

**B.A.(Prog.)/B.A.(Hons.)English**

**Semester-III/IV**

**English**

**SKILL ENHANCEMENT COURSE (SEC)  
TRANSLATION STUDIES**

**Study Material : Unit I-V**



**SCHOOL OF OPEN LEARNING  
University of Delhi**

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## Undergraduate Course

# SKILL ENHANCEMENT COURSE (SEC) TRANSLATION STUDIES Study Material: Unit I – V

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**TRANSLATION: AN INTRODUCTION**


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**1.1 INTRODUCTION**


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Translation has been an intellectual as well as a common place activity which has been prevalent for time immemorial as cross-cultural communication necessitates translation activities, apart from other things. In the recent era of globalization, translation has become even more significant and therefore there is a need for more and more specialized translators to engage in official translation and interpreting activities, translating medical and other scientific documents, translating films and other videos (audio-visual translation) and many such other activities. In this Unit, we will be introduced to be basic concepts related to translation. For details, you can refer to the book *Translation Studies: A Handbook* written by Deb Dulal Halder, published from Book Age Publications, New Delhi.

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**1.2 LEARNING OBJECTIVES**


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In this Unit, we will learn about –

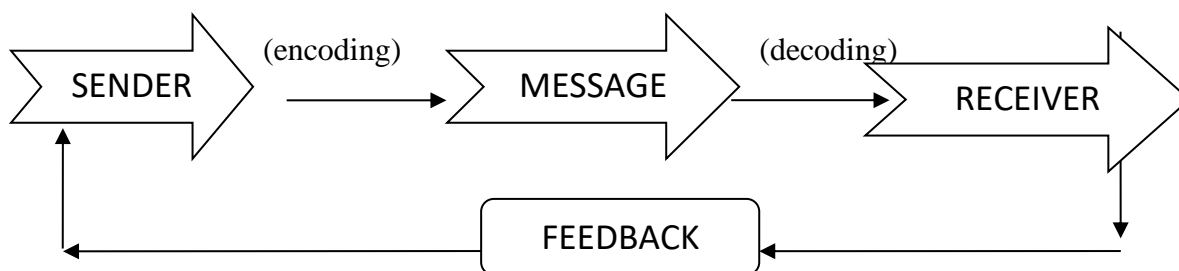
- Translation
- Basic concepts related to Translation Studies:
  - Equivalence
  - Source and Target Language/ Source and Target Text
  - Adaptation and Abridgement
  - Interpreting.

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**1.3 TRANSLATION**


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Translation has widely popular activity and professional across the world and the discipline of Translation Studies has gained much appreciation and attention in recent times because of the globalization of the world which necessitated more and more activities and professional translators. In simple terms, it can be said that to ‘translate’ is to meaningfully convey or to carry across a message from one language to another. Translation is primarily a process of communication in which an idea is conveyed from the language it is originally expressed in, which is called the source language (SL), into a language comprehensible to the intended/target audience, which is called the target language (TL). The process of translation involves multiple steps, quite similar to that of the communication cycle:



The significance of translation lies in the different languages being used by the two parties, the sender and the receiver. Translation therefore becomes an exceedingly complex activity because no two languages share the same structures of grammar, composition and so on. This is what Eugene A. Nida refers to when he declares “Since no two languages are identical, either in the meanings given to corresponding symbols or in the ways in which such symbols are arranged in phrases and sentences, it stands to reason that there can be no absolute correspondence between languages. Hence there can be no fully exact translations”. According to another definition provided by noted linguist and critic J. C. Catford, Translation is “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL).”

### **Globalization and Translation**

The media has progressed many folds due to the advent of modern technologies such as satellite communications and World Wide Web etc. which has led to dissemination of various forms of literature. It has also created a situation where information explosion has been a new trend of the society. We are bombed with information about different things, especially the products marketed, from different spaces in such a manner that we seem to be living within a network of information and nothing else. As English is the language of globalization, therefore the English knowing people of the world are all the time connected to the world through different mediums. Moreover, with globalization, there is another significant thing that has boomed – that is, translation. As the non-English speaking world needs to get connected to the English speaking one, therefore we have seen a whole lot of translation happening to English from other languages and literature. In other words, it can be said that translation practice plays a very dynamic role in the connection between globalization and literature. Bassnett and Lefevere therefore emphasize that “Translation has been a major shaping force in the development of world culture and no study of comparative literature can take place without regard to translation.”

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## **1.4 BASIC CONCEPTS RELATED TO TRANSLATION STUDIES**

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In this section, we will be introducing ourselves with some of the key concepts and terms related to Translation Studies. Some of the terms are analyzed in details and some are being kept short as they will be again taken up in the course of the other chapters.

### **1.4.1 Equivalence**

Translation is an activity which involves substituting messages in one language not for separate code-units but for entire messages in some other language. In other words, the code units and their meaning have to be transferred from source language to target language. The role of a translator, therefore, is to read the original text or message carefully, re-codify accurately and transmit the message meaningfully in the target language. Hence it can be said that translation involves two equivalent messages in two different codes. Roman Jakobson, in his “*On linguistic Aspects of Translation*”, talks about the problem of equivalence in meaning between words in different languages. He points out that “there is ordinarily no full equivalence between code-units.” What he means is that when one is

trying to translate from the source language, one figures out that sometimes it is impossible to find an exact, equivalent word or expression in the target language. The reason is that our language is based on the socio-cultural practices. For example, suppose you are translating a message or a document for primarily English - Western readers who are not familiar with Indian culture and the word “*sindur*” appears somewhere in message, which we generally translate as “the vermilion mark.” The problem is that the literal translation would not translate the cultural connotations associated with the word “*sindur*.” The translator then would need to convey the message probably by providing details about what is the significance of “*sindur*” in Hindu culture (may be in foot notes).

#### **1.4.2 Source Language and Target Language/ Source Text and Target Text**

As had already been stated, Translation is an activity in which at least two languages are involved as a translator usually translates from one language to another. The language in which the text exists in the original is talked as the Source Language (SL) and the language to which the text to translated is called the Target language (TL). Similarly, the text from which the translation is done is known as the Source text (ST) and it is translated to as the Target text (TT).

#### **1.4.3 Adaptation and Abridgement**

The term “adaptation” can be traced for its origin in the early 17th century Latin word “*adaptare*” which means to “fit in.” In the twentieth century as many works are being adapted into films, there was a growth of adaptation theory and people like John M. Desmond and Peter Hawkes (who wrote *Adaptation: Studying Film and Literature*), George Bluestone (who wrote *Novels into Film*), Linda Hutcheon (who wrote *A Theory of Adaptation*) and Brian McFarlane (who wrote *An Introduction to the Theory of Adaptation Novel to Film*) started working on the adaptation theory to see how film adaptation worked as a distinct field in itself. These works offered new insights into the genre of adaptation and enriched the film theory.

James M. Welsh and Peter Lev in the ‘Introduction’ to their book *The Literature/ Film Reader: Issues in Adaptation* are of the view that: “After a century of cinema, movies have changed substantially, both technologically and stylistically, but after a hundred years, mainstream cinema is still telling and retelling stories, and most of those stories are still being (or have been) appropriated from literary or dramatic sources, as much as 85 percent by some calculations and accounts. Adaptation has always been central to the process of filmmaking since almost the beginning and could well maintain its dominance into the cinema’s second century.” Referring to this intimate relationship between literature and cinema over the last century Brian McFarlane even talks about “the pervasive nature of the interest in this confluence of two art forms”.

According to Linda Hutcheon the first perspective which needs to be discussed regarding the concept of adaptation is it being seen as a “formal entity or product ... an adaptation is an announced and extensive transposition of a particular work or works.” What she means by that is while making an adaptation, the film maker is transposing a work of art from one medium to another. Secondly, Hutcheon sees adaptation as “*a process of creation*, the act of adaptation always involves both (re)interpretation and then (re-)creation; this has been called both appropriation and salvaging.” The final perspective that Hutcheon offers to adaptation is that of its “*process of reception*, adaptation is a form of intertextuality: we

experience adaptations (*as adaptations*) as palimpsests through our memory of other works that resonate through repetition with variation.” These three positions that Linda Hutcheon takes in regard to film adaptation makes it a very significant genre in itself and therefore it is regarded by her as “an acknowledged transposition of a recognizable other work or works. A creative and an interpretive act of appropriation/salvaging. An extended intertextual engagement...”

It is to be remembered that films often target a much larger audience than a book and therefore the reach of a film is much more than a book, in most cases. This chapter, apart from looking at the ways in which film adaptation is being done across the last century, will also try to look at the comparative understanding of books and their corresponding films to figure out why there is so much emphasis by film makers to reproduce the books in the silver screen.

