach is that translation while recreating the text should also stick to the original text. Levy's view was also shared by Lieken-Genvic. Information theory, which is based on linguistic communication theory, talks about language as code. It uses ideas of coding and decoding to write and reconstruct the meaning of a text.

Snell Hornby talks about the concept of equivalence. Many translators speak about formal and dynamic equivalence. Werner Koller's approach to translation is to bring about an equivalence between the source text and the target text. Koller calls translation as a kind of interpretation art. Koller talks about these issues faced while bringing about equivalence in translation. Kloefers' approach to translation is that of bringing about all that are there in the source language to the target text. He states that the target text should reflect the language, culture, form, content, affective meaning, associative meaning, and all of the source text. He favours keeping interpretation to the most minimal.

Appel's approach is similar to Kloefer's approach. He, like Levy and Kloefer, states that the difficulties faced while translating cultural words could be managed with the use of methods of interpretation. Vinay and Darbelnet divide translation strategies into direct and oblique translation. This is something similar to the literal and free techniques of the translation adopted during the older times.

In functional theories of translation, Katharina Reiss draws upon the notion of equivalence. She judges translation according to the degree of the transfer of the function of the source text (ST) into the target text. She comes out with certain translation methods based on the type of text, namely Informative Target Text and Expressive Target Text. Reiss, along with Vermeer, has also come out with a theory called Skopos theory. Skopos theory emphasizes on the scope or goal of translation.

Christiane Nord, concerned with the functional model, distinguishes between documentary and institutional translation. Functional theories were the first to recognise changes or shifts in the translation studies. The focus of translation attention was more away from the source text

to the target text, and cultural and linguistic features were focused upon. The translator started to be concerned about meeting the needs of the readers or the recipients of the text. Concentrating on the communicative function of language, which looks at meaning as central, came up with the Discourse and Register Analysis approaches in translation.

The Hallidayan Model of Language and Discourse relates meaning to the wider socio-cultural context. The textual quality of ST and TT were analysed and compared. Julian House makes reference to covert and overt translation. Hatim and Mason gave special importance to the ideational and interpersonal functions of language.

Edwin Gentzler came up with five different approaches to translation, beginning with mid-sixties until date. From the various importance given to translators from the time, intellectuals started feeling the need for translation as a weapon to serve the cause of the society in the contemporary world. Paul Engle like translators underline the urgency of translation by stating, "Translate or die." Some of the Twentieth century critics like I.A.Richards, Quine, Ezra Pound and Frederick Will have contributed their views on translation for the evolution of a proper methodology for translation, which determines the process of translation.

I.A.Richards emphasizes the use of meaning and purpose for the evolution of a proper methodology of translation. Quine outlines the nature of language, which determines the process of translation. Pound's theory of translation underlines the precise use of words and translation. Will uses translation as a testing ground for his theory of metaphysical concept. W.S.Merwin shares his views that finding an exact equivalent for a single word of any language in another language cannot be done. However, it is possible to share a single primary denotation, (i.e., the literal or primary meaning of a word) but the group of secondary meanings, the associations of those words, the sounds, the etymological echoes all these do not have an equivalent. All meanings of words emerge from their contextual, intertextual life only.

Speech Act theory takes the translator as both the Addressor and the Addressee. The translator is an addressee when he reads the Source Text and an Addressor when he writes the Target Text. Just like Mounin who saw that translator as a Filter through which the ST passes on to the TT, Speech Act Theory sees the Translator as a Cleaning House for all three kinds of Speech Acts.

We also have a look at the views of some of the post-70's translators of the 20th century like James Holmes, Anton Popovic, Andre Lefevere, Gideon Toury, Jacques Derrida, Susan Bassnett-McGuire and Jose Lambert.

Holmes, indicating at the dual nature of translation calls it an act of critical interest. He brings in the concept of text being a meta-text. Andre Lefevere brings about the major tasks of translation. Gideon Toury distinguishes among three kinds of translation norms namely, preliminary, initial and operational norms. Derrida uses the term, 'regulated transformation,' for translation. Lambert and Robyns call it as migration. It was also called as a form of cannibalism, which will be described in detail in the lesson that follows. Translation is thus seen as 'transformation' and transposition of culture.

### Short Notes:

1. Jiri Levy's Approach to Translation.
2. Werner Koller's Approach to Translation.
3. Kloepfer's Approach to Translation.
4. Apel's Approach to Translation.
5. Andre Lefevere's Approach to Translation.
6. Katharina Reiss' Notion of Translation.
7. Edwin Gentzler's Approach to Translation.
8. Skopos Theory.
9. Reiss and Vermeer's Approach to Translation.
10. Discourse and Register Analysis Approaches.
11. The Semiotic Level of Context and Discourse.
12. Speech Act Theory.
13. Andre Lefevere's outline of the major task of a translator.

### Essay Questions:

1. Write an essay on the Various Approaches to Translation.
2. Write an essay on the Functional Theories of Translation.
3. Write an essay on Skopos Theory.
4. Write in detail the translation approach of Reiss and Vermeer.
5. Bring about the Cultural and Linguistic Approach of Translation.
6. Speech Act Theory.

7. The Post-structuralists' Contribution to Translation.
8. Who are the major contributors to Translation Studies theory?  
What are the concepts associated with them?
9. From your study of the above section, what is your understanding  
of the role of the translator?

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## Lesson – 5.3 Translation Developments outside Europe

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### Structure:

- Brazilian Cannibalism
- The African Contribution
- Translation and Postcolonial Studies
- Culture and Translation
- The Systems Theory Approach
- Ideology and Translation
- Definitions of Ideology
- Hermeneutics and Translation Theory
- Post-structuralism and Translation
- Functionalism and Translation
- Functionalist and Non-functionalist approaches
- Translation and Notions of Gender
- Translation problems due to Grammatical Gender
- Translation problems due to Social Gender
- Translation and Women's Writing
- The Polysystem Approach to Translation
- DTS or Descriptive Translation Studies

### Learning Objectives:

*With this lesson, you should be able to*

- Have a knowledge of the Brazilian Insights into Translation. The Brazilians introduced the concept of Cannibalistic view of translation, which came up with a changed idea of the value of the original text in relation to its reception in the target culture. It was an attempt on the part of the colonized nation to retaliate against the colonial powers by appropriating European culture, art, and ideas into one's own native culture and language.
- Learn the contribution made by the Africans to Translation
- Study the relationship between Translation and Postcolonial Studies
- Know the relationship between Culture and Translation

- Know what the Systems Theory Approach is
- Study the relationship between Translation and Ideology
- Study the relationship between Hermeneutics and Translation Theory
- Know the relationship between Post-structuralism and Translation
- Understand the relationship between Functionalism and Translation
- Have an Idea about Translation and Notions of Gender
- Learn the Problems of Translation arising because of Grammatical Gender
- Learn the relationship between Translation and Women's Writing
- Know about the Polysystem Approach to Translation
- Know what Descriptive Translation Studies is

### **Introduction:**

Translation Studies like the other literary studies began to spread outside Europe, and started to develop as a separate discipline in the other parts of the world too. Just like how literary study changed its nature and methodology since its development outside Europe in the Twentieth century, so also theories and methodologies in translation studies 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 like Literary Studies, Translation Studies too has branched out in new ways and has sought to shake off its Euro-centric inheritance. One such important school for example is Brazilian Cannibalism.

### **1. Brazilian Translation Insights:**

Brazilian translation studies gained prominence over the years, characterized by a strong focus on cultural and linguistic aspects. Linguistics and culture play an important role in translation and contribute immensely to the shaping up of society and politics.

Scholars in Brazil often explore the intersections between translation, culture, and identity, examining how translations reflect and shape socio-political contexts. Additionally, Brazilian translation studies often engage with issues such as post-colonialism, gender, and globalization, providing valuable insights into the dynamics of translation in diverse cultural landscapes. Some prominent figures in Brazilian translation studies include Ana Cristina Colla, Maria Lúcia Vasconcellos, and Eliana Yunes.

