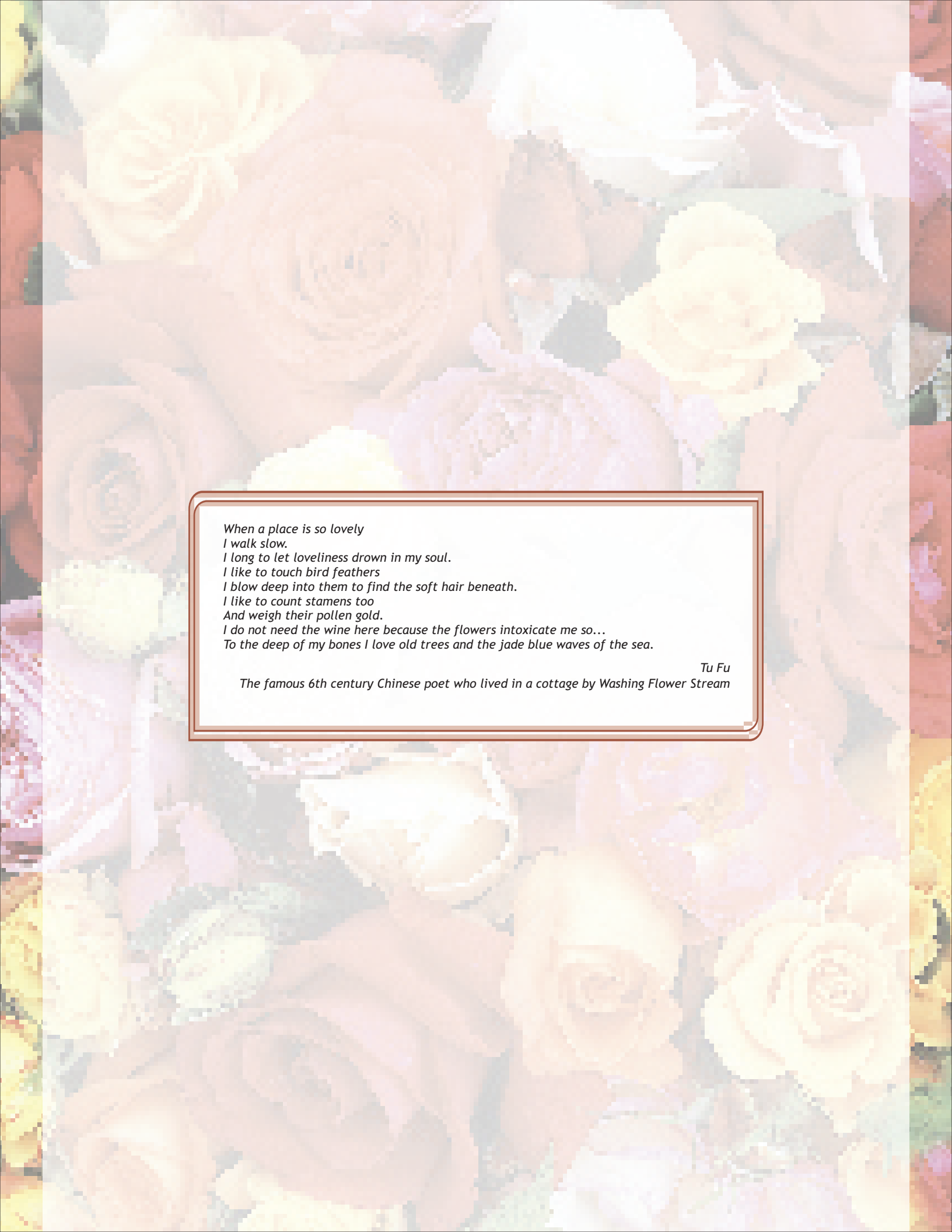


UNIT

6

Advanced Introduction to
Translation Studies



*When a place is so lovely
I walk slow.
I long to let loveliness drown in my soul.
I like to touch bird feathers
I blow deep into them to find the soft hair beneath.
I like to count stamens too
And weigh their pollen gold.
I do not need the wine here because the flowers intoxicate me so...
To the deep of my bones I love old trees and the jade blue waves of the sea.*

Tu Fu

The famous 6th century Chinese poet who lived in a cottage by Washing Flower Stream

Lesson 1

Translation and The Translator

Activity 1 : Read the following extracts:

Extract 1

पैलेडियम अथवा निकेल जैसे उत्प्रेरकों की उपस्थिति में असंतृप्त हाइड्रोकार्बन हाइड्रोजन जोड़कर संतृप्त हाइड्रोकार्बन देते हैं। उत्प्रेरक वे पदार्थ होते हैं जिनके कारण अभिक्रिया भिन्न दर से आगे बढ़ती है जो अभिक्रिया को प्रभावित नहीं करते हैं। निकैल उत्प्रेरक का उपयोग होता है। वनस्पति तेलों में साधारणतः लंबी असंतृप्त कार्बन श्रृंखलाएँ होती हैं जबकि जंतु वसा में संतृप्त श्रृंखलाएँ होती हैं।

Extract 2

दिल्ली में भी कूकती हैं कोयल
झरते हैं पत्ते
चींटियाँ चढ़ती हैं पेड़ के तने पर
दिल्ली में।
दिल्ली में भी उड़ती हैं चिड़ियाँ
दिल्ली में भी दौड़ती हैं गिलहरियाँ।
आकाश दिल्ली में भी
हो जाता है लाल।

Extract 3

“इलाही खैर! ... या गुलाम दस्तगीर बारह... इमामो का सदका। बिस्मिल्लाह-बिस्मिल्लाह... बेटीजान, संभल के... कदम थाम के... पांयचा... उठा के सहज-सहज।” बी-मुगलानी नकीब की तरह ललकारीं। कुछ मैंने घसीटा कुछ भाई साहब ने ठेला। ताबीज़ों और इमामज़ामिनो का इश्तेहार बनी... भाभीजान तने हुए गुब्बारे की तरह हाफती सीट पर लुढ़क बैठीं।

Extract 4

यदि कोई खाते नहीं रखे गए हैं तो क्या आपने ऐसा विवरण संलग्न किया है जिसमें क्रय-विक्रय की रकम या यथास्थिति, सकल प्राप्तियों, सकल लाभ, कारोबार या व्यवसाय के व्यय और शुद्ध लाभ दिखाये गए हैं, तथा इस आधार पर यह रकम संगठित की गई है।

Extract 5

इसके विपरीत हेमिल्टन के तर्कशास्त्र में विरोध परिमाणित किया गया है। उदाहरण के लिए, सबक-सबक है। इसका उद्देश्य हेमिल्टन के लिए सभी तर्क-वाक्यों का समानार्थक पदों का रूप देना था। उन्होंने लिखा-एक तर्क-वाक्य में सदैव ही कर्ता और उनके विधेय के बीच समानार्थक संभावना देखी जाती है।

Activity 2:

a) *Now read the following words and expressions from the box given below:*

Unsaturated hydrocarbons, amount of turnover, cuckoos call,
Catalysts, cash balance, palladium, squirrel,
gross receipt, obeisance to the twelve imams, stock in trade,
rolled over to the chair like an inflated balloon
sundry debtors, Hydrogenation, unsaturated carbon chains

b) *Discuss the above words and expressions in groups, and then classify them into following two groups:*

One has been done as an example :

More dependent on the translator	Less dependent on the translator
	amount of turnover

c) Classify the above words in two groups and complete the table given:

Words that can be translated	Words that have to be transliterated

d) Picking out words from the box given earlier, complete the translations of the extracts given above:

Extract 1

Unsaturated hydrocarbons add hydrogen in the presence of
.....
.....
.....
.....
.....

Extract 2

Even in Delhi
.....
.....
.....
.....
.....

Extract 3

Ilahi Khair! O Ghulam Dastgir.....
.....
.....
.....
.....

Extract 4

If no accounts are maintained
.....
.....
.....
.....

Extract 5

5. In Hamilton's Logic, on the other hand,
.....
.....
.....
.....

While doing the above activities you have worked upon extracts of various types of texts. While classifying the words and expressions into groups and completing their translations, did you notice that each text has a unique relationship with you as a translator? A text, spoken or written in any one language and culture, when translated into another language of another culture would certainly suggest a relationship between translation and the translator, because so much depends upon the translator or a good translator.