What a cinematic translator of a film maker does it to transform the linguistic text (words – the source text) into images (also videos) and sounds along with it (the target text). For example, William Shakespeare wrote *Macbeth* which was cinematically translated by many film directors such as Japanese Akira Kurosawa who made *Throne of Blood* based on *Macbeth*. In India, Vishal Bharwadwaj made the movie *Maqbool* which is also based on the same text, *Macbeth*. What these movie makers did was to put the original text *Macbeth* within a specific cultural context of their individual circumstances and then tell the story with certain twists and turns.

Both the film makers approached the play *Macbeth* from a different perspective and each of them tried to contextualize the play within their own cultural ambience, therefore the end products are very different. Apparently, there is not much similarity between *Macbeth* and *Throne of Blood* or *Maqbool* apart from the fact that the latter two are inspired and to some extent adapted from the earlier one.

Adaptation of any kind will lead to some alteration or editing. While adapting a story or any other form of narrative to another genre - that of the film alteration is unavoidable and it is relative to the subjectivity of an individual. From the earliest days of cinema, adaptation has been as common as the development of original screenplays. Film adaptation of novels is common these days as many novels are being adapted into films. It has attracted the attention of many critics for building up a connection between film and novel. It is an ongoing process of transmutation among the arts. Adaptation can be seen as ‘an interpretation, involving at least one person’s reading of the text, choices about what elements to transfer, and decision about how to actualize these elements in a medium of image and sound’ (Desmond, Hawkes). About adaptation of a novel/ text into a film version, P. Torop writes: “The main difference between film and literary work lies in the fact that literature is fixed in a written form, while in a film the image (representation) is supported by sound, in the form of music and words.” It deals with how a word can be described through the image with sounds and music in the background. A film version is composed of different elements, such as dialogue, setting, possible voice-overs, musical score, editing, framing, lighting, coloration, close-up, perspective, and in case of human voice, also the timbre and the intonation patterns.

#### 1.4.4 Transcreation

Transcreation is effectively the art of adapting a text into another language. The ideas of modifying, retelling or reworking a text in the same language as that of the source have been in currency since times immemorial. Hence one finds different versions of the same story in the same language, as is particularly true in the case of classics and religious stories. Again, there is the perennial dilemma of the limits of creativity of the translator, but nevertheless, such translations are as popular as the originals. For instance, many more stories of *Sherlock Holmes* exist today with major or minor variations from the original by Arthur Conan Doyle. Transcreation effectively amounts to a creative translation which anoints the translator as the author of a 'new' text itself.

To talk a bit about literary transcreation, one of the pioneers of publishing and translation in India, P. Lal has advocated freedom for a translator to transcreate a text on his/her own terms in the target language. His observations stem from his own translation of Kalidasa's *Abhijnanashakuntalam* (1964) where in the preface, he discussed the implications for the modern-day translator of translating such a dated text. "Translation is often easy, *traduttori traditori* notwithstanding, and literal translation absurdly so; but perplexing problems arise when a perfectly orderly set of conventions and values of one way of life has to be made perfectly orderly and comprehensible to readers accustomed to values often slightly, and sometimes totally, different." (*Great Sanskrit plays*, 1964:3) He propounds that in order to convey the beauty and essence of the original, the translator would necessarily have to transcreate as otherwise, if one was to translate semantically or literally, the gulf between the classical and modern day would only widen. Hence for P. Lal, the translator will need to take a recourse to an alternative method, that of transcreation. Lal says that the translator's job "in many ways becomes largely a matter of transcreation", whereby he/she will be able to "edit, reconcile and transmute" the source text in order to present an optimum version for consumption by a modern reader. (1964:5)

In the globalized world, transcreation is popularly used in the field of mass media, in advertisements, websites, posters and brochures; in other terms, for most market / consumer-oriented activity. It permeates audio-visual mediums as well. Transcreations are commissioned to target specific linguistic/cultural groups with an aim to tap into broader markets. A particularly apt example of transcreation could be the introduction of 'Indian' Spiderman, which entails the creation of a whole industry dealing in literature (comics), merchandise (from clothing to toys) and T.V. programs.

#### 1.4.5 Interpreting

Interpreting is an act similar to translation as an Interpreter translates *the content* (linguistic element) and *the context* (cultural/social) of a speech or text, keeping in view the paralinguistic elements (such as pitch, volume/tone, pauses, word stress, etc.), from the Source Language (SL) to the Target Language (TL), instantaneously, while a speaker is speaking. An Interpreter is required during a communication process only when the listener(s) and the speaker(s) do not share a common language to communicate between themselves. For example, there can be a scenario of necessary communication between a Spanish Bureaucrat meeting his Indian counterpart, where the Indian does not know Spanish and the Spaniard does not know either English or any other Indian language which the Indian Bureaucrat is conversant with. In such a circumstance, only an Interpreter, who

knows Spanish and English (assuming the Indian Bureaucrat is conversant with English) can make the communication between the two possible, by interpreting their conversation to each other.

In other words, we can say that Interpreting is instantaneous oral translation. Though apparently, translation and interpreting may seem quite similar, yet there are vast differences between them –

- 1) A translator has the convenience of time in the sense that the translator can do his or her job according to his or her own time and pace whereas the interpreter has to render his or her job instantaneously. A translator has the necessary time to ponder over a word to find its equivalent in the target language; the interpreter lacks that ease. A translator has the necessary references such as dictionaries, glossaries, thesauri, etc. at his/her disposal during the process of translation, which he or she can consult to arrive at an equivalence in the target language for the source language, but the interpreter does not have them at his/her disposal as he/she has no time to consult them.
- 2) A translator does not have to deal with the listeners (that is, the readers) directly; so even if he or she does not possess great inter-personal skills, it does not matter. But an interpreter needs to possess optimum inter-personal skills as without them, he or she will not be able to deal with the speaker and the listener.
- 3) For an original piece of work, there can be many translations and therefore, readers can choose which version of the translation they may choose to read; but in case of interpretation it does not happen as different versions of interpretations are not available at the same time.

Thus, interpretation is a much more complex and difficult task and if the interpretation is not accurate to the SL (in which the speaker has delivered the speech/dialogue) in all its ramifications, then in most cases, the comprehension by the TL listener(s) would be very different from what was actually intended/delivered by the speaker. In other words, the whole purpose of the communication will be defeated.

For instance, one can think of a legal proceeding in a court room where the detailed judicial speech is not rendered accurately, leading to a case being tilted towards a particular party. One must remember here that it is through language alone that we are able to rule the world and make sense of it. Hence, if the language is not rendered to the listener (by the interpreter) in the way the speaker wants it, then the communication will make no sense in any way. The same holds true for a business deal. Suppose a Russian Dealer (who does not know either English or any Indian language) has come to Delhi to finalize a business deal with a Punjabi speaking Indian Dealer (who does not know Russian). Naturally, they will need an Interpreter to facilitate their communication; one who is equally equipped or competent in Russian as well as Punjabi and English. If the interpretation of the dialogues of both the parties is not accurate i.e. is not done in a manner where the interpreter is faithful to the interpretation and holds an objective approach to both the parties, the business deal may inevitably fall apart.

Let us take another instance. Think about Politicians of other Nations or Delegates from International Organizations visiting India and speaking in their native language. While they carry on with bilateral meetings with Indian delegates or hold meetings or deliver a speech for the masses, instant interpretation of what the politician or the delegate is speaking goes



on. Even while talking to Media or in some cases when the politicians and bureaucrats of the two countries deliver joint statements to the media, make speeches at conferences etc. interpretation of the message into the target language of the listeners is quite necessary.

European Union Meetings employ the largest number of professional translators in the world.

### 1.4.5.1 Kinds of Interpreting

The act of interpreting is usually thought to be of two kinds:

1. Consecutive Interpreting
2. Simultaneous Interpreting

**1.4.5.1.1 Consecutive interpreting:** Consecutive Interpreting happens when the interpreter interprets the message or speech of the Speaker immediately after the Speaker has finished delivering his or her speech. In most cases, the Interpreter sits with the Speaker and listens to the speech or in a soundproof booth, listening to the Speaker through a headset and then renders it for the listeners in the language that the listeners can understand. In many cases, while the Speaker is speaking, the Interpreter takes notes so that he or she does not miss anything significant. In highly technical meetings or in official lunches and sometimes in small group meetings, consecutive interpreting is used. In the process, the Interpreter has some time to ponder over and frame an appropriate interpretation.

**1.4.5.1.2 Simultaneous Interpreting:** In Simultaneous Interpreting the interpreter renders the message spoken by the Speaker as he or she is speaking. In most cases, the Interpreter sits in a soundproof room/ booth. The Speaker speaks into a microphone and the interpreter listens to the message through a headset, interprets the message and delivers it into a microphone simultaneously. In case of speeches and meetings of European Union and other International Organizations such as United Nations, UNICEF, WHO, etc., delegates from different nations gather in one place. The speeches and views in such gatherings will not be understood by all if Simultaneous Interpreting were not done. It is important to note that the Constitution of India also provides for simultaneous interpretation of speeches in the proceedings of the Lok Sabha vide Article 120.