Brazil is well known for its cultural movement called as “Cannibalism.” It emerged in Brazil in the late 1920s and early 1930s. It was led by writers like Oswald de Andrade in the context of postcolonial resistance.

This cannibalism is a kind of metaphor that was aimed at breaking away from colonial influences. It created a distinct Brazilian artistic and literary expression. The movement played an important role in shaping Brazilian modernism, and it continues to influence cultural and artistic discourse in Brazil.

This metaphor “cannibalism” is often used metaphorically to describe the cultural practice of absorbing, transforming, and reinterpreting external influences, particularly from colonizing powers, as a means of asserting national identity and cultural independence. It is a kind of comparison that may be applicable to translation, where the translator is compared to a cannibal, eating away the source text and his consumption resulting in the creation of something completely new. The metaphor of the translator as cannibal is based on the revised notion of what cannibalism signifies. The European colonizer had this habit of looking down upon societies, which had this practice as being primitive and uncivilized. This term “cannibalism” which means eating members of one’s own species and usually referring two human reading other humans is now commonly used by the Brazilians to refer to the translator. This idea of cannibalism entered the field of translation through the influence of José Oswald de Andrade Souza’s manifesto on the resurrection of native cultures.

José Oswald de Andrade Souza (1890–1954) is a Brazilian poet and thinker. He 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. This translation school, which advocates cannibalism in translation, is a radical approach to translation. This is an offshoot of the postcolonial movement.

**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.

In this school of translation, the basic idea is that the translator shall eat away the colonial text metaphorically and along with that, he symbolically eats away the oppressive colonizers also. He does not translate with fidelity placing the source text at a high pedestal. That is, the source text is not kept in a high position as it is used to and the translation is not done with all faithfulness.

Rather the translator eats away the text metaphorically, digests it, and after thus taking in the whole of 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.

This newly created text is source language text-inspired but is much more than a change of the container. The new creation is a complex coming together of two different thought movements, taking the life- energies of the ST (Source Text) and making them re-emerge in a nourished revitalized TT (Target Text).

The cannibalistic notion of translation involves a transformation 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 Jacques Derrida, the father of deconstruction. Derrida 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' (The Towers of 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:

The African contribution to translation studies encompasses diverse perspectives, including indigenous languages, colonial influences, post-colonial contexts, and the intersection of translation with cultural identity and decolonization efforts. Scholars like Ngũgĩ wa Thiong'o and Chimamanda Ngozi Adichie have highlighted the importance of translation in preserving and promoting African languages and literature on the global stage. Ngũgĩ wa Thiong'o, a Kenyan writer and theorist is known for his advocacy of decolonizing African literature and promoting the use of indigenous languages in literature and translation.

Wole Soyinka, a Nigerian writer, poet and playwright described the way in which his perspective 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. Therefore, 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. Therefore, 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.

Chinua Achebe, the Nigerian author has discussed the challenges of translating African literature and the importance of maintaining cultural authenticity in translation.

Boubakar Boris Diop, a Senegalese novelist and translator has written extensively on translation theory, particularly focusing on issues of language, power, and cultural identity.

The work of Ghanaian-American philosopher, Kwame Anthony Appiah, on cosmopolitanism and cultural translation has influenced discussions on translation in African contexts.

Marie-Alice Belle, a Cameroonian scholar has contributed to the field of translation studies with her research on African languages and translation strategies in multilingual societies.

These theorists have made significant contributions to the understanding of translation in African contexts, addressing issues of language diversity, cultural representation, and the challenges of colonial and post-colonial legacies.

Additionally, African scholars have contributed to theoretical frameworks, such as “cultural translation,” which emphasize the cultural, social, and political dimensions of translation beyond linguistic equivalence.

African translation theory encompasses a range of perspectives and approaches that focus on translation practices within the African context. It emphasizes the importance of indigenous languages, cultural identity, and the complexities of translating texts across linguistic and cultural boundaries. Key aspects of African translation theory include:

- (i) Decolonization: African translation theory often critiques colonial legacies in translation practices and advocates for the revitalization and promotion of indigenous languages and cultures.
- (ii) Cultural Authenticity: It prioritizes the preservation of cultural authenticity in translation, highlighting the significance of conveying cultural nuances, values, and expressions accurately.
- (iii) Language Diversity: African translation theory acknowledges the linguistic diversity across the continent and the challenges and opportunities it presents for translation. It explores strategies for navigating multilingualism and promoting linguistic diversity in translation practices.
- (iv) Power Dynamics: It interrogates power dynamics in translation, including issues of domination, marginalization, and resistance. This includes examining how translation can perpetuate or challenge unequal power relations between languages and cultures.
- (v) Hybridity and Adaptation: African translation theory recognizes the dynamic and fluid nature of translation, emphasizing processes of adaptation, hybridization, and creative transformation in cross-cultural communication.

Overall, African translation theory offers a rich and diverse perspective on translation that is deeply rooted in the continent's linguistic, cultural, and historical contexts. It contributes to broader discussions within translation studies by foregrounding the voices, experiences, and concerns of African scholars and practitioners.

### **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 the text that has to be translated holds terms and expressions from non-Western languages for which there are 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 brought in 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 inter cultural 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 is 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 any thing 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, Post structuralism 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.

#### **4. 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 extra-linguistic 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 a school of thought that 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. 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 as 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, 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 (individualizing characteristic or quality) 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. Therefore, 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.

Alternatively, 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 the author's superiority over the translator have been severely questioned.

Susan Bassnett-McGuire(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 exist 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 in brief is the science and methodology of interpreting texts. The philosophical background on which hermeneutics is based is 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 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. Post-structuralism 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 that 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 puts 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 to 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 always be a 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' that 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 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 decided on by the translator. The translator, as an expert in translational action, must interpret ST information by selecting the 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. Therefore, as in the earlier 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.

8.1. 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 to define the translation skopos (purpose) 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 theorizes, expands the possibilities of translation, increases the range of possible translation strategies, and releases the translator from the corset (tightly fitting) 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 to 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 regard 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, whereas, in 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. However, 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 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 translators 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:**

Translation and women's writing is an entirely new area of study that has emerged during the last part of the 20th century. The intersection of these two is a rich and multifaceted area of study that highlights the importance of translation in amplifying and disseminating the voices of women writers across linguistic and cultural boundaries. Everywhere women's studies were going on, on a much advanced level, with discussions even concentrating on whether there is a separate language for women. There have been amazing level of discussions on the various aspects of feminist studies. It was during the 1970s that the field of Feminist translation emerged.

Translation plays a crucial role in increasing the visibility and representation of women writers by making their works accessible to audiences worldwide. Translators serve as advocates for women's voices, ensuring that their literary contributions are recognized and appreciated beyond their original language communities.

Translation facilitates cross-cultural dialogue and exchange by enabling readers to engage with diverse perspectives, experiences, and literary traditions. Women writers from different cultural backgrounds may use translation to connect with readers in other parts of the world, fostering greater understanding and empathy across linguistic and cultural divides.

Women writers may face unique challenges and constraints in the translation process, including gender biases, cultural stereotypes, and linguistic barriers. Translators must be attentive to these factors and strive to convey the nuances and complexities of women's writing accurately and sensitively in the target language.

Translation intersects with issues of gender, race, class, sexuality, and other aspects of identity in women's writing. Translators must navigate the intersectionality of these identities and recognize the diverse perspectives and experiences represented in women's literature.

Feminist translation theory examines the ways in which translation practices intersect with feminist principles and goals. It explores questions of power, agency, voice, and representation in the translation process, highlighting the importance of feminist approaches to translation that challenge patriarchal norms and promote gender equality.