But his/her role is never same when seen in the context of the great variety of texts that he/she may translate. Again in the case of a cultural text, literary text and technical texts, translation's dependence on the translator will vary. For example, you would have observed that translating *Extract 1* was a completely different experience than translating *Extract 2 or 3*. The *Source Text (ST)* of *Extract 1* does not permit much space to the translator, it is much less culture specific, whereas the *Source Text (ST)* of *Extract 2 or 3* is culture and language specific, and would need a translator to use his expertise with the aesthetic sense and linguistic ability while rendering it in the *Target Language (TL)*. The relationship between translation and translator depends upon the following factors:

- the *Register* of the source Text
- the *target* language
- the *culture* in which the source text is produced

- the *culture* in which the source text is to be translated
- the world view of the translator

Broadly speaking, the relationship between translation and translator can be seen in the sense of how he is able to contribute in transforming the meaning of Target Text into Source text (ST). As is obvious from the extracts given above, when it comes to technical or scientific texts (Extract 1, 4 and 5) the act of translation requires a different understanding and competence from a translator than the translation of extracts 2 and 3. Certainly a translator may or may not be able to translate every kind of text. Hence, there does exist a definite relationship between translation and the translator. This suggests any relationship between the two depends upon the forms of translation.

Forms of Translation

Activity 3: Read the following extracts:

1. पिता होते तो उन्हें कौन-सा कमरा देता?
उन्हें देता वह छोटा कमरा
जिसके साथ गुसलखाना भी लगा हुआ है
वे आज इकहतर बरस के होते
और हमेशा की तरह अब भी उन्हें
अपना निर्लिप्त अकेलापन चाहिए होता
लगातार सिगरेट पीना और स्वयं को
हिन्दुस्तानी गेय तथा वाद्य शास्त्रीय संगीत का अभ्यासी व्याख्याकार समझना
उन्होंने अंत तक नहीं छोड़ा था सो आज क्या छोड़ते
इसलिए उनके लिए यही कमरा ठीक रहता
सिर्फ रेडियो और टेलीविज़न उनसे दूर रखने पड़ते

2. अंबरनाथ के गांधी आश्रम में श्रीराम लागू के अभिनीत नाटक का मंचन था। नाटक के टिकट बहुत ही मुश्किल से मिले थे। 'नट सम्राट' की भूमिका में श्रीराम लागू ने धूम मचा रखी थी। मैस से खाना खाकर हम लोग चुपचाप बाहर निकल आए थे। साढ़े नौ बजे से नाटक था। उस समय सवा नौ बज चुके थे। पाटिल और मैं जल्दी-जल्दी स्टेशन जानेवाली सड़क से जा रहे थे। अचानक सामने से उपाध्याय जी आते दिखाई पड़े। उन्होंने भी हमें देख लिया था।

“महर्षि, इस वक्त कहां चले?” उन्होंने डांटते हुए पूछा।

3. धातुएँ तन्य, आघातवर्ध्य, चमकीली एवं ऊष्मा तथा विद्युत की सुचालक होती हैं। पारद के अलावा सभी धातुएँ कमरे के ताप पर ठोस होती हैं। कमरे के ताप पर पारद द्रव होता है।
4. रेल विद्युतीयकरण के लिए बजट से राशि उपलब्ध नहीं कराई जाएगी।
5. भारत में शेयर बाजार का इतिहास बहुत पहले अठारहवीं शताब्दी के अंत में जाता है, जब पहली बार दीर्घकालिक बूचनीय प्रतिभूतियों को जारी किया गया था। वर्ष 1850 अंतर्गत सीमित देनदारियों तथा निगमित प्रतिभूतियों में निवेशकों की रूचि पैदा करने जैसी विशिष्टताएँ उसके साथी थी। भारत में पहले स्टॉक एक्सचेंज (शेयर बाजार) 1875 में बंबई (मुंबई) नेटिव शेयर एवं स्टॉक ब्रोकर्स एसोसिएशन के रूप में स्थापित किया गया था।

In translating the above texts, you would be required to approach translation in two different ways. In the first case, the Source Text (ST) will have a greater influence; the translator would need to follow the word and sentence structure of the Source Text very closely. Moreover, words and terminologies would either require exact equivalent or would have to be put as it is into the Target Text. This method of translation determined by the nature or *register* of the Source Text is what we understand as literal translation.

In the second case, the Source Text as belonging to a specific culture and as a mode of cultural expression would require to be recreated in terms of the linguistic and cultural conventions of Target Language. In this case, the translator uses the method of 'transcreation', which means a partial or complete freedom to the translator in dealing with the Source Text. The translator has to render the Source Text in a recreated form in the Target Language (TL). This method of translation is what is called cultural translation.

Complete the translation of the above extracts with the help of the prompts and the words given in the box below:

1. Which room would he have given to the father had he been living?

.....

.....

.....

.....

Only the radio and the TV would have to be kept away from him.

2. Shreeram Lagoo was acting in a play staged by
.....
.....
.....he said reprovingly.

3. Metals are.....
.....which is liquid.

4. Budgetary.....

5. The history of stock market.....
.....
.....
.....

Bathroom, lustrous, aloof loneliness, investor interest, liberty
malleable, Companies Act, vocal and instrumental, ductile, shastriya,
established by law, corporate securities, limited liability,
good conductors, role, after much running around,
mercury, electrification, negotiable securities

Now classify your translation of the above extracts as examples of 'literal translation' or cultural translation. Give reasons.

Literal Translation	Cultural Translation
1	
2	
3	
4	
5	

Literal translation

'Literal translation' ranges from a 'word-for-word', phrase-to-phrase and sentence-to-sentence carrying over of the Source Text into the Target Text. For example read and reflect upon the following table.

Activity 4 : Match the words with their translations.

Column A	Column B
स्व प्रेरणा से	refund
न्यायाधीन	subjudice
यथापूर्व स्थिति	status quo
बनाम	recovery
वस्तुतः	ratification
सदभाव	suo moto
वसूली	defacto
अनुसमर्थन	remission
प्रतिदाय	reservation
छूट	preamble
आरक्षण	payment
उद्देशिका	bonafides
भुगतान	versus

The above table shows 'word-for-word' translation. It carries the Source Language word structure and also the primary meanings of all the SL words into the translation.

Similarly, the meanings of sentences of the Source Text are closely followed in literal translation.

Activity 5 : Read the following sentences and put the following translated sentences below in their right order:

क्या इसके ताप में कोई परिवर्तन हुआ?

इसमें धीरे-धीरे जल मिलाइए?

एक बीकर में थोड़ा कैल्सियम ऑक्साइड तथा बुझा हुआ चूना लीजिए।

अब बीकर को स्पर्श कीजिए।

Touch the beaker.

Slowly add water to this.

Do you feel any change in the temperature?

Take a small amount of calcium oxide or quick lime in a beaker.

Reading the above sentences and reflecting upon the translation, you will find that the meanings of the sentences in the Source Text are very closely followed in the Target Text, without any addition by the translator or demand from the culture of the Target Language. The selection of words and sentences and their meanings closely approximates to the Source Text in the case of *literal* translation. If we leave aside the structure of a sentence, the words and phrases and their meanings have been picked up from the Source Language text and transferred directly to the Target text.

Literal translation is mostly used while dealing with technical texts. However, it is also the basic translation procedure in any kind of translation. The first thing that goes inside the mind of the translator is to look for identical expressions in both the texts that he/she is working upon. However, after the word level it becomes increasingly difficult. The longer the unit the more challenging becomes one-to-one translation.

Literal translation above the word level is possible only if the Source Language (SL) and the Target Language (TL) meaning correspond, or correspond more closely than any other alternative. In other words, not only do they mean the same thing but also have similar associations, and also are equally frequent in the same type of text or 'register'. It is also to be seen that the SL word/expression is not constrained by its context in such a way that the meaning of the TL word/expression does not correspond to it. Usually specific-function words or technical words are less likely to be affected by their contexts. Therefore, technical texts are better suited to literal translation. Further, for objects common to both the languages, and in the case of cultural overlaps one-to-one literal translation is very much possible. But where translation is complex and difficult, literal translation is out of question.