Apart from Consecutive and Simultaneous Interpreting, there are other significant ways of Interpreting such as –

- **Relay:** When interpretation happens between two languages via a third language, it is called a Relay. Suppose the Speaker speaks in a language which is interpreted by an Interpreter in one booth to another Interpreter in another booth who then interprets the message to the listener.
- **Retour:** Mostly it is the norm that the interpreters interpret the message to their mother tongue, but when it happens the other way round, that is, the Interpreter is rendering the message in his second language, then it is called a Retour. Retour interpreting is especially useful to provide relays out of less well-known languages into more widespread languages.

- **Whispering:** It is also a form of simultaneous interpretation where the Interpreter renders the message directly into the ears of the listener(s) in whisper. It is primarily used in bilateral meetings where the Interpreter listens to the speaker and whispers it to the listener.
- **Sign Language Interpreting:** Sign Language is significant for all of us and all of us use simple signs at every point of time in our communication. But the deaf people communicate only through sign language and the language of the deaf is not known to all of us. Therefore, an Interpreter becomes essential when one with communicating with a deaf person. Sign language Interpreters render the Speaker's message into sign language for the deaf person(s) in a meeting or elsewhere.

#### **1.4.5.2 Who can be an Interpreter?**

Even though there are various kinds of interpretations that are being done according to the need of the time and circumstances, it is to be kept in mind that the act of Interpretation cannot be done by anyone and everyone. One can be bilingual, but that does not make him or her an Interpreter. To be an Interpreter, one needs to be specially equipped. It is true that an Interpreter should be bilingual who has adequate knowledge / competence of two languages but at the same time, it is true that none of us are equally equipped in two languages. As mentioned earlier, an Interpreter usually interprets in his or her mother tongue in most cases, as it is easier to interpret instantaneously to one's mother tongue. But in some cases, it can also happen the other way around. Suppose in an Indian context, two business men – one Assamese and another Tamilian, meet to finalize a business deal and they do not have a common language to communicate between them; then it would be essential to have an interpreter who knows both the languages equally well to render the messages instantaneously.

#### **1.4.5.3 Competence and Skills for Interpreting:**

It is a false assumption that any bilingual person can be an Interpreter. If that were the case, then Interpreting would not have been a specialized service and there should not be such a great demand and prestige for good interpreters. It is true that an Interpreter should have a good command over the two languages and should have the ability to interpret a message from one language to the other or the sign language, but it is also important that the Interpreter should have the ability to assess and comprehend the original message and render it in the target language without omissions, additions or distortions. Therefore, an Interpreter should –

- Have active listening skills, in the sense that the Interpreter should be able to listen carefully to what the Speaker is saying and make out what the speaker is intending in his or her message. (This skill can be improved through self-training.)
- Have a good memory and retention skills, so that he/she can accurately reproduce through interpretation what the speaker has said.
- Have the competence to be able to take notes while the Speaker is speaking so that he or she does not miss any point that the Speaker has intended in his or her message.

- More importantly, to be able to mentally transpose and render the message of the speaker into the target language (whether language or sign language).
- The interpreter should also have strong interpersonal skills–
  - Have strong communication skills.
  - Be polite, respectful and tactful.
  - Be able to relate well to people.

#### **1.4.5.4 Ethical Codes for the Interpreters:**

Interpreters do the job of facilitating conversations, meetings, etc. which may be public as well as personal, political as well as cultural or economic etc. There may be some discussions which might pertain to highly confidential issues or security related issues of the nations. Therefore, the Interpreter must follow certain ethical codes. They are –

- Interpreters shall keep all assignment-related information strictly confidential. Under no circumstances should the Interpreter reveal the confidential things to anyone outside the intended communication circle.
- Interpreters shall render the message faithfully, always containing the content and spirit of the speaker. In other words, he or she should be objective, impartial and accurate in rendering the message.
- Interpreters shall not counsel, advise, or interject personal opinions and should not in any way try to add or do away with what the speaker has said.

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### **1.5 LET'S SUM UP**

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In this Unit, we have learnt that –

- Translation is primarily a process of communication in which an idea is conveyed from the language it is originally expressed in, which is called the source language (SL), into a language comprehensible to the intended/target audience, which is called the target language (TL).
- J. C. Catford defines Translation as “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL).”
- Interpreting is an act similar to translation as an Interpreter translates *the content* (linguistic element) and *the context* (cultural/social) of a speech or text, keeping in view the paralinguistic elements (such as pitch, volume/tone, pauses, word stress, etc.), from the Source Language (SL) to the Target Language (TL), instantaneously, while a speaker is speaking. An Interpreter is required during a communication process only when the listener(s) and the speaker(s) do not share a common language to communicate between themselves.

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### **1.6 UNIVERSITY QUESTIONS**

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1. Write short notes on the following terms in relation to Translation and Translation Studies:
  - a) Transcreation

- b) Ambiguity
  - c) Paraphrase
  - d) Equivalence
  - e) Transcription
  - f) Adaptation
  - g) Transliteration
  - h) Interpreting
2. Explain briefly the concept of translation.
  3. Is equivalence possible in translation? Support your answer with appropriate examples.
  4. Critically reflect on translation as a cultural transmission.
  5. Explain the meaning of interpreting. What are its types and how are interpreting and translation interrelated?
  6. Differentiate between sense to sense and word to word translation.
  7. Though apparently, translation and interpreting seem quite similar, yet there is vast difference. Explain.
  8. Explain Interpreting and its different kinds?
  9. Who can be an interpreter and what skills are necessary for him?
  10. "It is a false assumption that any bilingual person can be an interpreter." If this is the case, then what skills and competence should an interpreter need to possess?
  11. Bring out the basic qualification and the ethical codes that an Interpreter should follow?
  12. Translate the following passage to your mother tongue.

Dolphins are regarded as the friendliest creatures in the sea and stories of them helping drowning sailors have been common since Roman times. The more we learn about dolphins, the more we realize that their society is more complex than people previously imagined. They look after other dolphins when they are ill, care for pregnant mothers and protect the weakest in the community, as we do.

Some scientists have suggested that dolphins have a language, but it is much more probable that they communicate with each other without needing words. Could any of these mammals be more intelligent than man? Certainly, the most common argument in favor of man's superiority over them that we can kill them more easily than they can kill us is the least satisfactory. On the contrary, the more we discover about these remarkable creatures, the less we appear superior when we destroy them.

13. Translate the following words:

Asset, dividend, equity, surplus, compensation, administration, document, procedure, clause, fixed deposit.

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### 1.7 RECOMMENDED READINGS

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## LINGUISTIC CONCEPTS

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### 2.1 INTRODUCTION

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In Translation, we primarily try to shift the content from one language to another, sometimes from one medium to another. Therefore, it is essential that the basic concepts of linguistics are known to us before we go into the sphere of translation. Linguistics can be called a scientific study of language which this unit will deal with in details. It is not that every aspect of linguistics as a subject will be dealt with, some significant realms related to translation are being discussed in this Unit. It is advised that you take a basic book from the Recommended Readings and read it to understand Linguistics in detail and also can consult the book *Translation Studies: A Handbook* by Deb Dulal Halder, published from Book Age Publications, New Delhi.

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### 2.2 LEARNING OBJECTIVES

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In this Unit we will learn about –

- Basic Concepts of Linguistics

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### 2.3 LINGUISTICS

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Linguistics can be defined as the scientific study of human language which tries to uncover the underlying structure of human language. Before twentieth century what the scholars primarily focused on when they studies language is the aspect of grammar and evolutionary aspect of language which is terms as philology ( philology is a branch of study of language where one tries to trace the origin of words and primarily attaches importance to the realm of vocabulary of a particular language) but linguistics is far wider than that as the realm of linguistics to figure out the underlying structure not only of a language, but languages per se.

There are different sub-fields of linguistics which tries to structurally figure out the ways, language is manifested by us in our use of it. The different sub-fields include –

- **Phonetics**, the study of the physical properties of speech (or signed) production and perception
- **Phonology**, the study of sounds (or signs) as discrete, abstract elements in the speaker's mind that distinguish meaning
- **Morphology**, the study of internal structures of words and how they can be modified
- **Syntax**, the study of underlying structures of sentences
- **Semantics**, the study of the meaning of words and how words combine to form the meanings of sentences
- **Pragmatics**, the study of how utterances are used in communicative acts, and the role played by context and nonlinguistic knowledge in the transmission of meaning

- **Discourse analysis**, the analysis of language use in texts (spoken, written, or signed)
- There are more areas which come under the area of linguistics or are connected with linguistics – some areas which are directly connected are –
  - Sociolinguistics, the study of variation in language and its relationship with social factors.
  - Applied linguistics, the study of language-related issues applied in everyday life, notably language policies, planning, and education.
  - Stylistics, the study of linguistic factors that place a discourse in context.
  - Semiotics the study which investigates the relationship between signs and what they signify more broadly.