Translation scholars and researchers may analyze the reception of women's writing in translation to understand how it is received, interpreted, and valued in different cultural contexts. Reception studies can shed light on the role of translation in shaping perceptions of women's literature and its impact on readers' understanding and appreciation of gender issues.

Overall, translation plays a vital role in bringing women's writing to global audiences, fostering cross-cultural dialogue, and advancing gender equality in the literary world. By translating women's voices, translators contribute to the enrichment and diversification of the global literary landscape and promote greater recognition and appreciation of women's literary contributions.

### **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 Evan-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. Evan-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.

Evan-Zohar says there are three cases where literature occupies a primary position. The fact that, in a given culture, translated literature has a 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 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', it 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 on 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:

Descriptive Translation Studies or DTS is an approach within translation studies that focuses on describing and analyzing translation phenomena without necessarily prescribing norms or evaluating translations against a standard. It emphasizes the empirical study of translations in their cultural, historical, and social contexts, examining the choices translators make and the impact of those choices on the target text and its readership. DTS aims to understand translation as a complex cultural and linguistic process rather than merely a mechanical transfer of meaning from one language to another.

It was Gideon Toury (1995) who first proposed the following three-phase methodology for systematic DTS or Descriptive Translation Studies:

- (i) Situate the text within the target culture system, looking at its significance or acceptability.
- (ii) 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.
- (iii) 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 texts 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:

- (i) The accountability norm, which is an ethical norm. It, deals with professional standards of integrity and thoroughness.
- (ii) The communication norm. This is a social norm, the translator, the communication expert working to ensure maximum communication.
- (iii) 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.

### **Check Your Progress:**

Lesson 13 of Unit - V throws insight on Brazilian translation. It shows how the Brazilians used the concept of cannibalism as a way to assert themselves against European postcolonial cultural domination. The cannibalistic notion of translation involves the transformation of the original text in relation to its reception in the target culture.

This lesson further discusses the contribution made by the Africans to translation. It encompasses diverse perspectives like indigenous languages, colonial influences, post-colonial contexts, and the intersection of translation with cultural identity and decolonisation efforts. It takes into discussion the contribution of Ngugi Wa Thiong'o, Chimamanda Ngozi Adichie, Wole Soyinka, and Mary Alice. Chinua Achebe, the Nigerian writer, has discussed the challenges of translating African literature and the importance of maintaining cultural authenticity and translation.

The lesson also takes for discussion the relationship between translation and post-colonial studies. Translation in a postcolonial context points out to asymmetrical power relationship. Postcolonial critics state that the failings of Translation Studies are because of its Western orientation. Translation Studies has, until recently, not recognised 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.

The topic, 'Culture and Translation,' elaborates on the connection between translation and culture. It brings in the views of Snell-Hornby, Andre Lefevere, Peter Torop, Malinowski, and Hans J. Vermeer. These critics of translation state that the focus of translation should not be merely on language transfer alone but also on transposition of culture. Translators must not only be bi-Lingual but bicultural also, if not indeed multicultural.

The lesson brings in another approach to translation, "The Systems Theory Approach" by Hans J. Vermeer. This approach concentrates on the problems relating to the outside of that text that is translated. It is a school

of thought that emphasizes on the target pole. With the publication of the information sheet TRANSST in Tel Aviv and the journal *Target*, the school now plays a major role internationally. This is a huge expansion of research that considers intercultural transfer in its linguistic, historical and social political aspects. Andre Lefevere has pioneered a great deal of work in this field.

In “Ideology and Translation,” the notion of 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 is emphasized. 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. This topic brings out how the critics of translation emphasize 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 exist without change, but now the translation is seen as a process in which the intervention of the translator is crucial.

The topic, “Hermeneutics and Translation Theory,” drives home the point that the three factors, namely, the author, the text and the reader must all be counted in so that the meaning is best determined and a perfect piece of translation is produced. Under “Post-structuralism and Translation,” the view that the original text itself is a translation emerges. Meaning will inevitably change in the process of translation, and there will always be a 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. Translators interpret texts by setting them against the 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. The poststructuralist thinkers declare that the birth of the reader must be at the cost of the death of the author. Hence, the poststructuralist thinkers reject the binary opposition between original and translation.

In “Functionalism and Translation,” the functionalists’ approaches of translation are brought out. Functionalist approaches lay importance on the target text, and the major shift is from ‘linguistic equivalence’ to

'functional appropriateness.' The purpose of translation is important for the functionalist approach. Skopos theory proposed by Vermeer comes under this. Visibility of the translator is a key concept in functionalism.

In "Translation and Notions of Gender," problems arising out of grammatical gender and social gender related concepts are discussed. The discussion under "Translation and Women's Writing," shows how translation plays a vital role in bringing women's writing to global audiences, fostering cross-cultural dialogue, and advancing gender equality in the literary world. By translating women's voices, translators contribute to the enrichment and diversification of the global literary landscape and promote greater recognition and appreciation of women's literary contributions.

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 lesson finally embarks upon describing Descriptive Translation Studies or DTS. Descriptive Translation Studies or DTS is an approach within translation studies that focuses on describing and analyzing translation phenomena without necessarily prescribing norms or evaluating translations against a standard. It emphasizes the empirical study of translations in their cultural, historical, and social contexts, examining the choices translators make and the impact of those choices on the target text and its readership. DTS aims to understand translation as a complex cultural and linguistic process rather than merely a mechanical transfer of meaning from one language to another.

### Short Notes:

1. Brazilian School of Translation or Brazilian Cannibalism.
2. The African Contribution to Translation.
3. Write a note on the interventionist approach from the translator.

4. Aspects of Culture in Translation.
5. The Systems Theory Approach.
6. Comment on Ideology in Translation.
7. Comment on Hermeneutics and Translation Theory.
8. Derrida's contribution to Translation Studies.
9. The Polysystem Approach to Translation
10. Translation problems due to Grammatical Gender
11. Translation problems due to Social Gender
12. Comment on Translation and Women's Writing.

### Essay Questions:

1. Bring about the Insights made by the Brazilian School of Translation.
2. The African Contribution to Translation.
3. Bring out the various insights on Translation and Postcolonial Studies.
4. What is the contribution of postcolonial and post-structuralist theorists to translation?
5. Bring out the various insights on Culture and Translation.
6. Comment on the relationship between Ideology and Translation.
7. Elaborate on the role of Post-structuralism in Translation.
8. Comment on the role of Functionalism in Translation.
9. Write an essay on the differences between the functionalist and the non-functionalist schools of translation.
10. What is the contribution of postcolonial and post structuralist theorists to translation?
11. Bring out the notions of Gender in Translation.
12. Write an essay on the Polysystem Approach to Translation.
13. Descriptive Translation Studies (DTS).

### Points to Recollect and Remember in Unit I:

1. Translation Studies is entirely a new concept to scholars pursuing their higher studies. Its entry into the Academia as a branch of literary studies with various theories formulated is recent

- development.
2. Translation is the process of changing a material from one language into another. It is a form of communication between two languages, the source language (SL) and the target language (TL).
3. The Source Language is the language in which a material primarily exists and is often abbreviated as SL. The Target Language is the language in which that primary material is later converted into another language for better understanding of it. It is abbreviated as TL.
4. A person involved in this work of translating is called a translator. He is proficient in both the languages, the Source Language (SL) and the Target Language (TL).
5. Etienne Dolet's theory of translation emphasizes the importance of understanding the SL text as a primary required element.
6. George Chapman echoes Dolet's views of translation. He advises the translators to avoid word for word translation and to make an attempt to catch the spirit of the original.
7. John Dryden, the classical poet and dramatist of the Seventeenth century wrote about three basic types of translation namely, Metaphrase, Paraphrase and Imitation.
8. Fraser Tytler's book, *The Principles of Translation* is the first systematic study in English of the translation processes, where Tytler outlines three basic principles, namely, the translation should be a copy of the original work, reflecting the original work's style and manner of writing with all the ease of the original composition.
9. During the Romantic Age, translation was considered as a creative act and as a mechanical process.
10. The post-Romantics wanted the translator to retain the peculiarity of the original wherever possible.
11. Translation was considered as a Scholarly Activity where the translator should have a flair for both the languages.
12. Susan Bassnett-McGuire lists out five categories of translation that concentrates on the importance given to the SL text.
13. Modern translation theory became widespread and popular with the advent of structuralism and during the last four decades of the twentieth century.