Activity 6 : Read the following two extracts, and point out which of the two is suitable for literal translation.

(a) CULTURAL TEXT

आदमी के उठे हुए हाथों के स्तम्भ	गंगा के जल में
किसी अलक्षित सूर्य को	अपनी एक टाँग पर खड़ा है यह शहर
देता हुआ अर्ध्र्य	अपनी दूसरी टाँग से
शताब्दियों से इसी तरह	बिलकुल बेखबर

(b) TECHNICAL TEXT

सॉफ्टवेयर सलाह सेवा प्रदान करने वाली अग्रणी कंपनी सिस टेक्नोलॉजीस 140001 द्वारा प्रमाणित है। डैट नोस्के वेरीटास इसके पुणे, चेन्नई, बेंगलोर, भुवनेश्वर, हैदराबाद, मंगलौर, मोहाली तथा मैसूर स्थित इसके 'ओजोन की पहल' के लिए समर्थन दिया है।

List reasons why you think the text chosen by you is suitable for *literal* translation

- (i)
- (ii)
- (iii)

Attempt a *literal* translation of the text chosen by you.

.....
.....
.....

Why does *literal* translation not seem suitable for the other text? Attempt a *literal* translation of the other text also.

.....
.....
.....

Will you reject or accept this translation? List reasons for accepting or rejecting it:

.....
.....
.....

Is the rejection of *literal translation* as a legitimate translation procedure justified?

.....
.....
.....

One strong ground for rejecting the *literal* translation of a text not suitable for it is that the Source Text (ST) and the Target Language (TL) do not correspond semantically and even grammatically.

But in the text suitable for *literal* translation, every Hindi content-word has its English counterpart, all with a corresponding grammatical function. Only a few function words have no one-to-one equivalents. Hence, *literal* translation, if it secures referential and thematic equivalence to the original, is acceptable.

So, your choice as a translator will depend on finding the words in English that cover the SL verbs and the objects to which the verb is collocated. Also it is important for the translator to comprehend the right register of the text, so that he/she can quickly decide whether or not to go for *literal* translation.

In the context of the Source Text quoted above (Extract 1), which is an example of literary/cultural text, 'literal' translation is problematic for the following reasons:

- A word or a term for a common object may in certain cases have other common senses. The TL especially English with its monosyllables may appear inefficient.
- The SL word may possibly be used more regularly in a 'register' whereas the corresponding TL word may be not used in similar register.
- The TL word may be difficult to adjust to a given discipline. For example, a word may be pinned down to non-formal use in the TL but a literal translation in SL may seem incongruous to be used in a technical discipline.
- The SL word may have greater semantic range than the corresponding TL word.
- A SL text with greater cultural presence would be impossible to translate.
- Sometimes a perfectly natural sentence in the SL may be produced as a clumsy literal translation.
- Between certain texts 'literal' translation is not possible, because of the vast language differences in semantic connotations and grammatical structures.

Literal translation may be ideal for texts falling under the technical *registers*. But they would prove extremely incongruous when done on cultural texts. The aim of the translation, though, is to reproduce meanings of the Source Text and the immediate effect it produces on the native audience for the readers and audience of another culture in whose language the text is to be translated. However, cultural differences and specificities of the Target Language culture and the idiosyncrasies of the translator himself/herself will account for a freedom of recreation.

The issue involved is how best to recreate the meanings and effects of the Source Text by using the linguistic resources of the Target Language, while keeping in mind the culture of the Target Text. In such a case, a 'literal' translation from one language into another will obscure sense. A translator of a cultural/literary text performs the duty partly of a translator and partly of a writer. Hence, performing 'literal' translation of cultural/literary text would be like forsaking the duty of a translator.

Transcreation is a procedure of translation used in cultural translation. It also involves reading each and every word and sentence very carefully, but it is not only or simply a literal rendering.

Read the following excerpt from a short story, in original and in translation:

एक धुन होती है जिन्दगी किसी साज पर बजती हुई धुन बिल्कुल जैसे तुम बजाते हो इस माउथ आर्गन पर... समझे और उसके साथ ही खनकती हुई वह हँसी बहुत ऊँचाई से किसी चट्टान पर गिरते झरने की तरह बिलकुल बिखर-बिखर जाती थी... और वह सपना भी बिलकुल उसी तरह बिखर कर वहीं खत्म हो जाता था।

रात-भर बस यही एक सपना था, जो रह-रहकर हर बार एक ही तरह से खत्म होकर शुरू हो जाता था। बार-बार वही हँसी। पिछली रात का बस वह उतना-सा टुकड़ा-चाँदनी और उसमें बेखबर सोये हुए जंगल की साँसों से महकते हुए वक्त का वह टुकड़ा, जिसमें देर तक मैं उस चट्टान पर बैठा माउथ आर्गन पर-‘मून-रिवर’ बजाता रहा था और सीमाजी मेरी गोद में सिर टिकाए हुए लेटी उसे सुनती रही थी।

नीचे घाटी में हम दोनों चलते-चलते बहुत दूर निकल गए थे। मुझे तो बिलकुल ही पता नहीं चला था कि हम लोग कितनी दूर तक बह आए थे। आसमान से, नीचे घाटी में बरसती हुई उस चाँदनी में। सीमाजी, बस बातें करती रही थीं और बीच-बीच में अपने खास ढंग से मुझे छेड़कर हँसती रही थीं और जंगल के बीच बिछी वह पगडण्डी अपने आप ही हमारे पैरों के नीचे से गुजरती गई थी। एकाएक फिर सोयी हुई रात की खामोशी में एक अजीब-सी आवाज न जाने कब उभर आयी थी। ऊँचाई से गिरते हुए पानी के शोर की मद्धिम, उलझी-उलझी सी साँसे। तब मुझे ख्याल आया था कि बात करते-करते सीमाजी काफी पहले चुप हो गयी थीं और मेरा हाथ पकड़े चुपचाप चल रही थीं। और उसके साथ ही वही फीलिंग मुझे फिर हुई थी-बिलकुल वही फीलिंग-जैसे ढेर सारा गुलाबी रंग आसपास फैल गया है और मेरे भीतर कहीं किसी ने एक कमान को बिलकुल खींच लिया है, उस गुलाबी धुँधलके को कहीं से बेधने के लिए “अरे ये तो झरना आ गया। माई गुडनेस कितनी दूर आ गए हम लोग! और वही चमचमाती हुई, चाँदी की-सी झनकार!”

Life is a melody as though played on some musical instrument- almost similar to the way you're playing this mouth organ!... you know, and with it the tinkling laughter scatters around just like a waterfall which hits against rocks from a height... and the dream also scatters and dies.

All through the night there was a recurrent dream which began even before it ended. The same laughter repeated again. The reminiscence of the previous night - the short span of time - the moonlight, the sleeping woods and its scented snatches of time - when I kept playing *Moonriver* on the mouth - organ sitting on the rock with Seema listening to it while lying on my lap.

Both of us had come a long way into the Valley. I did not come to know at all about how far we had come in the moonlight shining from above into the valley below. Seema kept talking and at times in her own way would touch me ever so slightly and giggle and the narrow path in the woods kept passing by. Suddenly once again in the silence of the night there was a sudden outburst of a strange sound. Amid the roar of the falling water the heavy sound of breathing. Then I thought that Seema had stopped talking a long time ago and was walking quietly with my hand in hers. And I remember that same feeling sweeping over me as if there was a pink colour all around me and as if there was a taut arrow ready to pierce through the pink clouds around me..." My goodness! How far we have come! Look that's the waterfall there!" And that dazzling laughter again.

(a) In what way is the above translation a recreation of the Source Text in another language? Give examples.

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(b) Is recreation of the Source Text (ST) into the Target Text (TT) necessary because no absolute equivalence between the Source Text (ST) and the linguistic resources of the Target Language (TL) is possible? Give examples.

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(c) Is '*transcreation*' an immediate procedure of translation or does it require a deliberate process of understanding, interpretation and analysis of the Target Text (TT) and linguistic resources communicating similar meanings in the Target Language (TL).