There are even more areas which are remotely but linked to the field of linguistics. They are – Biolinguistics, Clinical linguistics, Computational linguistics, Developmental linguistics, Evolutionary linguistics, Historical linguistics or diachronic linguistics, Language geography, Linguistic typology, Neurolinguistics, Psycholinguistics, etc. thus there is no limit to the way in which language is studied in the present day from scientific point of view. As days are progressing linguists are trying to uncover more and more fields and subfields of linguistics as the more one tries to study language per se, the more one can get into the depth of it, because of the complexity of its use.

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## 2.4 PHONOLOGY

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We human beings do not communicate only through the body language but also through sounds that has meaning. **Phonetics** (from the Greek word *phōnē* which means “sound” or “voice”) is a branch of linguistics that studies of the sounds of human speech. Phonetics is concerned with the physical properties of speech sounds or signs, which are called phones; their physiological production, acoustic properties, auditory perception, and neurophysiological status. Phonology, on the other hand, is concerned with the abstract, grammatical characterization of systems of sounds or signs. In other words, we can say that the air that we breathe out is modified in various ways which results in various combinations of sounds – consonants and vowels. Therefore, speech is also sometimes referred to as ‘modified breathing’. The organs of speech and their speech functions can be described with reference to three systems –

- The Respiratory system
- The Phonatory system
- The Articulatory system.

### **The Respiratory System**

The organs of speech of which the respiratory system is comprised are the lungs, the muscles of the chest and the windpipe (also known as trachea). The primary function of the lungs is to breathe or respire. The muscles of the chest expand and contract to let the air flow in and out. The function of the respiratory system is to let the air pass through the windpipe (trachea) towards the glottis so that it produces sounds.

## The Phonatory System:

The Phonatory System of human beings consists of the Larynx in the throat. When the air comes out of the lungs it is modified in the upper part of the trachea where the larynx is situated. The larynx is a muscular structure in the front part of the neck which is also known as the ‘Adam’s Apple.’ It contains a pair of muscular bands or folds which are called vocal cords which are placed horizontally from front to back, joined at the front but separated at the back. The space between the cords is called the glottis.

As the vocal cords are separated at the back to let the air flow out, it can assume many a position. Based on the opening of the vocal cords we can primarily talk about three important kinds of sounds that are produced –

- Voiceless sounds
- Voiced Sounds
- Glottal stop.
- **Voiceless sounds:**

When the vocal cords are spread apart, the air from the lungs pass between them unimpeded, the sounds produced are described as **voiceless sounds**. Examples are sounds in English – **Sit, Sheet, Fever, Think**.

- **Voiced Sounds**

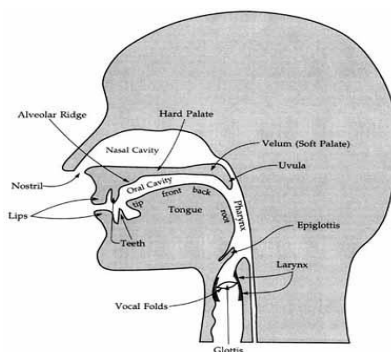
When the vocal cords are loosely held together, the air passes through it causing vibration in the vocal cords. The sounds created in this manner are called **Voiced sounds**. For example, the consonantal sounds in English such as **veil, these, zoo, me, nose** are all voiced sounds.

- **Glottal Stop:**

When the vocal cords are tightly held together so that no air can escape from it and then the vocal cords are suddenly drawn apart, an explosive sound is created which is known as **glottal stop**. The sounds in English such as **aunt, end, apple** are examples of glottal stop.

## The Articulatory system:

As the air that we breathe out passes through the vocal cords, it is modified further in different parts of the oral and nasal cavities to produce different sounds. The various articulators such as the pharynx, lips, teeth, teeth ridge, the hard palate, the soft palate, the uvula, the tongue take different positions to make different sounds. For example –





**The Pharynx:** The pharynx extends from the top of the larynx to the root of the tongue which lies opposite it. The muscles of the pharynx modify the shape and size of the pharyngeal cavity by contracting and expanding. It can also be modified by the back of the tongue, by the position of the soft palate and by the raising and lowering of the larynx.

**The Lips:** The lips also have an important role to play in the production of the speech sounds. For example, the consonant sounds such as /p/ and /b/ are produced by closing the lips tightly and then releasing the closure abruptly to let out the air built up behind the closure.

**The Teeth:** Some consonants are produced with the help of teeth, such as Think That in English

**The Teeth Ridge:** The Teeth Ridge that is the alveolar ridge is the convex part of the roof of the mouth lying just behind the upper teeth. Sounds such as top, drill is a result of the alveolar ridge.

**The Hard Palate –** the hard-bony surface in the alveolar ridge along the roof of the mouth is the Hard Palate.

**The Soft palate:** in the alveolar ridge where the bony structure ends, the roof of the mouth becomes soft – it's called soft palate or the velum.

**The Uvula:** at the end of the soft palate hangs a small pendant like fleshy tongue which is known as uvula.

**The Tongue:** the tongue obviously is one of the most effective articulators as it is flexible and can take different shapes and positions which are significant in speech production.

### **Vowel and Consonantal sounds:**

The twenty-six alphabets of the English language are usually classified into vowels and consonants. The letters “a”, “e”, “i”, “o”, “u” are called the vowels, and the rest twenty one alphabets are called the consonants. This is common man's distinction between vowel and consonant. From our childhood we are made to learn that these are vowel sounds and others are consonantal sounds, and we accept them without question and usually we do never question the fact why they are vowels and others are consonant. When we categorize the vowel and consonantal sounds like this, we are actually working on the assumption that there is a perfect correspondence between letters and the sounds that they stand for. But in actuality there is no correspondence like this otherwise we would have to pronounce the alphabet “a” in “apple” and “aura” in the similar way. But, Phonetics, a branch of the study of language has a scientific answer to this question.

The study of sounds and the formation of sounds are dealt in the arena of Phonetics. Human beings make use of the pulmonic egressive air stream mechanism to produce sounds. The Pulmonic or lung air is used by all languages of the world and the air-stream mechanism then passes through the vocal cords and through the nasal or oral; cavity, which makes different sounds. It is only through “modified breathing” that we create different kinds of sounds by which we communicate amongst each other. The way the air passes through the oral cavity makes a distinction between sounds. While the air passes through the vocal cords and oral cavity it's not that they pass in the similar way, but we don't move and

change positions of the different parts of the oral tract and also the vocal cord to create different sounds.

In the phonetic terminology when a vowel is defined it is primarily a sound for whose production the oral passage is unobstructed, so that the air can flow from the lungs to the lips and beyond without being stopped, without having to squeeze through a narrow construction, which would cause audible friction. Whereas, a consonant is a sound for whose production the air current is completely stopped or is forced through a narrow constriction which causes audible friction.

Let us take the example of the word “Go”. We see that there are two sounds that are there in this word. The first sound is a Velar consonantal sound as in the pronunciation of it we are narrowing our oral tract – the active articulator, the back of the tongue articulates against the passive articulator, the soft palate. The second sound is a vowel sound where the oral tract is held open to let the air pass without interruption. But the vowel sounds are the nucleus of any word as the syllable(s) of the word are decided by the vowel sounds. Thus, Vowel and Consonant can also be described in linguistic terms given their function in a given language. (we will do vowels and consonants in detail in the next part)

### **Syllable:**

Phonemes or different sounds are combined to create morphemes, which is referred to in the everyday language as words. (Though there is a great difference between Word and Morpheme) Whereas the linguistics tries to break the morpheme into phonemes, the stylistics would try to look at the syllable with which the word is constituted of. For example, the word “denationalization” has seven syllables in it. They are “de”, “na”, “tion”, “al”, “i”, “za”, and “tion”. In a word there would be as many syllables as there are vowel sounds. For example there is one vowel in the word “I” and it’s a monosyllabic word, similarly there is only one vowel in the word “rock” and it’s again a monosyllabic word, whereas in the word “bear” though there are two vowels, but there is only one vowel sound and consequently it is a monosyllabic word. Thus, the Vowel can be called the Nucleus of the syllable as it occupies the centre of the syllable and the consonants are in the marginalized space.

### **Vowels**

While the consonant sounds are mostly articulated via closure or obstruction in the vocal tract, **vowel** sounds are produced with a relatively free flow of air. They are all typically voiced. To describe vowel sounds, what is significant is the way in which the tongue influences the ‘shape’ through which the airflow must pass. To talk about a place of articulation, we think of the space inside the mouth as having a front versus a back and a high versus a low area. Thus, in the pronunciation of *heat* and *hit*, we talk about ‘high, front’ vowels because the sound is made with the front part of the tongue in a raised position. In contrast, the vowel sound in *hat* is produced with the tongue in a lower position and the sound in *hot* can be described as a ‘low, back’ vowel. The next time you’re facing the bathroom mirror, try saying the words *heat*, *hit*, *hat*, *hot*. For the first two, your mouth will stay fairly closed, but for the last two, your tongue will move lower and cause your mouth to open wider. The terminology for describing vowel sounds in English (e.g. ‘high front’) is usually based on their position in a chart, like the one shown here, which provides a means of classifying the most common vowel sounds.