14. It developed from the linguistic approach of the nineteen sixties through the textual focus of the seventies to the cultural based approach of the eighties and after.
15. Edwin Gentzler underlines five different approaches to translation beginning with mid-sixties to till date. They are American translation workshop, the 'science' of translation, early translation studies, Polysystem theory and translation studies and Deconstruction.
16. Translation grew as a discipline during the Twentieth Century. This growth led to the establishment of the professional organisation called 'American Literary Translators Association' (ALTA) in the late seventies.
17. Paul Engle in his Foreword to *Writing from the World II* (1985) underlined the urgency of translation using the words "TRANSLATE OR DIE."
18. I.A.Richards discussed about how to compare translations to original texts. Richards feels that if translators agree on their purpose, it would not be difficult to evolve the appropriate methodology. He argued that the translator should not only be aware that a sign indicates something but that it also characterizes, realises, values, influences, comments and purposes.
19. Quine wanted to use translation to demonstrate the inherent complexity and lack of determined meanings in language. He calls language as a "social art" and that in the process of acquiring language we have to depend entirely on inter-subjectivity available cues as to what to say and when.
20. Ezra Pound's theory of translation underlines the precise use of words. He also lays emphasis on the rhythm, diction and word order.
21. Frederic Will uses translation as a testing ground for his theory of metaphysical concept. He says that if there is any meaning to a body of literature, then it will show itself through as effort to equate literature in one language with literature in another.
22. W.S. Merwin is of the view that finding an exact equivalent for a single word of any language in another language cannot be done. All meanings of words emerge from their contextual, intertextual life only.

23. Theory of translation up to the sixties emphasizes the fact that words take on their meanings based on the context in which they are uttered.
24. Eugene Nida's methodology of Translation is both scientifically and practically efficient.
25. Translation for Nida is bringing out the closest natural equivalent of the message of the source language (SL) in target language (TL). It is to bring out the equivalent of the words of the source language first in terms of meaning and second in terms of style.
26. Nida's theory of translation draws upon Transformation Generative Grammar and Componential Semantics.
27. Roman Jakobson's Intralingual translation, Interlingual translation and Intersemiotic translation.
28. J.C. Catford's theory of translation underlines two types of untranslatability, linguistic and cultural. For Catford, translation is neither a transference or a transcoding of meaning but a substitution of meaning.
29. Speech Act Theory of translation came into existence in 1955. In this theory, the translator is taken both as an Addressor who addresses the readers as well as an Addressee who is being addressed by the author.
30. Mounin's Concept of Translation as a "Filter" highlights the complexity and subjectivity inherent in translation.
31. James Holmes indicating at the dual nature of translation, calls it an act of critical interpretation.
32. Andre Lefevere outlines the major task of the translator in his theory on translation.
33. Gideon Toury introduced the concept of norms to explain the regularities observed in translation practices. He categorized translation into three main types namely, preliminary norms, initial norms, and operational norms.
34. Toury emphasized on the inclusion of cultural-historical facts as one set of rules for translation norms.
35. James Holmes, Anton Popovic and others had elaborated on the concept of translated text as metatext in their works.
36. In the 1980s, Translation Studies acquired a new dimension.

37. Translation was initially viewed as a process of 'change into another language, retaining the sense' or 'substitution of SL textual material in TL', 'a transference of meaning from SL to TL'. Now in the recent times, during the latter part of the twentieth century it came to be known as, using Derrida's term, a 'regulated transformation.'
38. By "regulated transformation," Derrida means that translation is not a simple substitution of words from one language to another but a process guided by certain rules, norms, and constraints.
39. Lambert and Robyns defined translation as the 'migration through transformation of discursive elements (signs)' and as the 'process during which they are interpreted (re-contextualized) according to different codes.'
40. All these above terms for translation only emphasizes on the interpretative nature of translation.
41. Translation is also called as a form of cannibalism by a particular school of Translation. Here translation is seen as an act of empowerment, a nourishing act and an act of affirmative play that is very close to the Benjamin/Derrida position, which sees translation as a life force that ensures a literary text's survival.
42. Translation is thus not a mere carry over of meaning now, but an intracultural activity. It is now seen as 'transformation' and transposition of culture rather than as a purely linguistic activity.
43. The theories of Translation run parallel to literary and critical theories in our time.
44. It is now considered as a tool of studying comparative literature.
45. Translation theories in recent years have succeeded in giving translation the status of a discipline worthy of academic interest.

### **Points to Recollect and Remember in Unit II:**

1. Translation Studies has come a long way from the time of evolution of language and the development that has taken place in the field of linguistics.
2. Translation connects people belonging to different geographical areas using different languages. It helps in sharing of cultures, and to have an idea of how society functions in the different parts of the world.

3. Translation involves one language or more than one language and it involves verbal and non-verbal signs. It centres around the concept of meaning and interpretation.
4. Roman Jakobson categorises translation into three types and calls Interlingual translation as translation proper.
5. During the pre-twentieth Century period, translation was considered as a secondary activity only since it involved copying or imitation, and it was purely a mechanical process.
6. The western ancients considered translation as “heresy and protest” and they regarded it as an exile.
7. It was seen as an activity, which enriches the two languages involved in it, i.e., the source language (SL) and the target language (TL).
8. There was always this point of contention whether ‘word for word’ or ‘sense for sense’ translation should be made.
9. George Steiner traces the growth and development of translation dividing the literature on the theory, practice and history of translation into four periods.
10. Susan McGuire finds Steiner’s four periods of divisions of translation interesting and perceptive.
11. Although translation cannot be periodised or compartmentalised into certain periods many scholars have attempted at documenting certain concepts of translation that exist during different times.
12. T.R. Steiner analysed English translation theory from the period 1650 to 1800 starting with Sir John Denham and ending with William Cooper. He examined the concept of the translator as painter or imitator that prevailed during the eighteenth-century.
13. André Lefevere made a compilation of statements and documents on translation, and his work established translation within a German tradition.
14. Timothy Webb studied Shelley as translator.
15. All these studies on translations and of the past translators focused more on the concept of culture and on the question of influence. They were focusing on the effect of the TL product in a given cultural context, rather than on the processes involved in the creation of that product.

16. Susan Bassnett Mc-Guire attempted at establishing certain lines of approach to translation. She makes a study of the history of translation starting from the time from the Roman scholar Cicero to the present.
17. She talks about Greek and Roman History of Translation. The Romans set up a hierarchy of text and authors that overrides linguistic boundaries. With regard to translation, they saw the SL text as something, which is there to be imitated and not to be crushed with the too rapid application of reason.
18. The Romans considered the translated text as a metatext (a secondary text that talks about a main text), which was in relation to the original.
19. Christianity and *Bible* translation played a significant role in the wide range of translation.
20. Bible translations contributed a lot to the growth and development of translation.
21. The purpose of translation was to revive learning through greater accessibility of texts in the vernacular language.
22. The emergence of vernacular literature from the tenth century onwards led to the shift in the role of translation.
23. Translation led to the writers using their abilities to translate as a means of increasing the status of their own vernacular. Translation was used for enriching the vernacular languages.
24. Vertical and Horizontal Translations: The vertical approach splits into two types namely 'word for word' and 'sense for sense' method whereas the horizontal approach involves complex questions of imitation and borrowing.
25. Etienne Dolet's theory of translation emphasizes the importance of understanding the SL text as a primary required element. 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.
26. Chapman advises to avoid word for word renderings and attempt to reach the 'spirit' of the original.
27. During the Renaissance in Europe, translation was considered as a primary activity, which played an important role in shaping the intellectuality of the time.