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The above translation reveals a recreation of a text in another language with little or no regard for words or larger formal structures of the Source Language Text. That is why transcreation is also termed as *Free translation*.

As made obvious the short story extract in translation, the Source Text is used rather as a model for the production of a text in the language of the Target culture. As there can be one-to-one substitution between the Source Text and the Target Text, '*transcreation*' is inevitable. When a book originally rewritten in one language is written or read in another language, it is but obvious that the book has been reshaped according to the existing conventions of the language into which it has been translated.

The translator first analyses the message of the Source Text into its simplest and structurally clearest forms, transfers it at this level, and then restructures it to the level in the receptor language which is most appropriate for the audience which he intends to reach. The translator may substitute more appropriate Target Language cultural material for less accessible Source Language items. The objective of translation is to make available to the readers of the Target Text themes and modes of behavior relevant within the context of her/his own culture. This is why cultural contextualization is associated with translation.

Thus, in cultural translation, there is a tendency to view a translator as the cultural interpreter. There are cultural elements that influenced the creation of the Source Text, and hence, cultural contextualization of the Source Text is needed before it can be read as text in another language of another culture. Each word of the Source Text is first seen as a word and then explored as suggesting larger historical and cultural contexts. Then, the layers of meanings contained in the Source Text would be recreated in a way natural to the Target language. Therefore, an act of translation is an effort to cross barriers of respective cultural contexts.

Cultural translation is an approximate translation. A Source Language cultural text is translated into a Target Language cultural text. In translation of such texts, the translator has to look for cultural equivalents. An act of translation must take into account the culture of the ST as well as the culture of the TT. The translator has to give importance to the relationship between language, culture and society.

End of the Lesson-Review Questions

1. Comprehension

(a) Is there a relationship between the translator and translation? Explain

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(b) What is the difference between translation and transliteration?

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(c) How does translation of a cultural, literary and technical text differ from one another?

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(d) Discuss literal translation.

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(e) What is 'transcreation'?

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(f) How are literal translation and 'transcreation' different?

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(g) Discuss the concept of equivalence between the Source Text (ST) and the Target Text(TT) in translation

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2. Vocabulary- Explain the following terms and concepts

- (a) transliteration
- (b) cultural text, literary text, technical text
- (c) register
- (d) forms of translation
- (e) cultural and linguistic conventions of language
- (f) identical expressions in language(s)
- (g) technical words
- (h) semantics
- (i) cultural contextualization

3. Application

- (a) Read the following passages
- (b) Complete their translation
- (c) Answer the questions that follow

I उसको लोग लंगड़ा कहते थे। माथे पर कबीरपंथी तिलक, गले में तुलसी की कण्ठी, आंधी -पानी झेला हुआ दड़ियल चेहरा, दुबली-पतली देह, मिर्जई पहने हुए। एक पैर घुटने के पास से कटा था, जिसकी कमी एक लाठी से पूरी की गयी थी। चेहरे पर पुराने जमाने के उन ईसाई सन्तों का भाव, जो रोज़ अपने हाथ से अपनी पीठ पर खींचकर सौ कोड़े मारते हों।

People called him Langra -.....
.....
His face was withered by-.....
dust.....One leg had been
amputated at the knee..... who
whipped themselves daily a hundred times to mortify the flesh.

II धातु के पतले तार के रूप में खींचने की क्षमता को **तन्यता** कहा जाता है। सोना सबसे अधिक तन्य धातु है। आपको यह जानकर आश्चर्य होगा कि एक ग्राम सोने से 2 km लंबा तार बनाया जा सकता है। अघातवर्ध्यता तथा तन्यता के कारण धातुओं को हमारी आवश्यकता के अनुसार विभिन्न आकार दिए जा सकते हैं।

The ability.....
ductility.....
.....It is because of the
.....

- (i) Explain whether the above texts invite similar or different responses from the translator.
- (ii) How would the different types of texts determine the methodology of the translator?
- (iii) In the case of which text would the Source Text determine the translation into the Target Language (TL) to a great extent?
- (iv) In the case of which text would cultural contexts play important roles in translation?
- (v) In the translation of which text would the worldview of the translator influence the translation?

4. *Writing Tasks-for your Portfolio*

- (i) Choose a story which has literary elements.
- (ii) Complete its translation
- (iii) Enumerate at least five reasons why a literal translation of the extract would fail.

5. *Work in groups of 5-6*

- (i) Select an extract from (a) poem, (b) short story, (c) news story, (d) business report, and (e) scientific description
- (ii) Discuss the difference in the language and the function of each extract.
- (iii) Translate the extracts in groups of 2
- (iv) Compare your translations
- (v) Discuss the translations of each extract in terms of the varying equivalence between the Source Text (ST) and the Target Text (TT)

Lesson 2

Process of Translation

Read the following poem in original and in translation:

प्रयाग शुक्ल

॥ खंडहर होते एक महल को देखने के बाद ॥

पत्थर के सिंहों और बाघों की आँखों पर जमी हुई काई।

जहाँ-तहाँ आई उग घास।

डीठ इस महल की हो जैसे पथराई।

निकट नदी-

अभी नहीं बारिश की।

कहीं-कहीं पानी भर।

घूमती निगाह में

खुली चौड़ाई!

बरस-मास-दिन अनगिन

प्रहरों की छाया में

भीत खड़ी हो मानो

सहसा घबराई!

पेड़ हैं जरूर

हरे, नए पुराने।

नूपुर सुर

थे कभी।

अब वे कथाएँ।

धुँधलाए दर्पण।

सन्नाटा चीरती-

चिड़िया उड़ आई

खुले किवाड़ों से

क्षण भर को

धूल भरी जागी

तसवीरें!

तो फिर

विदाई!

प्रयाग शुक्ल

ON VISITING A PALACE TURNING INTO A RUIN

Moss grown over the eyes
Of stone tigers and lions.
Grass sprouting here and there.
As if the Palace's sight
Had turned to stone.

River nearby
Run out of monsoon.
Just puddles here and there.
The eye roves
Over open scape.

In the shade of changing hours
Through countless years-months-days
The wall stands still
Frozen in to panic.

Some trees stand green
Both old and young.

underlying the ST and a clear understanding of the meaning, in preparation for the transfer of the meaning from the Source Text to the Target Text. The basic structural elements are realized by sequence of items belonging to four basic categories:

- (i) Object words (nouns referring to physical objects including human beings)
- (ii) Event words (including actions represented by verbs)
- (iii) Abstracts (words relaying features of objects, events, other abstracts)
- (iv) Relationals (linguistic items functioning as linking devices)

Activity 1 : On the basis of your reading of the above poem in original and in translation, point out the four basic categories of analysis in the Source Text and the Target Text:

Object Words

Event Words			
Abstracts			
Relationals			
<p>Now the next stage in the process of translation could be termed as '<i>Transfer</i>'. It is the stage in which the analyzed material is transferred in the mind of the translator from the Source Text (ST) to the Target Text (TT). The translator has the basic structural elements to work with and in the light of his or her working knowledge of target-language structure; these are transcreated into the Target Text (TT).</p>			

'*Transfer*' implies analysis of the structural elements in contexts. Semantic elements may be redistributed through such processes, as expansion and synthesis and structural differences between Source Language (SL) and Target Language (TL) may have to be compensated for. It may, for instance, make references that have been left implicit in the Source Text (ST) and linguistically more explicit in the Target Text (TT).

These interventions involve the entire range of linguistic expression, syntactic and semantic from discourse to the sentence to the word, and even to the level of the sound.

The final stage in the process of translation is '*restructuring*' the transferred material, which until now exists only in the form of the basic structural elements. The elements have to be transferred to the Target Language. It has to be ensured in the process of the

transformation that the same effect the Source Text (ST) had should be achieved for the Target Text (TT) for its receptors. When a translation produces in the receptor a response which is essentially the same as that of the original audience then the translation can be considered dynamically equivalent to the Source Text (ST).

In certain cases a Target Text (TT) is not suitable as the model of the target culture. In such cases a translation is almost a production of a new text in the Target Language (TL).

Thus, translation is considered from the point of view of it being a reconstruction of the Source Text (ST) in such a way and to such an extent that Target Text (TT) and Source Text (ST) are interchangeable according to the agreed terms of translation.