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## 2.5 MORPHOLOGY

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The term ‘**morphology**’, which literally means ‘the study of forms’, was primarily used in biology, but, since the middle of the nineteenth century, it is also used to describe the study that tries to analyze the basic ‘elements’ or words used in a language, which linguistically is known as ‘morphemes’.

A Morpheme can be defined as **a minimal unit of a language which either has a meaning or a grammatical function**. It is different from ‘word.’ For example, the English word “sleeping” is a word, but it consists of two morphemes – ‘sleep’ and ‘ing.’ English word forms such as *open, opens, opener, opened, opening, reopened* consist of one element *open*, and a number of other elements such as *-s, -er, -ed -ing and re-*. All these elements are described as **morphemes**. Whereas, *open* is a minimal unit which is having a meaning and can hence be called a morpheme, the other elements such as *-s, -er, -ed -ing and re-* do not have a meaning on their own but they serve grammatical function and hence can also be called morphemes.

Let us take another example – the word “decentralization” consists of five morphemes – the minimal unit having a meaning is ‘centre’ whereas there are four morphemes having grammatical functions. They are ‘de’, ‘-al’, ‘-ize’, ‘-tion’.

The English word “decentralization” and its various morphemes.

The minimal unit having meaning – Centre

Centre +al = Central

Central + ize = centralize

Centralize + tion = centralization

De + centralization = decentralization

Thus, morphology is a branch of studies of linguistics that deals with the basic unit of languages to study the way the sounds or set of sounds perform the function of providing meaning or grammatical function to make language intelligible.

### Free and bound morphemes

As we have just seen in the above examples that there are two kinds of morphemes – one having a meaning and the other serving the grammatical function; one which can exist by its own right – that is, the morphemes having a meaning; and the other which to form meaning needs to be with a minimally free unit having a meaning. The first categories of morphemes which can exist by its own are called the free morpheme, whereas the morpheme of the second category is called the bound morpheme. In other words, **free morphemes** can stand by themselves as single words, for example, *open* and *centre*, etc. whereas, **bound morphemes** are those forms that cannot normally stand alone and are typically attached to another form, exemplified as *re-, -ist, -ed, -s*.

The English word “decentralization” and its various **free and bound morphemes**.

The minimal unit having meaning – Centre (Free Morpheme)

Centre +al = Central (‘-al’ – Bound Morpheme)

Central + ize = centralize (‘-ize’ – Bound Morpheme)

Centralize + tion = centralization (‘-tion’ – Bound Morpheme)

De + centralization = decentralization (‘de’ – Bound Morpheme)

From the list of bound morphemes that we have come across till now, probably it has been very clear that all affixes (prefixes and suffixes) in English are bound morphemes. The free morphemes can generally be identified as the set of separate English word forms such as basic nouns, adjectives, verbs, etc. When they are used with bound morphemes attached the basic word forms are technically known as **stems**.

For example, the English word ‘decentered’

decentered

de- centre –ed

prefix – stem – suffix

bound – free – bound

This kind of description of English words is actually a simplification of the morphological facts of English, which is exactly not so. There are a number of English words in which the element treated as the stem is not, in fact, a free morpheme. In words such as *receive*, *reduce* and *repeat*, we can identify the bound morpheme *re-* at the beginning, but the elements *-ceive*, *-duce* and *-peat* are not separate word forms and hence cannot be free morphemes. These types of forms are sometimes described as ‘bound stems’ to keep them distinct from ‘free stems’ such as *centre*.

### Word formation Processes

**Compounding:** After Derivation and Inflection, one of the most significant processes of word formation is Compounding. It is a process where two or more than two free morphemes or words are joined together to form a new word.

<b>Examples</b>		
Noun Compounds	Noun + Noun	Ice-cream
	Adjective + noun	Blackboard
	Verb + Noun	Breakfast, Pick pocket
Adjective Compounds	Noun + Adjective	Tax-free, Waterproof
	Adjective + adjective	Icy-cold
	Verb + Adjective	Freezing-cold

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## **2.6 SYNTAX**

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Syntax can simply be defined linguistically as the study of sentences and their structures, just as morphology is the study of words and their structure. In the early 1950's a linguist Zellig Harris put forward systematic and non-mechanical study of language from the point of view of sentence which was taken up by Noam Chomsky, his student who came up with a new approach called the Generativist view of language or Generative Grammar. Chomsky argued that a theory of language must have linguistic explanation as one of its primary goal and that it must be related to properties of the human mind, since only human beings are capable of using language in a creative and purposeful manner. Syntax occupied a central position in this study of Generative Grammar, which is an abstract body of rules and principles that tells us how the words, phrases and sentences of a language are constructed.

A generative grammar of a language consists of the following components:

1. A lexicon, a set of rules or a rule schema to represent phrase structure
2. A number of modular sub theories that contain principles obeyed by expressions in the language
3. Transformational rules
4. A Logical form for each expression.

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## **2.7 LANGUAGE VARIETY**

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Language varies according to its use and this is the domain of Sociolinguistics whose objective is to study who speak what language at what circumstances when and for what purpose. We can see that none of us use any language in the same way and language also changes according to the context, user, use, subject, etc. In this part, we will be dealing with different varieties of language which usually comes under the domain of sociolinguistics. Theoretical generalizations about language are merely abstract things, whereas, language is a much more complex affair because we use language in different ways in different circumstances, to different people and, in various fields. It is an affair that needs to be understood in its complexity to make us realize the power relationships and the multi-colored social fabric of a society.

In Variation Studies, Noam Chomsky's (a famous linguist and a political thinker of the twentieth century) distinction between Competence and Performance is very significant. Chomsky differentiates competence, which is an idealized capacity, from performance being the production of actual utterances. According to him, competence is the ideal speaker-hearer's knowledge of his or her language and it is the 'mental reality' which is responsible for all those aspects of language use which can be characterized as 'linguistic'. Performance refers to the specific utterances, including grammatical mistakes and non-linguistic features like hesitations, accompanying the use of language. Based on the performance of language of the users, Variation Studies finds its empirical data which helps in formulating theories. For example, the Hindi spoken in Delhi and the Hindi spoken in eastern UP or in Haryana are very different. Similarly, the English used in India is very different from the English used in United States of America or the Caribbean or England. English is often different not only across the borders, but even within India. A Bengali person speaking English would use English in a very different manner than that of a South

Indian - English speaking person. Even the same person could speak different English in different contexts/ circumstances. For example, in a formal setting, such as in a meeting or an interview, a person would use words which are much more formal (Father, instead of dad; Child, instead of kid etc.) than in an informal context such as talking to a friend or a talking to a person from one's peer group. Thus, there are such varieties in the use of language that when one ponders over the divergent language use, one can only think in terms of the mind-boggling complexity of language; Variation Studies deals with this performative aspect of language use.

### 2.7.1 Dialect

The term **dialect** comes from the Greek word *dialektos* which means a variety of language. Whereas dialect on the one hand refers to a particular variety of a language that is a characteristic of a particular group of that language's speakers; yet on the other, it refers to a variety of language which is supposedly socially subordinate to a regional or national standard language.

The reason for a particular Hindi having more prestige value than the others is that one of them is what we know as Standard Hindi, which is spoken by the elite class, in the schools as a medium of instruction, in which text books are written and all governmental documents exist, including the Constitution of India. But the question is whether the Hindi that is used for all these is a standard language or a dialect once which got official status of being the Standard Hindi because of certain reasons?

Thus term 'dialect' is being used by linguists with varied connotations –

1. dialect as politically neutral, in terms of not giving any prestige value to the variety of language;
2. dialect as politically motivated, where the users of a dialect is usually looked down upon by the users of the standard language.

For example, let us take the example of Maithili or Bhojpuri. Are they languages on their own or are they dialects? If they are dialects in the sense of variety of Hindi then, the question of the status of the language does not come into question. But when a supposedly Hindi speaker (in the sense of speaking the standard Hindi) looks down upon these languages or other varieties of Hindi, then the notion of the prestige value of the dialect comes into being. Mostly in the urban centres, the standard Hindi speakers look down upon not only the speakers of the dialects, but at the same time also looks down upon the dialects, as they are brought up with the idea that they are more cultured as they speak the standard variety of a language.

When a dialect is associated with a particular social class it is termed as *sociolect*; and when it is a regional dialect it is called *regiolect* or *topolect*.

There seems to be no universally accepted criterion for distinguishing a *language* from a *dialect*. Different scholars and linguists suggest different measures, but they often lead to contradictory results. There are some linguists who do not want to differentiate between languages and dialects, that is, languages are dialects and vice versa; and there are some who think that the terms language and dialect should be used separately. Thus, there is a major disagreement in the distinction, and it depends on the user's frame of reference. However, it can be said that the term *dialect* always suggests a relation between languages:

if language A is called a dialect, this implies that the speaker considers A as a dialect of some other language B, which then usually is some standard language.