28. The translator appeared as a revolutionary activist rather than the servant of an original author or text. Such importance translation had gained during the Renaissance period.
29. During the mid-seventeenth century, translators turned to ancient masters. They saw means of instruction in imitation. Sir John Denham's theory of translation covered both the art and spirit of the work and he was against literal translation of poetry. He wanted a new spirit to be added in the transfusion.
30. Abraham Cowley was not faithful to the original translation in the sense of translating it word by word, but had aimed at rendering the text in his own terms.
31. John Dryden addressed the problems of translations by bringing about three basic types of translations, namely metaphrase, paraphrase and imitation.
32. Dryden argues that to translate poetry, a translator must be a poet, in his own capacity and must have a mastery over both the languages involved.
33. Like Dryden, Pope too advocated and emphasised upon close reading of the original text. He was of the opinion that the translator should not only note down the details of style and manner of the original writer, but also should keep up the energy and fire of the original poem.
34. During the eighteenth century, the translator enjoyed a high status and was powerful since he was not merely imitating the original text, but was also working with a sincerity and moral duty towards it and to its readers.
35. 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.
36. Wilhelm Goethe argued for a new concept of 'originality' in translation, together with a vision of universal deep structures that the translator should strive to meet. However, this might lead to the problem of dangerously moving towards a theory of untranslatability.
37. Towards the end of the eighteenth century, Alexander Fraser Tytler made the first systematic study in English of the translation processes. He set up three basic principles in it.

38. Tytler is against Dryden's influence in the concept of paraphrase, which leads to exaggeratedly loose translations.
39. Tytler states that the translator must strive to adopt the very soul of the original text's author, but must give his work the same force and effect.
40. The theory of translation from Dryden to Tytler is then with the problem of recreating an essential spirit, soul or nature of the work of art.
41. During the Romantic period, the ambiguous attitude of a number of major writers and translators can be seen in the discussion on the nature of translation.
42. A.W.Schlegel, while declaring that all acts of speaking and writing are translations because the nature of communication is to decode and interpret messages received, also demanded that the original form should be kept.
43. Friedrich Schlegel imagined of translations as a class of thought rather than as an activity concerned with language or literature. Emphasis on the effect of the translation in the target culture in fact resulted in a change of interest away from the actual methods of translation.
44. Two conflicting attitudes was seen during the early part of the nineteenth century. One accepting translation as a class of thought, with the translator seen as a creative genius, enriching the literature and language into which he was translating, and the other thinking of translation as a mere mechanical function of 'making known' a text or author.
45. Romanticism believed in spontaneity of emotions and power of imagination. The superiority of imagination of the Romantics held translation as something to be inspired by the higher creative force, and that it must be beyond the mundane activity of the everyday world, with the loss of the original shaping spirit.
46. The Romantics preferred the translated works to be appreciated for their literary merit and grace rather than being applauded for their concepts.
47. Shelley in particular regarded translation as a lower activity and considered it as a method of filling the gaps between the inspirations.

48. This change in attitude towards translators regarding it for its literary grace is important in the sense it follows the hierarchy in translating advocated by Goethe.
49. Thus, while the Renaissance translations were attempts to raise the status of the translators' culture, the Romantic translations were aimed at raising the culture status of the works translated.
50. In the post-Romantic period, Friederich Schleiermacher advocated the cause of the creation of distinct sub-language for use in translated literature only.
51. The theory of a distinct translation language by Friedrich was shared by many English translators of the nineteenth century like Newman, Carlyle and William Morris.
52. Newman was of the view that the translator should retain most of the peculiar elements of the original text.

### **Points to Recollect and Remember in Unit III:**

1. Translation is the process of changing a material from one language into another. It is a form of communication between two languages, the source language (SL) and the target language (TL).
2. The Source Language is the language in which that material primarily exists and is often abbreviated as SL. The Target Language is the language in which that primary material is later converted into another language for better understanding of it. It is abbreviated as TL.
3. At the spoken level, it is an interpretation of the source language for the listeners in the target language. However, at the writing level, translation is always considered as rewriting of the original text.
4. The translated text is a text about a text and hence could be called as a meta-text. It not only reproduces what the author in the original language says but also comes out with what he means.
5. Translation is often treated as an art, craft and science, albeit all these terms are inadequate.
6. Translation consists of transferring ideas expressed in writing from one language to another, whereas, interpreting consists of transferring ideas expressed orally or by the use of gestures, as in the case of sign language.

7. Interpretation or interpreting is considered as a subcategory of translation with regard to the analysis of the processes involved in translation studies.
8. 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.
9. Interpreters are trained in precise listening skills, memory and note-taking techniques for consecutive interpreting.
10. Interpretation is a term used in informal education settings to describe any communication process designed to show 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.
11. Although interpreting can be considered a subcategory of translation with regard to the analysis of the processes involved (translation studies), in practice the skills required for these two activities are quite different.
12. Translators and interpreters are trained in entirely different manners.
13. Interpreters and translators are often discussed together because they do have some common elements and share common skills.
14. At a broad level of categorisation, interpreting can be divided into three types. They are consecutive, simultaneous and sight interpreting.
15. Simultaneous Interpretation requires interpreter to interpret the message orally at the same time as the speaker is speaking.
16. 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.
17. Sight Interpretation requires an interpreter to read a document written in one language and orally interpret the information into another language.
18. There are also other types of interpretations namely Whispering Interpretation, Conference Interpretation, Court/Legal Interpretation and Telephone Interpretation.

19. Certain qualities are expected of interpreters for them to excel in this field. They are accuracy, confidentiality, unbiasedness/impartiality, knowledge, education, professionalism, discretion and respect.
20. 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.
21. 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.
22. Some words also make it difficult to translate them because they have multiple meanings making it possible to have several translations.
23. 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.
24. Translators also must be sensitive to cultural differences and provide some references or explanations if necessary.
25. Modern technology has changed Translation process significantly. Nowadays many translators use machine-assisted translation such as memory tools, which help save time and reduce repetition.
26. Although there is a connection between the abilities involved in translation and interpretation, translators cannot necessarily interpret, nor can interpreters necessarily translate.
27. In translation studies, the concept of imitation refers to a translation strategy where the translator aims to replicate the style, tone, and linguistic features of the source text in the target language as closely as possible.
28. This approach prioritizes fidelity to the original text and seeks to capture its unique characteristics, such as word choice, sentence structure, cultural references, and register.
29. Imitation in translation studies involves striving to reproduce the linguistic and stylistic features of the source text in the target text.
30. The process of Translation can be described as Decoding the meaning of the source text and Re-encoding this meaning in the target language.