In certain cases a Target Text (TT) is not suitable as the model of the target culture. In such cases a translation is almost a production of a new text in the Target Language (TL).

Thus, translation is considered from the point of view of it being a reconstruction of the Source Text (ST) in such a way and to such an extent that Target Text (TT) and Source Text (ST) are interchangeable according to the agreed terms of translation.

Activity 2

- (i) Read the following extract from a short story.
- (ii) Complete its translation
- (iii) Make notes on the process of translation on the basis of the discussion that follows

मुझे दो गज के फासले पर वह खड़ा था- गली की दीवार से सटा हुआ। एक क्षण के लिए विश्वास नहीं हो सका कि वह विली है, वही व्यक्ति जिसके संग कुछ देर पहले मैं लागर पी रहा था...

किन्तु क्या वह मुझे पहचान सकता है...

और वह ब्लॉड लड़की... और जार्ज... क्या ये स्मृति के परें से बाहर कहीं रात में डूब गए हैं... हमें यहाँ छोड़कर... जो इस क्षण खुद अपने को नहीं पहचान पाते?

सिर्फ दो गज... और बीच का अँधेरा।

भीड़, आधा चेहरा और एक लम्बा युवक, जो विली पर झुका है... विली की कमीज़ का कालर हाथ में पकड़कर वह उसे दीवार के पास घसीट लाता है- खटाक... खटाक

वह स्कार्फ भूल जाता है...स्कार्फ जो उस लम्बे व्यक्ति ने गले में बाँध रखा है...रंगीन-उस पर गुलाब के फूल छपे हैं...

गुलाब के फूल और खून, जो विली के होंठों से फिसलता हुआ उसकी 'गोटी' तक बह आया है...

एक क्षण के झलमले में सब-कुछ उभर आया है... आवाजें, पसीना, लेन की खट्टी-सी गन्ध...और हँसी...

और तब वह आया था... एक ठिगना-सा व्यक्ति, जो अभी तक भीड़ के अँधेरे में छिपा था। और मैंने एक धक्के से उन दोनों हाथों को अपनी गर्दन से छुड़ा लिया, जिन्होंने अब तक मुझे रोक रखा था...

सिर्फ दो गज़...और बीच का अँधेरा।

मैं विली की तरफ़ बढ़ा था। मैं उससे कुछ कहना चाहता हूँ। उसे छूना चाहता हूँ। मुझे लगता है यह बहुत महत्वपूर्ण है। बीच का अँधेरा-और वे ठण्डे हाथ और तब वह चीख...

मेरा सिर अदृश्य व्यक्ति की टुड्डी से टकराया था, जिसने मुझे बीच में पकड़ लिया था। दूसरे हाथ से उसने मेरा चेहरा भींच लिया...मेरा मुँह उसकी कमीज़ पर घिसटता गया। आई विल टीच यू-हाउ टु रन... ना जाने क्यों, मैं अपनी टाँगों को बेतहाशा, मिरगी के मरीज़ की तरह, हवा में घुमाने लगा-कुछ नहीं होगा...मैंने सोचा... वह मुझे छोड़ेगा नहीं...और तब मुझे लगा, जैसे अब मैं साँस नहीं ले सकूँगा। किन्तु यह गलत था, हर दूसरी साँस पहली साँस की गिरफ्त से अपने को छुड़ाकर ऊपर आती थी और फिर मुझसे चिपक जाती थी और मैं सौचता था, यह आखिरी है, लेकिन तीसरी साँस फिर छटपटाते हुए अपने को दूसरी साँस के पिंजरे से छुड़ा लेती थीं और मुझे आश्चर्य हुआ कि कोई भी साँस पीछे रहकर आखिरी नहीं बनना चाहती... और तब एक भयंकर-सी खुशी ने मुझे अपने में लपेट लिया, जैसे मैं अब तक सिर्फ़ इस लम्हे के लिए जी रहा था और अब वह आ गया है और आनेवाली घड़ियों में कोई भी ऐसी चीज़ नहीं होगी, जिसके मानी वही होंगे, जो पहले थे, कोई भी डर पहले जैसा डर नहीं होगा... मैं भूल गया था कि मैं अकेला हूँ...मैं सिर्फ़ यह जानता था कि वे मुझे अकेला नहीं छोड़ेंगे और मैं बच नहीं सकता और उस रात मुझे पहली बार लगा कि अकेला होना ही काफ़ी नहीं है... क्योंकि वे हर जगह हैं और यह मैं जानता था, सिर्फ़ यह नहीं जानता था कि एक दिन वे मुझे पकड़ लेंगे...अब वह पहले-जैसा आकारहीन नहीं था। वह डर। अब वह ठोस था और सीमित था-उतना ही बड़ा जितना मैं हूँ। हम दोनों अँधेरे में जानवरों की तरह साँस ले रहे थे और मुझे लगा, जैसे मैं आखिर तक अपनी टाँगों को इसी हवा में घुमाता रहूँगा। आह डियर, हाऊ फ़नी इट इज...हाऊ फ़नी। कोई हँस रहा है-(क्या यह मैं हूँ?) हँसी, जिसकी कोई आवाज़ नहीं। घूँसे...गालियाँ...और फिर वही हँसी!

At a distance of two yards from me he was standing, stuck to the wall

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.....
.....
.....
.....

How funny! Someone's laughing (is it me?)...laughter which has no sounds..... blows..... abuses and then the same laughter again.

The major interest in getting you to translate this extract is to let you experience what goes into the transformation of a Source Text into the translated text. Apart from facts like 'transfer' of meaning and 'restructuring' of the Source Text into the Target Text (TT) as discussed earlier, there are a few more procedures involved in translation process viz. *modulation, paraphrasing and adaptation*. Let us understand each procedure separately.

Modulation

In story-telling, point of view plays a vital role in providing the position from which the events in the text are presented. When a story is translated, it might involve a change in the point of view owing difference in culture. The above extract is from the short story "लन्दन की एक रात" by Nirmal Verma. Now in translation as a translator you may prefer a change in the point of view and perspective. For instance, rather from the perspective of the narrator, you may like to tell the story in translation from the perspective or point of view of Willie.

In literary and cultural translation, a translator may have to change the point of view if it suits translation.

Modulation is a translation method that involves a transformation through a change of the point of view, perspective and also the thought unit. In your translation of the above extract, you must have faced many thought units in the Source Text that needed a transformation to be expressed in the Target Language (TL). In other words, such thoughts units in the Source Text (ST) would resist being lifted and planted in the Target Text (TT) with a minimum of change in the language structure.

Standard modulations are included in any good bilingual dictionary. At a more basic level, modulations are used by translators when the Target Language (TL) does not accept literal translation. It is a general concept and is applicable to almost every act of translation except literal translation.

Some of the basic categories of modulation are : 'negated contrary', 'part for the whole', 'abstract for concrete', 'cause for effect', 'one part for another', 'reversal of terms', 'active for passive', 'space for time', 'intervals and limits', and 'change of symbols'.

Paraphrasing

Paraphrasing the SL text is another distinct procedure of translation. It involves elaboration or explanation of a text in the Target Language (TL). It is used especially either for poorly written texts or for texts that have sections having significant implications and omissions. Those sections of the text that have figurative expressions

are certainly required to be paraphrased. Hence, a lot of people have serious reservations about reading poetry in translation. In the extract from the story quoted above, a figurative expressions occurs,

“गुलाब के फूल और खून जो विली के होंठों से फिसलता हुआ उसकी ‘गोटी’ तक बह आया है।

The sentence can be translated as:

“Roses and blood, dripping from Wille's lips to his goatee.”

This is an instance of paraphrasing as a method used in the translation process.

Adaptation involves use of the equivalent word in the TL culture for the word in the SL text. It is about creating equivalence between the cultural situations. The act of translations actually suggests cultural equivalence. E.g. 'Dear sir' is translated as 'Monsieur'. Therefore translation is an act of transformation that adapts a new language to the original language.

End of the Lesson- Review Questions

1. Comprehension

- (a) What are the steps involved in the translation process?