It can further be added that language varieties are often called *dialects* rather than *language* because --

1. they have no standard or codified form,
2. the speakers of the given language do not have a state of their own,
3. they are rarely or never used in writing (outside reported speech)
4. they lack prestige with respect to standardized variety.

Some linguists are of the opinion that the difference between language and dialect is the difference between the abstract and the general, and, the concrete and the particular. From this perspective, no one speaks a 'language,' everyone speaks a dialect of a language. Often, the standard language is the dialect (sociolect) of the elite class.

### **2.7.2 Standard Language**

Wardhaugh (2006) in *An Introduction to Sociolinguistics* (Blackwell, Malden) defines language standardization as "the process by which a language has been codified in some way. That process usually involves the development of such things as grammars, spelling books, and dictionaries, and possibly a literature." In other words, some spoken form of a particular language has been written down in an official manner with the intention of making this particular variety the preferred variety. A. Duranti (1997) in *Linguistic Anthropology* (Cambridge University Press, Cambridge, England) supported this claim – "Writing down a language also establishes a particular dialect or register among the several in use at any particular time as the standard language. Such a practice has important consequences not only for the destiny of local dialects that are different from the one chosen that is different from the standard but also for the type of idealization made by students of language." Thus, language standardization is a process through which a language is codified in an official manner so as to enable certain smoothness in interregional communication and easier governance.

The process of Standardization is a four-part process –

1. a variety of the Language is selected from the available varieties;
2. the chosen variety is codified through the writing of standard grammar, manuals of pronunciation, thesauruses. Reference books, dictionaries etc.;
3. there is the elaboration of the language where in the formal public domains this language is used; and
4. that variety of language gets wide acceptance within the community.

### **2.7.3 Idiolect**

We all probably have noticed that each one of us has a unique way of speaking or using language. We are different from others as we use language in a different way than others do. This is not limited to speaking but also applies to writing. Idiolect is manifested by patterns of vocabulary, that is the individual's lexicon, grammatical uses, and pronunciations that are unique to the individual. Every individual's language production is in some sense unique. Idiolect is a term coined by famous linguist Bernard Bloch from the Greek word "*idio*" (personal, private) and the word "*(dia)lect*" to mean a variety of language which is unique to an individual. Do you and your friend speak or use language



in the same way? If you did, then there would have been no difference between you and him or her. Each of us uses language in a unique way which makes us different individuals.

#### **2.7.4 Register**

The term “Register” is used to refer to the patterns of communication used in particular settings and for specific purposes. Register varies with use, rather than with the user. For example, we change our speech to fit the occasion such as while with friends we use a casual language, but as soon as a teacher enters the classroom we use a different language, while appearing in court we use a legal language, or while speaking to a bureaucrat we use formal language, or while writing a scientific paper we use scientific jargons, or while making a business presentation we use the language of finance and market research, or while interacting with an older relative or small child we use different informal languages. Moreover, we can say that a common man having no knowledge of the field of medicine would not be able to fathom anything from a medical journal as the subject of the journal would use specific jargons of the field of medicine which would not be intelligible to him or her. Registers differ from each other in many aspects including syntax, vocabulary, phonology etc. Certain registers have unique non-linguistic attributes such as gestures, attire and so on.

#### **2.7.5 Style**

Style is nothing but fashioning oneself in a particular way. We not only fashion ourselves through our dress and accessories, but also through our language. Moreover, we can say that each one of us has a distinctive style of speaking and writing. Within the field of literary writing, style refers to those characteristic features of the author which makes us distinguish him or her from others. In other words, style can be called as the ‘linguistic thumb print’ of the author which makes the attentive critical reader identify the author in many cases even when the author’s name is unknown. An author’s personal style depends upon his or her vocabulary, sentence length and construction, frequency of certain linguistic features etc. Roman Jakobson (*Linguistics and Poetics*, 1960) stresses upon the importance of an in-depth linguistic study in course of any serious endeavour towards literary studies. This implies that a study poetics is intrinsically connected to the discipline of linguistics. He states that – “If there are some critics who still doubt the competence of linguistics to embrace the field of poetics, I privately believe that the poetic incompetence of some bigoted linguists has been mistaken for an inadequacy of the linguistic science itself. All of us here, however, definitely realize that a linguist deaf to the poetic function of language and a literary scholar indifferent to linguistic problems and unacquainted with linguistic methods are equally flagrant anachronisms.”

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### **2.8 CODE MIXING AND CODE SWITCHING**

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A bilingual or a multilingual person while communicating to another multilingual person may not necessarily use a single language all the time; but may mix one language with the other or even switch from one language to the other very often. Think about a conversation between you and your friends how many times you strictly use a single language. Don’t you tend to mix English along with Hindi? We use language innovatively. Linguists believe that there are two broad categories that we can talk about – Code Mixing and Code Switching.

**Code Switching** refers to a situation when we switch between two languages or two dialects. It can happen that at home while talking to a family member you are using a dialect while at the same time if an outsider is present at home, you are using the standard variety of that language with him or her. Or it may also happen that you are talking to your family members in your mother tongue and at the same time talking to your friend in English.

**Code Mixing**, on the other hand, is a linguistic situation where a person mixes two languages in a single sentence/message. In some cases, a word or part of word from one language can also be mixed with a word or part of word from another language; this often occurs as a case of applying the grammatical structures of one language to another. For example, “*Sorry yaar. Kuch important kaam aa gaya hai. Main aaj shopping ke liye nahin aa paaunga.*”

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## 2.9 LET'S SUM UP

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In this Unit, we have learnt that –

- Linguistics can be defined as the scientific study of human language which tries to uncover the underlying structure of human language.
- Phonetics (from the Greek word *phōnē* which means “sound” or “voice”) is a branch of linguistics that studies of the sounds of human speech.
- Language varies according to its use and this is the domain of Sociolinguistics whose objective is to study who speak what language at what circumstances when and for what purpose. We can see that none of us use any language in the same way and language also changes according to the context, user, use, subject, etc.
- The term “Register” is used to refer to the patterns of communication used in particular settings and for specific purposes. Register varies with use, rather than with the user.

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## 2.10 UNIVERSITY QUESTIONS

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1. Define the following terms:
  - a) Idiolect
  - b) Paraphrase
  - c) Code Switching
  - d) Register
  - e) Dialect
  - f) Code Mixing
  - g) Language standardization
  - h) Style
  - i) Tenor
2. Explain the differences between the following:
  - a) Code mixing and Code switching

- b)     Idiolect and Dialect
3.    Explain Code Mixing and Code Switching. Give two suitable examples for each
4.    What do you mean by standard language? Define it.
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### **2.11 RECOMMENDED READINGS**

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**THE PROCESS OF TRANSLATION: EQUIVALENCE**

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**3.1 INTRODUCTION**

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You have already come across some of the facets of translation in Unit One which probably has helped you in forming certain notions of Translation and Translation Studies. Now, it is time that you understand the process of Translation. It is not that you haven't ever translated in your life; probably you do translation all the time as it is our general habit (for bilingual individuals) to think in our mother tongue and then speak in the second language in formal circumstances (thinking in Hindi/ speaking in English, for example). But while doing so, often we falter in speaking as we are often in short of words to express what we have thought in our mother tongue. This unit will help us understand the process of translation in broader terms. The chapter is modelled on the book *Translation Studies: A Handbook* by Deb Dulal Halder, published from Book Age Publications, New Delhi. You are advised to have a look at the said book for detailed study of Equivalence in the process of translation.

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**3.2 LEARNING OBJECTIVES**

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In this Unit, we will learn about –

- The process of translation
- The notion of equivalence(s) in Translation
- Eugene Nida and Translation Theory.

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**3.3 EQUIVALENCE IN TRANSLATION**

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According to Roman Jakobson, interlingual translation involves ‘substitut(ing) messages in one language not for separate code-units but for entire messages in some other language.’ The role of a translator, therefore, is to read the original carefully, recodify accurately and transmit the message meaningfully in the target language. Hence it can be said that translation involves two equivalent messages in two different codes. Roman Jakobson, in his “*On linguistic Aspects of Translation*” (1959), talks about the problem of equivalence in meaning between words in different languages. He points out that “there is ordinarily no full equivalence between code-units.” What he means is that when one is trying to translate from the source language, one figures out that sometimes it is impossible to find an exact, equivalent word or expression in the target language. The reason is that our language is based on the socio-cultural practices. Roman Jakobson takes up the example of “cheese” in English, which is not identical to the Russian ‘syr’ because the Russian word ‘syr’ does not include the concept of cottage cheese. Thus, if one is trying to translate the term “cheese” in Russian language one finds that it is very difficult to directly find an expression equivalent to the English word.