31. Decoding generally means to convert into intelligible language and to analyse and interpret the Source Text.
32. Re-encoding means to compute, to convert into a coded form in the Target Text.
33. It is generally believed that translators should have three requirements, namely, familiarity with the source language, familiarity with the target language and familiarity with the subject matter to perform their job successfully.
34. Decoding and re-encoding, may be done in principle in two ways: one is starting from the smallest textual unit and ending with the text as a whole, i.e., translating word-for-word and then sentence-for-sentence, then move to the concept.
35. Thus 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 be treated as a cognitive unit.
36. A translation unit may be a word, phrase or even one sentence or more sentences. This is the simplest way to describe a translation unit. Behind this seemingly simplest procedure lies a complex cognitive operation.
37. To decode the complete meaning of the source text, the translator must consciously and methodically interpret and analyse all its features. This process requires thorough knowledge of the grammar, semantics (meaning), syntax (sentence structure), idioms, and the like of the source language as well as the culture of its speakers.
38. The decoded meanings and interpretations need to be re-encoded in the target text. For this, the translator needs to have the same in-depth knowledge in the target language that he had in the source language.
39. In addition to knowledge of the source and target languages, knowledge of the subject matter under discussion is important.
40. There are different levels of translation namely translation at the level of word (word-for-word translation), translation at the level of sentence and conceptual translation.
41. In the first approach, for each word in the SL, an equivalent word is selected in the TL.
42. Translation at the sentence level may be considered the same as

- the translation at the word level except that the grammatical rules and word order in the TL are observed.
43. In conceptual translation, the unit of translation is neither the word nor is it the sentence, rather it is the concept.
  44. In addition to word-for-word, sentence-to-sentence, and conceptual translations, many scholars have suggested other approaches and methods of translation.
  45. Newmark, for instance, has suggested communicative and semantic approaches to translation.
  46. Communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the source language.
  47. Semantic translation, on the other hand, attempts to render, as closely as the semantic and syntactic structures that the TL allows, the exact contextual meaning of the original.
  48. Semantic translation is accurate, but may not communicate well; whereas communicative translation communicates well, but may not be very precise.
  49. Newmark contends that there are three basic translation processes, namely the interpretation and analysis of the SL text, the translation procedure (choosing equivalents for words and sentences in the TL) and the reformulation of the text according to the writer's intention, the reader's expectation, and the appropriate norms of the TL.
  50. Translation is not bound by strict scientific rules, and it allows for the differences that are known to exist between different personalities.
  51. 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.
  52. 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.
  53. A source text is a text (usually written but sometimes oral) from which information or ideas are derived.

54. Language and translation are intricately linked, as translation involves the conversion of text or speech from one language into another.
55. Translation relies on the structure, grammar, vocabulary, and cultural nuances of both the source and target languages to accurately convey the intended message.
56. Language provides the raw material for translation, while translation enables cross-cultural communication and exchange of ideas.
57. Translation Equivalence is a concept that explores the idea of finding the most appropriate equivalents between the source language (SL) and the target language (TL) while translating.
58. Translation equivalence is not limited to word-for-word correspondence but encompasses various linguistic, cultural, and pragmatic factors.
59. There are different types of translation equivalence namely linguistic, semantic, pragmatic and textual equivalences.
60. There is also the Formal Equivalence and Dynamic Equivalence.
61. Formal equivalence is also known as “literal” or “word-for-word” translation, aims to reproduce the source text as closely as possible in the target language.
62. Dynamic equivalence, on the other hand, prioritizes conveying the meaning and function of the source text in a way that is natural and idiomatic in the target language, even if it requires significant rephrasing or adaptation.
63. Cultural equivalence involves conveying cultural concepts, references, and nuances from the source culture to the target culture, ensuring that the translated text is culturally appropriate and understandable to the target audience (concentrates on culture).
64. In practice, translators often navigate between different types of equivalence depending on the nature of the source text, the requirements of the target audience, and the purpose of the translation.
65. Achieving translation equivalence requires linguistic proficiency, cultural competence, and an understanding of the contextual factors shaping both the source and target texts.

66. There are a few strategies for the translator to overcome the difficulties arising during translation. They are syntactic strategies, semantic strategies and pragmatic strategies.
67. There are the concepts of Transference, Transliteration and Transcreation.
68. Transference refers to the process of transferring of linguistic and cultural elements from the Source Language to the Target Language. It involves the replication or transfer of words, phrases, idioms, and cultural references from the source text into the target text.
69. 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.
70. Transliteration is also used for simple encryption. Encryption is the process of obscuring information to make it unreadable without special knowledge.
71. Transcreation, also known as creative translation or adaptation, refers to the process of translating a text while creatively adapting its content, style, and tone to suit the cultural and linguistic nuances of the target audience. Unlike traditional translation, which focuses on maintaining fidelity to the source text, transcreation prioritizes the overall impact and effectiveness of the message in the target language and culture.
72. Linguistic analysis in translation studies involves examining the linguistic structures, features, and dynamics of both the source (ST) and target texts (TT) to understand the challenges and strategies involved in the translation process.
73. It encompasses various aspects of language structure, grammar, syntax, semantics, pragmatics, and stylistic conventions in different languages and textual genres.
74. Functionalism in translation studies is a theoretical approach that emphasizes the functional aspects of translation, focusing on the purpose and communicative function of translated texts within their respective cultural, social and linguistic contexts.
75. Translators may prioritize functional equivalence over formal equivalence, ensuring that the translated text serves its intended communicative purpose.

76. Skopos theory, developed by Hans J. Vermeer, is a central component of functionalist translation theory. It posits that the purpose or “skopos” of a translation determines its translation strategy.
77. Cultural translation refers to the process of conveying not just the linguistic content of a text from one language to another but also its cultural nuances, context, and significance.
78. It recognizes that languages are deeply intertwined with the cultures they represent and that effective translation requires sensitivity to the cultural aspects embedded within the text.
79. Translation techniques and strategies refer to the various methods and approaches that translators employ to render a source text into a target language effectively while preserving its meaning, style, and cultural nuances. These techniques and strategies are used to address linguistic, cultural, and contextual challenges encountered during the translation process.
80. The concept of the translator’s subjectivity acknowledges that translators are not neutral agents in the translation process but rather active participants whose personal experiences, cultural background, linguistic proficiency, and individual interpretations influence their translation decisions. This subjectivity plays a significant role in shaping the translation outcome and can affect various aspects of the translated text.
81. Translation Quality Assessment (TQA) is a vital aspect of translation studies that involves evaluating the quality of translated texts. TQA aims to ensure that translations meet certain standards of accuracy, fluency, coherence, and cultural appropriateness. This process is essential for maintaining the integrity of translated material and facilitating effective communication across languages and cultures.
82. Ethics and ideology play significant roles in translation studies, shaping translators’ decisions, approaches, and the broader implications of translation work.
83. Globalization and localization are two key concepts in translation studies that reflect the dynamics of language, culture, and communication in an increasingly interconnected world.
84. For a good translation, good reading, researching, analytical and composing skills are essential.

85. While translating, the translator faces a number of problems. Catford has identified and distinguished between two types of untranslatability, which he terms linguistic and cultural.
86. The linguistic problems include grammatical differences, lexical ambiguity and meaning ambiguity, whereas the cultural problems refer to different situational features.
87. Some of the major problems of translation are over-translation, under-translation, and untranslatability.
88. There are many types of translation namely Human translation, Machine translation and Machine Aided or Computer Assisted translation.
89. There are also specialized types of translation namely Computer translation, Legal translation, Literary translation and translation of Sung Texts. There are also other types like Medical translation, Pedagogical translation, Economic translation, Financial translation, Commercial translation, translation for dubbing and film subtitles, Loan translation and Back Translation.
90. Some of the recent trends in translation studies are Technology Integration, Audio-visual Translation (AVT), Corpus Linguistics and Big Data, Interdisciplinary Perspectives, Postcolonial and World Literature Perspectives, Ethical and Social Justice Concerns, Translator Training and Pedagogy and Environmental Translation.
91. Translation intersects with a number of disciplines. It not only provides deep and unique perspectives to other disciplines but also benefits from them.
92. Comparative literature engages with a wide range of literary theories and critical approaches, including structuralism, post-structuralism, feminism, post-colonialism, and deconstruction.
93. Translation helps comparative literature in having access to literatures of the world.
94. 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.

95. 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.
96. Translation is used as an effective tool in teaching and learning second language.