- (b) What are the four basic categories that constitute the structural elements of the Source Text (ST)?
- (c) How is '*transfer*' a stage in the process of translation?
- (d) What is meant by '*restructuring*' in the translation process?
- (e) How is translation to be understood as '*transformation*'?
- (f) Does translation involve elaboration and explanation of the content of the Source Text (ST)? Discuss.
- (g) Why is it important to look for equivalent words in the Target Language for the words in the Source Text (ST)?

2. *Vocabulary- Explain the following terms and concepts*

- (a) translation process
- (b) transfer of meaning
- (c) structural elements of language
- (d) semantic elements of language
- (e) discourse
- (f) modulation
- (g) paraphrasing
- (h) adaptation

3. *Application*

- (i) Read the poem given below
- (ii) Translate the poem
- (ii) Discuss process of the translation as applicable in your translation of the poem, including steps such as interpretation of the meaning of the Source Text (ST), transfer of meaning from the Source Text (ST) to the Target Text (TT), and restructuring of the content of the Source Text (ST).

॥ नए अपराधी ॥

इतनी निर्दोष इतनी परावलंबी होती हैं उनकी गलतियाँ
 कि जीवन भर नहीं समझ पाते वे अपने अपराध
 मसलन उनकी दाढ़ी कुछ अलग तरह की है

कि एक खास तरह का रंग नहीं आता उन्हें पसंद
 कि उनके हँसने का तरीका
 अच्छा नहीं लगा न्यायाधीश को
 या यह कि उन्होंने एक चिट्ठी लिखी अपने दुःखों के बारे में
 कि उनके विचार असहमति के हैं
 और जीवित हैं उनके कुछ रिश्तेदार पड़ोस के देश में
 जब सजा दी जा रही होती है
 उन्हें तभी मालूम होता है कि वे अपराधी हैं

 उन्हें नहीं पता
 किस तरह बचा जाए इन अपराधों से
 वे रोज़ सुबह उठते हैं
 और अपने आपको हर रोज़
 एक नए अपराध में शामिल पाते हैं।

कुमार अंबुजा

4. *Writing Tasks- for your Portfolio*

- (i) Read the following extract from a short-story
- (ii) Translate the extract
- (iii) Answer the questions that follow

एक दिन दादा ने फिर अपनी बन्दूक साफ़ की और तालाब की दूसरी मेड़ पर लगे आम के पेड़ की डाल पर पत्तों के पीछे बैठ गए। अँग्रेज़ अफसर अपनी मेम और कारिंदों के साथ आया था। वह सामने की मेड़ पर आम की डाल पर बने मचान पर बैठा था। दादा ने चिल्लाकर दूसरी मेड़ से आवाज़ दी- “आज से सब बंद लाट साहेब, मैं तालाब का मालिक और चिड़ियों का मालिक, तुम्हें हुक्म देता हूँ...” लेकिन दादा तो आम के पेड़ में छिपे हुए थे। न उन्हें अँग्रेज़ अफसर देख पाया न उसके कारिंदे। सबने समझा उनके भीतर का डर बोल रहा है। अँग्रेज़ को गुस्सा भी आया। अँग्रेज़ उस वक्त सारे हिन्दुस्तान के राजा थे और यहाँ एक बत्तख मारने पर दादा की आवाज़ खिलाफ़त में उठ रही थी।

- (a) Were reading and interpretation important steps in the process of your translation of the above passage? Why
- (b) What were the different structural elements that you read and interpreted during the translation process? Give a few examples.
- (c) Were there instances when you had to 'transfer' the meaning of the Source Text (ST)

to the Target Text (TT), while leaving out its language structure? Give examples.

- (d) What were the '*modulations*' required while translating the extract?
- (e) Did you use '*paraphrasing*' as a step or a method in your translation? Give examples.
- (f) Was '*adaptation*' used by you as a step or a method in the process of translation? Give examples.

Work in groups of 6-8

- (a) Choose a small short story and a poem.
- (b) Discuss the steps in the translation process that you are going to follow.
- (c) Translate both texts in groups of two.
- (d) Compare your translations.
- (e) Discuss the differences among the different translations brought out by each group.

Lesson 3

The Problems of Translation

Activity 1 : Read the paragraph given below:

सॉफ्टवेयर सलाह सेवा प्रदान करने वाली अग्रणी कंपनी सिस टेक्नालॉजी ISO 140001 द्वारा प्रमाणित है। डैट नोस्के वेरीटास इसके पुणे, चेन्नई, बेंगलोर, भुवनेश्वर, हैदराबाद, मंगलौर, मोहाली तथा मैसूर स्थित इसके 'ओजोन की पहल' के लिए समर्थन दिया है।

प्रोक्टर एंड गैबल्स का दर्शन है कि इसे वैश्विक पर्यावरण कार्यक्रम के क्रियान्वयन में उद्योग जगत को नेतृत्व प्रदान करना चाहिए। प्रोक्टर एंड गैबल्स दुनिया की उन पहली कंपनियों में से एक है जो उपभोक्ता पदार्थों के पर्यावरण पर प्रभाव के अध्ययन में सक्रिय है तथा जिसने उत्पाद, प्लास्टिक की शीशियों के पुनः क्रमण राव पुनः भराव पैकेजों से उद्योग को परिचित कराया है। प्रति पेट्टी पैकेजिंग में औसत 27 प्रतिशत कमी की है तथा 1990 से निरंतर हवा, कूड़ा करकट तथा पानी की निकासी में 37 प्रतिशत की कमी है। P&G विकास को बनाए रखने में योगदान देता है तथा अपने उत्पाद एवं सेवाओं से संबंधित पर्यावरण एवं सामाजिक समस्याओं का समाधान करता है।

Activity 2 : Now complete its translation using the words given in the box and answer the questions that follow:

Sys Technologies, the leading software consulting service provider

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.....

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Certified, development centres, global environmental programme
Consumer products, concentrated products, recycled, refill - packages
Water emissions, products and services

(a) Are there words, terms and terminologies that have been lifted from the Source Text and placed in the Target Text? Give examples.

.....
.....
.....

(b) What do you think is the reason behind the lifting of the vocabulary from one language text and placing it in another language? Is it because this is a way to attain equivalence in meaning as there are no words/terms in the Target Language (TL) that mean exactly the same as their Source Language counterparts?

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.....
.....
.....

(c) Has an equal relationship been attained between the Source Text (ST) and the Target Text (TT)? How?

.....
.....
.....

(d) Has this equivalence between the Source Text and the Target Text seen because of the Source Text being a *technical register*?

.....
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.....

Translation is an outcome of an act of translating, i.e., the replacement of Source Text (ST), a text encoded in one language by a Target Text, a text encoded in another language, Target Language. In the process, there obtains a certain relationship between the two texts. This relationship is generally called as equivalence. Thus in an effective translation a text in one language, becomes equivalent to another text in another language.

A translation has to have an equivalent relation to the original. Equivalence in translation is not a theoretical concept but a functional concept which is related to a particular translation situation. It is a major problem of translation, and with the technical texts as the one cited above equivalence can be achieved.

If the translator is to assume the Source Language (SL) text as belonging to translation, and if she does not differentiate between the original text and text meant for translation she puts herself into a methodological trap. Translation is the outcome of a text-processing activity by means of which a Source Language (SL) text is transposed into a

Target Language (TL) text. Between the resultant TL text and the SL text there exists a relationship which is termed as translational or equivalence relation.

Activity 3 : Read the above paragraph again both in original and in translation, and answer the following questions.

1. Do the Source Language (SL) and the Target Language (TL) words have same lexical and phonological features (formal equivalence)? Yes/No
2. Do the Source Language (SL) and Target Language (TL) words refer to similar things in the real world (referential or denotative equivalence)? Yes/No
3. Do the Source Language (SL) and the Target Language (TL) words invoke similar associations in the minds/hearts of the speakers of the two languages (connotative equivalence)? Yes/No
4. Are the Source Language (SL) and the Target Language (TL) words used in similar or identical contexts in their respective languages (contextual equivalence)? Yes/No
5. Do the Source Language (SL) and the Target Language (TL) words have same effects on the readers of both the texts (affective equivalence)? Yes/No

If your answers to all the above questions are in affirmative, then the translation of the paragraph above has attained equivalence at all levels.