Let us take an Indian example – suppose you are translating a message or a document for primarily English - Western readers who are not familiar with Indian culture. The word “*sindur*” appears somewhere in the document / message, which we generally translate as “the vermillion mark.” The problem is that the literal translation would not translate the

cultural connotations associated with the word “*sindur*.” The translator then would need to convey the message probably by providing details about what is the significance of “*sindur*” in Hindu culture (may be in foot notes). There can be many examples like this. It is not a problem that is faced only by the translators, but it is also faced by the Indian English writers writing about India. In one instance, Mulk Raj Anand had to translate the term “*namak haram*” into English and he coined the expression “spoiler of the salt.” Do you think the sense of “*namak haram*” is translated in the newly coined phrase of Mulk Raj Anand?

Now let us take an example where the English word “subway” has to be translated into Hindi. In our city life, we all are accustomed to Subways, but if someone says “*bhumigat paidal paar path*” it will take some time for us to decipher what the person is saying whereas the literal translation of “subway” is “*bhumigat paidal paar path*.” Thus, translation is a tricky affair as it is very difficult to find the right equivalent in target language.

Thus, if the translation has to be accurate or equivalent to the source message then it is not necessary that the code units that one translates into will be always similar and accurate. One cannot always translate word to word. What assumes more significance is to translate the sense of the source message in the translated message. For example, if one is translating Shakespeare famous sonnet “Shall I compare thee to a summer’s day” (Sonnet 18) into Hindi, the problem that the Translator would obviously face is how to translate the phrase “summer’s day.” In India, the summer season is very different from the English Summer which is quite pleasant. Now if the translator merely compares the beloved with summer then the meaning of the ‘pleasant presence’ would be lost in translation. Therefore, Jakobson significantly says that ‘Languages differ essentially in what they must convey and not in what they may convey’. So, if one has to translate the phrase “a summer’s day” then instead of a literal translation of summer, one needs to translate the sense.

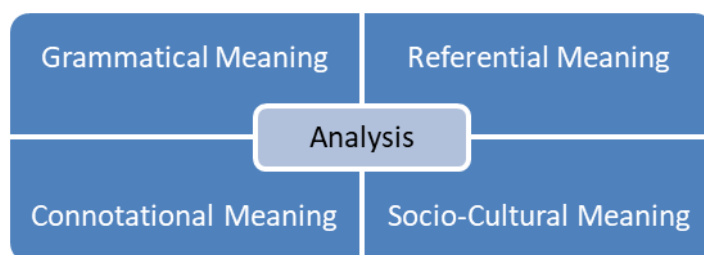
In the translation activity that you just did, what you probably figured out is that you have been trying to find equivalence in your mother tongue for the words and sense that is expressed in these two lines of a famous poem by John Keats (*Ode to a Nightingale*). According to American scholar Eugene Nida and many other translation scholars of the twentieth century, the cardinal problem of translation studies is the question of equivalence. Nida tried to solve the problem by making translation scientific. Based on his experience of translating *The Bible*, Nida’s theory of translation as science finds its expression in two major works in the 1960s: *Toward a Science of Translating* (Nida, 1964) and the co-authored *The Theory and Practice of Translation* (Nida and Taber, 1969). Based on the theoretical linguistic developments of 1960s, Eugene Nida started with the premise that a word does not have a fixed meaning and but ‘acquires’ meaning through its context, in the culture and setting that one uses the word. The meaning is attributed to the word from that context and culture. Therefore, Nida’s model of Translation does not merely talk about the act of translation, but mentions a three-stage system of translation –

- **analysis,**
- **transfer and**
- **restructuring.**

## Analysis

Translation is a three-stage process as the first role of a translator is to be a good reader. The deeper the translator can critically understand the text in the source language, the better will be his or her rendering of it in the target language. So, the first step is crucial to translation as translation is not always done word for word. The sense and the spirit of the text needs to find its manifestation in the target language and till the time the translator does not fathom the sense and spirit of the original text, in no way can he or she deliver it in the translated text.

A careful analysis would involve looking at multiple aspects of the source text.



Let us look at these briefly. Analysis of **Grammatical meaning** would be entirely linguistic in nature. This would involve carefully looking at the different sub parts constituting say, a sentence, that is to be translated. For instance: While a sentence like “Meena played the game.” Can easily be translated into Hindi as “*Meena ne khel khela*”, its passive form i.e. “The game was played by Meena” leads to a translation “*Khel Meena dwara khela gaya.*” Where the highlighted word is capable of further giving a twist to the story as it may mean “Meena was able to play the game.” This is an example of grammatic ambiguity which needs to be clarified by the context. Now to look at **Referential meaning**, which pertains to extra-linguistic features, let us consider a specific reference to an event. “The Home Minister wrote to the Defense Minister about the recent spate in terrorist activities in Mumbai. He stressed on the need for improving patrolling around sensitive areas there.” While translating this statement, the translator will have to keep in mind that the pronoun “He” in the second sentence refers to the Home minister and not the other; also that, ‘there’ refers to a specific location in Mumbai. **Connotative meaning** would refer to the abstract value associated with a certain word. For instance, the word “fire” while actually standing for a physical event that burns, might be used to connote the ideas of “intensity” or “ambition”. Similarly, the color “white” may connote “innocence, purity or peace” depending upon its context. Finally looking at the **Socio-cultural meaning**, which is basically social and cultural significance attached to a certain word or expression, for instance, the color “white” (discussed above) when used to describe a Hindu woman’s clothing would refer to her state of marital being a widow. This meaning will not be available to, say, a person from western culture where a woman gets married wearing white attire. Hence, we can say that a careful observation and analysis of words/phrases/expressions is of primary importance as the first step in the process of translation.

## Transfer

As the translator is done with the first step the second stage of **Transfer** comes to being, where the translator needs to find the equivalence between the language of the Source text

to that of the target language. In other words, after the analysis of the source text, the translator needs to transfer the meaning in the target language (by finding the right equivalent) and then restructure the whole thing to make it appealing to the readers. If the reading of the translated text is not similarly pleasurable as the source text, then the translator has failed in his attempt of translation.

The process of transferring a message requires a clear understanding of the fact that no two languages are the same grammatically or otherwise, and, each language conveys a different meaning through its unique structures. Hence while transferring a message from the source language to the target language, the translator must first establish a common route of communicability between the SL and TL and thereafter try and render as accurate a meaning in the TL as possible without interfering with the actual content of the SL.

To understand this with the help of an example, culture specific ideas such as striking up a conversation with a total stranger by means of addressing him honorifically as “mama” in Tamil is not available in English. In Tamil, the same expression can also be used to address an actual relative. To translate it in English would therefore require some application on the part of the translator, who will first need to figure out a way of communicating the connotation, and then convey the message without altering the thrust of the message, which in the case of this word, can be done by substituting it with “Uncle”.

### **Restructuring**

**Restructuring** is the final step of the process of translation which depends most on finding the most suitable equivalent in the TL. Restructuring is affected by cultural characteristics of the SL and TL, the grammatical structures and vocabulary of the two languages, as well as the varying intent and method of the author versus that of the translator. While restructuring a message into the TL, the translator may either choose to be accurate to the source language: whereby he/she will try to present the expression closest to its true form (for instance, by translating “*Bhai*” from Hindi as “*Bhai*” in English with a small note describing it as a form of addressing a gangster in Mumbai); or by choosing to be closer to the target language and naturalizing the cultural connotation in favor of the target reader (for instance, by translating “*saala*” from Hindi to “rascal” in English without going into the intricacies of it also meaning “brother of one’s wife/brother-in-law”).

In the context of equivalence, it needs to be kept in mind that the ideas of ‘literal’, ‘free’ and ‘faithful’ translation were thought to be redundant by Nida in favour of ‘two types of equivalence’ (Nida, 1964):

- (1) Formal Equivalence and
- (2) Dynamic Equivalence.

**Formal Equivalence:** “Formal equivalence focuses attention on the message itself, in both form and content . . . One is concerned that the message in the receptor language should match as closely as possible the different elements in the source language.” (Nida 1964a: 159) While the translator is trying to find formal equivalence, what he or she is doing is to closely follow the form, content and structure of the source text. In some cases, these kinds of translations have their own importance; for example, in an academic environment. If a student of Indian literature is reading a Latin American Novel, originally written in Spanish and translated into English, and if the translation is done from the point of view of Formal

Equivalence, then it will be better as that would allow the student to have access to the Latin American culture and its linguistic peculiarities. Many a times the translator may have to use elaborate foot notes to make the readers aware of the cultural and linguistic practices of the Latin American Culture.

If you remember the example of “*Sindur*” which we have talked about earlier, in that case the translator may choose to give a footnote explaining the significance of *Sindur* in Indian culture and Tradition.