#### **Points to Recollect and Remember in Unit IV:**

1. The first and foremost requirement of a translator is that he should have a mastery over both the languages, i.e. SL and TL.
2. The act of translation is voluntary, creative and difficult.
3. There is a scarcity of appropriate equivalent word while translating, and the translators face the problem of translating certain culture-based words into another language with a different culture.
4. Translation is neither "transliteration" nor "transcreation." A Translator has to guard against the danger of adopting literal translation, i.e., word for word translation.
5. Linguistic indeterminacy of language is one of the great problems of translation.
6. Language is elusive and this elusive nature of language along with the indeterminacy of words have made the task of the translator difficult.
7. Culture and culture-words bring about a great deal of problems to the translator and translation.
8. Difficulties are particularly faced while translating jokes, humorous statements, poetry, drama and fiction.
9. Colloquial expressions, culture-words, slangs, proverbs are difficult to translate for there is no one to one correspondence between one culture and another or one language and another.
10. There are two types of translations, (i) literal translation and (ii) literary translation.
11. 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.

12. 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.
13. The term 'culture' addresses three categories of human activity namely the personal, collective and expressive. The 'personal' is how the individuals think and function, the 'collective,' how human beings function in a social context and the 'expressive,' where society expresses itself.
14. There are also problems faced with the Source text itself like incomplete text, difficulty in reading, jargons, slang, dialect terms and neologisms, unexplained acronyms and abbreviations and so on.
15. Translating literary texts like poetry, drama and prose texts pose a great deal of problem for the translators.
16. Translation of Jokes and humorous statements also put the translators to great difficulty. Unless one knows the exact nature or origin of the joke, it would not be possible for one to translate it into another language.
17. Poetry translation is complicated and challenging, as it contains literary elements like similes, metaphors, allusions and various others figures of speech. Finding equivalent words of literary echoes in TL is the most difficult thing in poetry translation.
18. Sometimes drama itself would be poetic in style and hence, would face all kinds of problems faced by translators of poetry.
19. A translator, however, can resort to a number of translation procedures like adaptation, borrowing, calque, compensation and paraphrase to manage the difficulties faced while translating a work.
20. 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.

21. The two areas, which most nearly approach total untranslatability, are poetry and puns.
22. 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.
23. 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.

### Points to Recollect and Remember in Unit V:

1. Translation studies has come a long way and it is now a discipline in its own right. Now, it is 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.
2. It is a process of analysis, interpretation and creation, which leads to a replacement of one set of linguistic resources and values for another.
3. The theory of Translation has been in existence for ages and is quite an old concept. However, it was only in 1983 it found its existence as a separate entity in the Modern Language Association International Bibliography.
4. The credit of formulating a systematic theory of translation goes to the French humanist Etienne Dolet.
5. Dolet laid down five cardinal principles for the translator, which are still in common agreement.
6. Dolet's principles emphasize the importance of understanding the SL text as a primary required element.
7. According to George Chapman, a translator is to bring about a "transmigration" of the original text on both the technical and metaphysical level, as a skill equal with duties and responsibilities both to the author and to the audience.
8. Abraham Cowley, too adopts the same method of translation as the above mentioned theorists.
9. During the Renaissance, the act of translation aimed at nativising European languages and that is why *The Bible* and the works of Homer received the attention of the translators.

10. John Dryden, the classical poet and dramatist of the Seventeenth century was a successor of theories presented by George Chapman, d'Ablancourt and Denham.
11. The few theories presented by him were based on the ancient views of Horace and Cicero.
12. Horace and Cicero, the two important literary figures of the ancient period, distinguished between sense for sense translation and word for word translation. Horace and Cicero, the two important literary figures of the ancient period, distinguished between sense for sense translation and word for word translation.
13. Dryden came up with metaphrase, paraphrase and imitation, and compared the role of a translator with that of the portrait painter. He preferred paraphrase as the one most suited for translation.
14. George Campbell, the Eighteenth century translator summarised the criteria of good translating under three principles.
15. In 1790, Alexander Fraser Tytler set up three principles. His notion too was that translation should transfer the quality and worth of the source text into target text.
16. According to Susan Bassnett-McGuire, Fraser Tytler's book (*The Principles of Translation*) only is the first systematic study in English of the translation processes. Susan Bassnett-McGuire has given five categories of translation.
17. In the five categories that Bassnett-McGuire has listed out, the first and second tend to be literal translations, perhaps pedantic translations (excessively concerned with minor details or rules) accessible to learned minorities.
18. The fourth and fifth are much freer translations not adhering word by word to the SL text but that might change the SL text completely to suit the diverse ideas, style or taste of the individual translator.
19. The third category of translation, which aims at making the TL reader a better reader of the original text, is the most interesting and typical of all in that it tends to produce translations full of archaisms.
20. Matthew Arnold gives precedence to the source text with complete commitment.

21. Eugene Nida talks about five developments that have in the recent years had a significant effect on the theory of translation and its practice in various parts of the world.
22. The first of these is the rapidly expanding field of structural linguistics, made famous by Ferdinand de Saussure.
23. The second development is the application of present-day methods in structural linguistics to the special problems of Bible translation.
24. The third development is the program of the United Bible Societies, which began, with an international conference of translators in Holland in 1947.
25. The fourth development has been the publication since 1955 of Bible under the auspices of UNESCO. This period not only informed translators of new lexical aids and changing conditions affecting professional translators in different parts of the world but also informed them of the new trends in theory and practice.
26. The fifth development is machine translation.
27. Modern translation theory became widespread and popular with the advent of structuralism and during the last four decades of the 20th century.
28. It developed from the linguistic approach of the nineteen sixties through the textual focus of the seventies to the cultural based approach of the eighties and after.
29. . It was only during the twentieth century with the rise of post-structuralism in literary studies that there have been efforts to give translation an institutional character.
30. The first scholar to coin and use the term Translation Studies was James Holmes.
31. Roman Jakobson's Theory of Translation hints at three ways of interpreting a verbal sign namely Intralingual, Interlingual and Intersemiotic.
32. Theory of translation up to the sixties emphasizes the fact that words take on their meanings based on the context in which they are uttered.
33. Some of the seminal works of the sixties that has propounded theories on translation are Eugene Nida's *Message and Mission* (1960), *Toward a Science of Translating* (1964) and Noam

Chomsky's *Aspects of the Theory of Syntax* (1965).

34. In fact, Nida is one of the most significant theorists of translation studies in the twentieth century.
35. Gentzler is right in saying that Nida's book *Toward a Science of Translating* has become the Bible not just for Bible translation, but for translation theory in general.
36. Nida's translation methodology is both scientifically and practically more efficient.
37. J.C. Catford's approach to translation is analytic. For him Language is important in translation since translation is an operation, which is performed on one or more than one language.
38. Catford has come out with certain types, levels and ranks of translation.
39. He differentiates between two types of equivalence, Textual Equivalence and Formal Correspondence.
40. Catford states certain limits of translatability where he opines that translation between media and translation between the medium and the levels of grammar/lexis are impossible.
41. Eugene Nida left a powerful impression on linguistics, especially, his idea of Dynamic and Formal equivalence being remarkable.
42. He also developed a new technique to seek equivalence. This technique is called Componential-analysis.
43. He said that there is nothing, which may be called identical equivalent, so he suggested another term, closest natural equivalence.
44. According to Nida the three stages - analysis, transfer and reconstructing are involved in translation.
45. Eugene Nida argued that there are two different types of equivalence, Formal equivalence and Dynamic equivalence.
46. Nida comes out with four inherent perspectives of translation namely the philological, linguistic, communicative and sociosemiotic perspectives.
47. Eugene 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.
48. Newmark discards Nida's receptor oriented approach to translation, and instead focuses on communicative and semantic

translation.