Equivalence in the translation of technical texts is a must, because technical *register* is knowledge-centred, and hence communication of exact knowledge in translation is pivotal. It is even possible because the technical texts communicate referential meanings. They are closely tied to any culture. Hence, there are no cultural barriers. Technical texts, in this sense, are universal in nature, and hence can be easily put forth in another language. If all else fails, then transliteration is still the last resort available to achieve complete equivalence. Since, the terms are not emotive or cultural and there is a greater preparedness in learning and using, there is no issue with lifting words and terms from the Source Language (SL) text and placing it verbatim in the Target Language (TL) text.

However, translation of literary and cultural texts is a different proposition altogether. Here, attaining equivalence is a major barrier in translation. Since, the texts are emotive and cultural, barriers are bound to occur in transferring the meanings from the Source Text produced by one culture to the Target Text meant for the readers and audience of another language and culture.

Activity 4: Read the following poem in original and in translation.

॥ बनारस ॥

1. इस शहर में बसन्त
अचानक आता है
जब आता है मड़वाडीह की तरफ़ से
2. उठता है धूल का एक बवंडर
और इस महान पुराने शहर की जीभ,
किरकिराने लगती है
जो है वह सुगबुगाता है।
3. जो नहीं है वह फेंकने लगता है पचखियाँ
आदमी दशाश्वमेध पर जाता है
और पाता है घाट का आखिरी पत्थर
कुछ और मुलायम हो गया है
4. सीढ़ियों पर बैठे बन्दरों की आँखों में
एक अजीब-सी नमी है
और एक अजीब-सी चमक से भर उठा
है
भिखारियों के कटोरों का खालीपन
5. तुमने कभी देखा है
खाली कटोरों में बसन्त का उतरना!
यह शहर इसी तरह खुलता है
इसी तरह भरता
6. और खाली होता है यह शहर
इसी तरह रोज़-रोज़ एक अनन्त शव
ले जाते हैं कंधे
अँधेरी गली से
7. चमकती हुई गंगा की तरफ़
इस शहर में धूल
धीरे-धीरे उड़ती है
धीरे-धीरे चलते हैं लोग
8. धीरे-धीरे बजते हैं घंटे
शाम धीरे-धीरे होती है
वह धीरे-धीरे होना
धीरे-धीरे होने की एक सामूहिक लय
9. दृढ़ता से बाँधे है समूचे शहर को
इस तरह कि कुछ भी गिरता नहीं है
कि जो चीज़ जहाँ थी
10. वहीं पर रखी है
कि पानी वहीं है
कि वहीं पर बँधी है नाव
कि वहीं पर रखी है तुलसीदास की
खड़ाऊ
11. सैंकड़ों बरस से
कभी सई साँझ
बिना किसी सूचना के
घुस जाओ इस शहर में
12. कभी आरती के आलोक में,
इसे अचानक देखो
अद्भुत है इसकी बनावट
यह आधा जल में है
13. आधा मंत्र में
आधा फूल में है
आधा शव में
आधा नींद में है
14. आधा शंख में
अगर ध्यान से देखो
तो ये आधा है
और आधा नहीं है

<p>15. जो है वह खड़ा है बिना किसी स्तम्भ के जो नहीं है उसे थामे है राख और रोशनी के ऊँचे-ऊँचे स्तंभ</p>	<p>16. आग के स्तम्भ और पानी के स्तम्भ धुएँ के खुशबू के</p>
--	--

Activity 5 : Now complete the translation of the poem using the words and expressions in the box below and answer the questions that follow:

Banaras

1 **Spring comes to this Banaras city**
suddenly

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12
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Dust storms kick up, strange
moisture, strange glow,
spilling out into empty bowls

Shimmering Ganga, collective
rhythm, votive
lamps, pillars of ash and light,

(a) How is the reading of this poem a different experience than reading the extract in Activity 1?

.....
.....

(b) How different are the problems of translation in this poem as compared to the extract in Activity 1?

.....
.....

(c) Is absolute equivalence possible in the translation of the above poem? Give reasons.

.....
.....

(d) List below expressions from the poem which are firmly rooted in the Indian culture, or the culture of place, which makes it difficult to attain equivalence in translation:

.....
.....
.....
.....

Language, especially literary language and its vocabulary is rooted in its culture, and hence the translator has to deal with problem of finding equivalent words and expressions in the Target Language (TL), which though cannot be substitutes for the expression in the Source Language (SL), but can come close to it, can raise similar feelings and attitudes in the readers and audience of the Target Text (TT).

Literary and cultural text suggest rather than describe meanings. Cultural meanings are very specific, and culture evolves linguistic expression to suggest those meanings from its chores, from within it. Connotations vary with words in other languages and also according to cultures. Therefore, it is really difficult to expect equivalence between the texts of two languages separated by two different cultures. In such a situation, the translator has to be careful. He has to interpret and analyze the connotative and suggestive language of the Source Text and on the basis of his knowledge of the culture of the Target Text; he has to recreate the meanings in the new language.

How can equivalencies be attained between the semantic and cultural differences of the two languages? What would, therefore, determine a successful translation? Here, one has to keep in mind that the translator is not simply dealing with the Target Language (TL), but also with the Target culture. Mere competence in the grammar and vocabulary of the Target Language will not equip the translator completely. He/she has to have a clear

cultural sense of the Target Language (TL) in order to achieve the equivalence effect.

Indeed, instead of equivalence, we should talk about equivalence effect in the context of cultural translation. It is because equivalence of expression is difficult to achieve. Whether the meanings or the aesthetic effect produced by the Source Text is reduplicated in the Target Text (TT), is to be seen by what effect the Target Text has on its readers and audience. If there is equivalence in the effects achieved by the Source Text and the Target Text, we can forget the linguistic barrier. Hence, equivalence effect should be criterion of evaluating the degree of perfection of translation.

One of the most significant problems of translation is the rendering of the figurative expressions of the Source Language (SL) text into the Target Language (TL). The transferred sense from one object to another, the personification of an abstraction, the use of one word or a group of words for what it does not denote literally, single or extended metaphors, an idiom, a proverb, and an allegory pose a difficult challenge to a translator.

A metaphor or a figurative expression has a twofold purpose: its referential function and the aesthetic function. The referential function involves description of a state of mind, a thought, an object, a person, an action or a quality more effectively or more clearly than it can be done through literal language. The aesthetic function is to invoke the senses and please and delight the readers. In a metaphor, the two functions are combined together. Metaphor involves a delineation of the resemblance between the object and the image, and common meanings between the two. The problem in understanding and translating the metaphors is the difficulty to decide how much consideration to give to the common areas of meaning between the object and the image.

A translator of metaphors has the options of

- (i) Doing a literal translation, leaving its comprehension to the readers.
- (ii) Transferring/shifting/explaining the object in the structure of the metaphor and adding the interpretation
- (iii) For the readers of the TL text who are unfamiliar with the meanings of the objects in a given metaphor, translate simply its meaning

Translation of Controversial texts and the Politics of Translation

While translating political texts, it is important to consider the ideology of the text to be translated. There could be translational problems resulting

from the clash between the ideological beliefs of the text and that of the translator. The debate in such translations centres on the extent to which the translator can mediate in the ideology of the text or whether he/she should mediate at all. Translator's mediation can be ideological itself. The translator may mediate to express his/her own politics on nationalism, racism, feminism and the like.

The extent of the translator's mediation is apparent in any assessment of the translation practice. His/her ideology and his/her mediation would not only determine the value systems of the texts but also the very method used in translation. The crucial question is how a given text's world or the meanings of a text be preserved for the benefits of that texts' receiver reading or using it in a different cultural and linguistic situation.

The notion that translation itself can be ideological is to be considered. In other words, apart from the racism or the feminism of the source texts, there is also talk about how translations are made and what particular method of translation do they use.

End of the Lesson- Review Questions

1. *Comprehension*

- (a) How is translation a replacement of one text by another text?
- (b) What kind of relationship takes place between the Source Text (ST) and the Target Text (TT) in translation?
- (c) What different types of equivalence between the Source Text (ST) and the Target Text (TT) are possible in translation?
- (d) Why do technical texts attain greater 'equivalence' in translation than literary or cultural texts?
- (e) Why is it difficult for the translator of the literary register to find equivalent words and expressions?
- (f) Why is it difficult to translate a metaphor?
- (g) Why are ideological texts difficult to translate?

2. *Vocabulary- Explain the following terms and concepts.*

- (a) equivalence
- (b) methodology
- (c) metaphor
- (d) ideology/ideological text

3. *Application*

- (a) Read the following paragraph
- (b) Translate it
- (c) Take any literary passage of your choice, and translate it.
- (d) Compare the difficulties of translating the above passage and the literary passage you have selected.

यों तो ओज़ोन सारे वायुमंडल पर छाई हुई है पर उसका केंद्रीकरण पृथ्वी से लगभग बीस से तीस किलोमीटर की ऊँचाई पर समतापमंडल या उसके निचले हिस्से में खास तौर से है। लेकिन यदि हवा से सारी ओज़ोन निकाल ली जाए तो उसकी कुल मिलाकर तीन मिलीमीटर मोटी परत बन पाएगी। तुलनात्मक दृष्टि से कहें तो सामान्य दबाव पर कुल वायु-संहति की आठ किलोमीटर मोटी परत बनेगी।

ओज़ोन से हमारे ग्रह को बेहद लाभ मिलता है। कड़े पराबैंगनी विकिरण को, जो जीवों के लिए नुकसानदेह होता है, ओज़ोन सोख लेती है और इसे पृथ्वी की सतह तक नहीं पहुँचने देती। ओज़ोन वायुमंडल का

तापमान बदल देती है- पराबैंगनी विकिरण को रोककर यह स्वयं तप्त हो जाती है जिससे इसके आस-पास की हवा भी गर्म हो जाती है। पृथ्वी की सतह के तापीय विकिरणों को सोख कर यह 'पौधाघर-प्रभाव' में अपना योग देती है। इस प्रकार यह जलवायु पर भी प्रभाव डालती है।

4. Writing Task- For your Portfolio

- (a) Select a short story
 - (b) Mark with pencil the portions of the text causing difficulties in translation
 - (c) Write down on a separate sheet words and expressions resisting translation
 - (d) Discuss with your teacher and friends, and find the nearest equivalent of those words and expressions in the Target Language (TL).
- 5. In groups of 5-6, select a poem and the business report. Discuss the methodology of translating them. Translate and match your drafts, and then, collectively write the final draft of translation. Also prepare a list of the difficulties you face.*

End of the Unit- Review Questions

1. Comprehension

- (a) How would cultural contexts influence the relationship between the translator and translation?
- (b) Discuss technical translation.
- (c) Discuss cultural translation.
- (d) Why is transcreation termed as '*free translation*'?
- (e) In what sense is the translator a cultural interpreter?
- (f) Why is it important to understand the structure of the two languages in translation?
- (g) What are the different processes of translation?
- (h) Enumerate the major problems of translation.

- 2. (a) Read the following passages
- (b) Translate them
- (c) Answer the questions that follow

(i) बिजली की जानकारी पहले से ही थी, बहुत पहले से। ईसा से छह सौ वर्ष पूर्व एक यूनानी दार्शनिक ने पता लगाया था कि रेशम के कपड़े के साथ रगड़ने पर एम्बर में विचित्र लक्षण उत्पन्न हो जाता था- वह पास लाई गई हर हल्की वस्तु को उठा लेता था। छोटे-छोटे कागज के टुकड़े, कपड़े की कतरनें, पक्षियों के पर वगैरह उछल कर एम्बर पर पहुँच जाते और उससे चिपके रहते। इस खोज से लोगों का मनोरंजन तो होता रहा होगा, लेकिन बहुत समय तक इससे कोई ठोस नतीजा नहीं निकला। 1600 में एक व्यक्ति, विलियम गिलबर्ट, यों ही अपने मनबहलाव के लिए बिजली का अध्ययन कर रहा था। उसने विविध पदार्थों के साथ अनेक प्रयोग किए। उसने देखा कि एम्बर के अलावा कुछ अन्य पदार्थों में भी, जैसे कि गंधक, काँच और सील लगाने की लाख में, रेशम, फलालैन और फर के साथ रगड़ने पर कागज़ के टुकड़ों को खींचने की शक्ति आ जाती है। इसी व्यक्ति ने पहली बार 'इलेक्ट्रिकसिटी' के शब्द का प्रयोग किया। यह शब्द एम्बर के लिए यूनानी भाषा के शब्द 'इलेक्ट्रान' से बनाया गया। संसार का स्वरूप बदल देने वाली विद्युत के आधुनिक विज्ञान का प्रारंभ यहीं से हुआ।

Electricity was known

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(ii) क्या आपने विवरण फार्म में, अपने पर लागू न होने वाले अंशों को काट कर तथा रिक्त स्थानों का भरते हुए उचित रीति से सत्यापन किया है? क्या आपने इस सत्यापन पर समुचित स्थान पर हस्ताक्षर किए हैं?

Have you properly

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(iii) जब हम सोते हैं
उसके दाँत गड़ते हैं हमारे सपनों में
और मुँह में भर जाते हैं
डोनाल्ड डक के नुचे हुए पंख।

When we

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(i) How is each passage different in terms of choice of words, its syntax and the kind of meaning it seeks to communicate?

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(ii) How would the purpose of each passage determine its translation?

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(iii) What diverse problems did you face in the translation of each passage?

3. (a) Read the following two extracts
(b) Translate both of them
(c) Answer the questions that follow

(i) सद्गुण के संबंध में मेकियावेली की धारणा उसको मानवीय साध्य की धारणा से जुड़ी हुई है। मानवीय सद्गुण के अंतर्गत वे गुण आ जाते हैं जो मनुष्य को अपने साध्य की सिद्धि में सहायता दें, जो कि उसकी नियति है। चूँकि मेकियावेली के विचार से यह साध्य है सफलता, शक्ति और यश की प्राप्ति, इसलिए मानवीय सद्गुण के अंतर्गत ऐसे गुण आएँगे जो उसे इनकी सिद्धि की सामर्थ्य प्रदान करें। इतालवी शब्द

virtue से उसका यही अभिप्राय है। यह शब्द उनकी कृतियों में सर्वत्र और बार-बार देखने को मिलता है, और यह ऐसी धारणा का द्योतक है जो उसके दर्शन का मूलतत्त्व है। यह धारणा उस धारणा से बहुत मिलती-जुलती है जिसे हम यूनानी सोफिस्टों के चिंतन में पहले ही देख चुके हैं। यह उस 'प्राकृतिक सद्गुण' से भी बहुत मिलती-जुलती है जिसे कैलीक्लीज के कानून और परंपरागत नैतिकता के बंधन में बाँधना लज्जाजनक बताया। जे. बुर्कहार्ट ने इसे 'शक्ति और बुद्धिमत्ता का मिश्रण' कहा है। यह उन गुणों का योग है जो मनुष्य महान, शक्तिशाली और यशस्वी बनाते हैं- चाहे वे गुण कोई भी क्यों न हों।

Machiavelli's notion of

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(ii) रोशनी के चार खंभों से सैकड़ों रोशनियाँ हो गई हैं स्टेडियम में
 मैदान की हर चीज़ की परछाईं चौगुना करती हुई
 मैं भी अपने ही अक्स के कटपिट निशान वाले चार सायों के बीच
 पाँचवाँ खड़ा हूँ
 अजीब चुप्पी हैं दीर्घाओं में
 क्या यह कोई ऐसा क्षण है जिसने सबकी साँसें रोकी हुई है

From the four light-towers

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(i) What kind of equivalence between the Source Text (ST) and the Target Text (TT) was possible in the translation of the above passage? Explain

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(ii) What different steps were involved while you translated both passages? Explain.

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(iii) Were these steps of translation process different in the case of both passages? Give reasons.

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(iv) What different problems of translation did you face while translating these passages?

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4. *In groups of 5-6, select as many registers of language as you can. Discuss the specific features as contained in the Source Text. After translating these texts into the Target language (TL), discuss those features of the Source Text (ST) which have been transferred to the Target Text (TT).*