49. The fast growing globalisation and the rapidly increasing communication facilities, international relations, and increasing interest of men in other cultures, led to source language oriented approaches being replaced with target language oriented approaches.
50. In this new approach, the general text is of more importance than the words. The goal is not translating the works but being able to convey the main idea of the text in the source language to the target recipient.
51. In target-oriented approach, target culture reader is expected to be influenced from the text as much as the source culture reader. The studies up to now examine various aspects of translation process.
52. Translation is a very complicated process and it has pragmatic and communicational dimensions.
53. Some of the influential theorists of translation had put forth their views on translation and its processes.
54. Jiri Levy considered translation of written text as a branch of art. His approach to translation process differs from other translation theories because Levy takes the translator, translation process and the form of the translated text into consideration.
55. Levy considers that the goal of translation is to stay with the original text message, to understand and to transfer the original message. Levy also emphasizes that translation is a recreating process while sticking by the original text.
56. Levy's view is also shared by Lieken-Genvic. Genvic, just like Levy asserts that translation process is made up of two phases: one is comprehending (understanding) phase and the other is transmitting the comprehended (understood) message.
57. 'Information Theory' is the basis of linguistic communication theory. This theory considers language as a 'code'.
58. Werner Koller talks about the equivalence issue in translation. He calls translation process a kind of interpretation art.
59. According to Koller, phonological (sounds), morphological (form or structure) and syntactic (words) units need to be transferred to the target language with the linguistic interpretation during

- translation.
60. According to Koller, there are four types of equivalence namely, denotative, connotative, text normative and formal equivalence.
  61. Similar to Klopfer's Approach is Apel's Approach. These theoreticians especially focus on the transfer of implicit expressions of words or word groups.
  62. Apel states that all the properties of the source text should be primarily analysed when translating literary texts.
  63. Just like Levy and Klopfer, Apel too attaches importance to the act of interpretation, which we call "hermeneutic." He defends that difficulties occurring while translating cultural words can be coped with by using the method of interpretation.
  64. Vinay and Darbelnet (1995) paid attention to translation strategies. They divided them to direct translation and oblique translation. Their classification reminds one of the older literal and free techniques.
  65. According to these researchers, direct translation covers three procedures namely borrowing, Calque and Literal translation or word-for-word translation.
  66. In case literal translation is impossible, oblique translation is used.
  67. Katharina Reiss draws on the notion of equivalence. To Reiss, the text, not the word or sentence, is the level at which communication is realised. Her theory is related to language functions, which correspond to language dimensions.
  68. Reiss judges translation according to the degree of the transfer of the function of the ST into the target text. She prescribes certain translation methods based on text type.
  69. Holz-Manttari builds on communication theory and action theory in order to develop a model for diverse translation situation. Action theory considers translation as purpose-oriented and accentuates on the message conveying function of translation.
  70. Holz-Manttari places translation in the sociocultural context and is attentive to the interplay between the translator and the Institution.
  71. Schaffner comments that the main purpose of translation action

is for communication to take place across cultural barrier and that the source text is a device for the realization of communicative functions.

72. Reiss and Vermeer came up with skopos theory. Skopos means scope, target or goal, and it is understandable that this approach is target oriented.
73. Theorists like Amman, Honig and Kubmal, Kupsch-Losereit and Nord, along with Reiss and Vermeer approach translation on a scientific level, moved away from predominantly linguistic translation theories, and proposed functional approach instead of structural approach.
74. The purpose of translation in functional approach would be target text reader and contingency, and in structural approach, it is the language and text.
75. Skopos Theory has a functional quality. Based on Skopos theory, it could be said that the purpose of translation is a determining factor and we can translate the same text with different purposes in mind.
76. Vermeer maintains that the translator must consciously translate in accordance with some principle concerning the target text.
77. Functional theories were the first to recognise changes or shifts in the translation studies.
78. The Hallidayan Model of Language and Discourse focuses on the communication function of language and looks at meaning as central, and relates it to the wider sociocultural context.
79. Halliday analyses the function of language and ascribes three metafunctions language are to serve which include the Ideational, the Interpersonal, and the Textual functions.
80. Julian House's *Quality Assessment Model* (1997) is concerned with the assessment of the quality of translation. In her model, she draws on Halliday's model of register analysis to systematically compare the textual quality of ST and TT.
81. Mona Baker considers equivalence at different thematic, cohesion and pragmatic levels using a systemic approach and the integration of pragmatic level in which utterances are used in communication situation.

82. Hatim and Mason (1990 & 1997) are other major translation theorists whose works developed out of the Hallidayan model of language. They give special importance to the ideational and interpersonal functions of language.
83. Edwin Gentzler underlines five different approaches to translation beginning with mid-sixties until date
84. Until 1963 there was no translation centres, no association of literary translation, no journal exclusively devoted to translation studies in U.S.A. It was in 1964 that Paul Engle, Director of Writers' Workshop at the University of Iowa, recognising the academic merit of literary translations gave a name to translation studies.
85. In 1965, the first issue of the edited work of Ted Hughes and Daniel Weissbort, *Modern Poetry in Translation* provided literary translations a place for their creative work.
86. During the 1970s many universities like Binghamton, Columbia, Iowa, Princeton, State University of New York, Texas and Yale etc. in U.S.A. introduced translation courses and had organised translation workshops, which served as a fact that translation studies were being accepted as a discipline.
87. According to Speech Act Theory, the Translator is seen as a Clearing-House for all three kinds of Speech Acts.
88. Mounin (1963) had already called the Translator a "Filter" through which the Source-Text passes onto the Target-Text.
89. James Holmes calls all translation as an act of critical interpretation.
90. Andre Lefevere outlines the major task of the translator in his book on translation.
91. Toury emphasized on the inclusion of cultural-historical facts as one set of rules for translation norms.
92. In the 1980s, Translation Studies have acquired a new dimension. It was initially viewed as a process of 'change into another language, retaining the sense' or 'substitution of SL textual material in TL', 'a transference of meaning from SL to TL'.
93. In the recent times, during the latter part of the twentieth century it came to be known as, using Derrida's term, a 'regulated transformation.'

94. If Derrida calls translation as a 'regulated transformation,' Lambert and Robyns defined it as the 'migration through transformation of discursive elements (signs)' and as the 'process during which they are interpreted (re-contextualized) according to different codes.'
95. Translation is also called as a form of cannibalism by the Brazilian School of Transaltion.
96. Translation is identical to culture. Translation is now seen as 'transformation' and transposition of culture rather than as a purely linguistic activity.
97. The African contribution to translation studies encompasses diverse perspectives, including indigenous languages, colonial influences, post-colonial contexts, and the intersection of translation with cultural identity and decolonization efforts.
98. Scholars like Ngugi Wa Thiong'o and Chimamanda Ngozi Adichie have highlighted the importance of translation in preserving and promoting African languages and literature on the global stage.
99. 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.
100. Translation in a postcolonial context points out to asymmetrical power relations.
101. Regarding the aspect of culture and translation, 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.
102. 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.
103. Poststructuralist thinkers like Jacques Derrida and Paul de Man, reject the binary opposition between original and translation, which causes translators to be invisible.
104. Poststructuralist thinkers even go the extent of declaring to 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.

105. Functionalism is a major shift from 'linguistic equivalence' to 'functional appropriateness.'
106. Translation plays a vital role in bringing women's writing to global audiences, fostering cross-cultural dialogue, and advancing gender equality in the literary world. By translating women's voices, translators contribute to the enrichment and diversification of the global literary landscape and promote greater recognition and appreciation of women's literary contributions.
107. The Polysystem approach has had considerable influence on future translation studies, placing translation as it did in different contexts and being less prescriptive.
108. Descriptive Translation Studies or DTS is an approach within translation studies that focuses on describing and analyzing translation phenomena without necessarily prescribing norms or evaluating translations against a standard.
109. It emphasizes the empirical study of translations in their cultural, historical, and social contexts, examining the choices translators make and the impact of those choices on the target text and its readership.
110. DTS aims to understand translation as a complex cultural and linguistic process rather than merely a mechanical transfer of meaning from one language to another.

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