**Dynamic Equivalence:** Dynamic, or functional equivalence is based on what Nida calls ‘the principle of equivalent effect’, where ‘the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message’ (Nida 1964). In case of Dynamic Equivalence, the translator focuses more on the culture and linguistic expressions of the target language and translates accordingly. In other words, the translator tries to figure out ‘the closest natural equivalent to the source-language message’ (Nida and Taber 1969). Therefore, what the translator does is to eliminate the foreignness of the source language and culture as much as possible and bring the translated text as close to the Target language culture and grammatical and linguistic rules as possible so that the readers while reading the text does not feel awkward. The naturalness with which the reader reads a text of his or her own mother tongue, the same effect should also be there in the translated text.

Thus, for Nida, the success of the translation depends above all on achieving equivalent response. It is one of the ‘four basic requirements of a translation’, which are:

- (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.

Translators face innumerable problems in their quest for equivalence. For instance, if English is the source language and Hindi is the target language, one may face a problem conveying the multiple meanings denoted by a common English word like Snow. In English, Snow may express the following forms of snow with minor variations: icicle or sleet or floe (Icicle: a hanging, spike-like piece of ice formed by the freezing of dripping water; Sleet: rain in the form of small ice pellets; and, Floe: a sheet of floating ice, chiefly on the surface of the sea.) But in Hindi, the usual term *barf* will not be able to convey these meanings. To take another example, the bird ‘owl’ may be understood the same way universally, but at the same time, while it conveys the positive ideas of being insightful, mystical, a symbol of grace and wisdom in the Western culture, being called an ‘owl’ or ‘*ullu*’ in Hindi/ Indian culture is understood to be a mildly offensive way of hinting at someone’s stupidity, mediocrity, pessimism and so on, which are definitely negative.

Though Nida favored Dynamic Equivalence over Formal Equivalence, but to always translate thus would be ruining the source text completely and would be creating a new text. In Shakespeare’s play *A Midsummer Night’s Dream*, when Bottom turns to an ass head, it is said that: “Bottom, thou are translated.” The meaning of ‘translation’ here is that of a kind of transformation, a physical one in this case. In Dynamic equivalent translated



text, the same would happen as the translation would be very different from the source language text leading to a new text altogether.

Thus, equivalence is the cardinal issue in translation but as Mona Baker says equivalence 'is influenced by a variety of linguistic and cultural factors and is therefore always relative' (Baker 1992: 6). Susan Bassnett in her book *Translation Studies* sees the process of translation as potentially the process of finding the exact equivalent as she writes –

“Translation involves far more than replacement of lexical and grammatical items between languages ... 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. (Bassnett 2002: 34).

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### 3.4 LET'S SUM UP

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In this Unit, we have learnt that –

- If the translation has to be accurate or equivalent to the source message, then it is not necessary that the code units that one translates into will be always similar and accurate. One cannot always translate word to word. What assumes more significance is to translate the sense of the source message in the translated message.
- Nida's model of Translation does not merely talk about the act of translation, but mentions a three-stage system of translation –
  - analysis,
  - transfer and
  - restructuring.
- In the context of equivalence, it needs to be kept in mind that the ideas of 'literal', 'free' and 'faithful' translation were thought to be redundant by Nida in favour of 'two types of equivalence' (Nida, 1964):
  - Formal Equivalence and
  - Dynamic Equivalence.

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### 3.5 UNIVERSITY QUESTIONS

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1. Define the following terms:
  - a) Equivalence
  - b) Analysis (of source text)
  - c) Restructuring
2. Is equivalence possible in translation? Support your answer with appropriate examples.
3. Explain the steps involved in the process of translation.
4. Explain the three-stage system of translation according to Nida.
5. What do you understand by term **equivalence** in translation? Explain it with a suitable example in your respective native language as well as English.

6. Is it possible to translate every word in same sense from source language to target language? If not, why?
7. Differentiate between formal equivalence and dynamic equivalence. Give examples.
8. Translate the following headlines to your mother tongue.
  - Ship with arms in Indian waters for a month.
  - Youth gets 7-year jail for kidnapping, rape.
  - 6 food officials suspended for irregularities.
  - Government appeals to call off fuel pump strike.
  - Food alert for Bihar as heavy rains lash state.
  - 30% kids want to smoke as adults: study.
  - Breast cancer case to double by 2030.
  - Microphone bomb in mosque kills Afghan Governor on Eid.
9. Translate the following sentences to your mother tongue –
  - A friend in need is a friend indeed.
  - All is well that ends well.
  - We should never feel hopeless because difficult times always lead to the better days.
  - I do it because I can, I can because I want to, I want to because you said I couldn't.
  - Your time is limited so don't waste it in living someone else's life.
10. Translate the following passage to your mother tongue.
 

Kaku loved the long walk to school. He had made a new friend on his way. Sun or rain, Kaku would walk to school. Kaku's mother was very happy that Kaku loved school so much. She did not know about her son's new friend. Kaku had told no one. No one knew why he loved walking past the green paddy fields, the village lake and the old Ram Lila ground to reach school. No one knew Kaku's little big secret on the way to school. Kaku wanted to keep this friend a secret. He thought his friends might make fun of him.
11. Translate the following to your mother tongue:
  - It is raining cats and dogs.
  - I will see you soon.
  - All is well that ends well.
  - Mind the gap.
  - Strike the iron when it is hot.

- Butterflies in stomach
- It is easier said than done
- Out of the blue
- Put yourself in someone's shoes
- When pigs fly
- Beauty is in the eye of the beholder
- Curiosity killed the cat
- Don't count your chickens before they hatch
- Money doesn't grow on trees
- Necessity is the mother of invention.

**For those who are proficient in both Hindi and English**

12. Translate the following sentences to English

- शीशे के घर में रहने वाले लोगों को दूसरों पर पत्थर नहीं फेंकने चाहिए
- वह दिल्ली के लिए चला था, वह लाल किला देखा होगा
- वह बहुत अच्छी तरह से अंग्रेजी जानता है तो वह अंग्रेजी शिक्षक है
- बच्चा सो रहा था, जबकि मां घरेलू काम कर रही थी
- मैं उसके घर गया था इससे पहले कि वह अपने काम को समाप्त की थी

13. Translate the following words:

अपव्ययी, सौन्दर्य, प्रतिलेखन, आचरण, उत्पीड़ित, नवीनता, प्रौद्योगिकी, संरक्षण, प्रशासन, उपलब्धि, संविधान, इच्छाशक्ति, समर्पण, विनिमय, पूंजी बाजार, अवसाद, मंदी, महाप्रयाण, गणराज्य, उदभव, उत्तराधिकारियों, हिमांक, विविधता, अपेक्षाकृत, कृतज्ञ, घोषणात्मक, भ्रमंडलीकरण, जागरूक, गंभीरता

14. Translate to English:

अमेरिकी कांग्रेस (संसद) के बाहर बृहस्पतिवार को गोलीबारी की घटना से राजधानी में सनसनी फैल गई। सुरक्षा बलों ने तत्काल मौके पर पहुंचकर पूरे इलाके को घेर लिया। एहतियातन संसद भवन के सभी द्वार बंद कर दिए गए। सुरक्षाबलों ने इस घटना में शामिल संदिग्ध महिला हमलावर को मार गिराया। गोलीबारी में कई सुरक्षाकर्मी घायल हुए हैं। करीब एक घंटे की गहमागहमी के बाद राजधानी से सुरक्षा अलर्ट वापस ले लिया गया। गोलीबारी की यह घटना ऐसे वक्त पर हुई जब ओबामा प्रशासन ऐतिहासिक कामबंदी के संकट से उबरने के लिए जूझ रहा है। गोलीबारी का कारण तत्काल स्पष्ट नहीं हो सका। सीनेटर बर्नी सैंडर्स ने पत्रकारों को बताया कि उन्होंने गोली चलने की छह आवाजें सुनीं। कैपिटल हिल इलाके में पुलिस ने लाउडस्पीकर पर लोगों को आगाह किया कि अगर वे अपने दफ्तरों में हैं तो अंदर ही रहें। इस इलाके में

संसद भवन और सुप्रीम कोर्ट समेत कई अहम प्रतिष्ठान स्थित हैं। इस दौरान घटनास्थल से करीब एक किलोमीटर दूर स्थित अमेरिकी राष्ट्रपति भवन ह्वाइट हाउस की सुरक्षा भी कड़ी कर दी गई।

15. Translate the following sentences from Hindi to English:

- हम अपनी रोजमर्रा की जिंदगी में जो कार्य करते हैं उसे दिनचर्या कहते हैं।
- हिन्दी निबंध गद्य लेखन की एक विधा है।
- होली एक रंगबिरंगा मस्ती भरा पर्व है।
- मेरे और अनुराग के परिजन सभी एक-दूसरे को जानते हैं।
- भारत में हर धर्म और जाति के लोग निवास करते हैं।
- हम खो गये हैं।
- क्या मैं आपकी मदद कर सकता हूँ
- क्या आप मेरी मदद कर सकते हैं।
- सीधे जाएँ, फिर दाएँ मुड़िए।
- मैं जोन को ढुँढ रहा हूँ।

16. Translate the following passage from Hindi to English:

हमारा देश विभिन्न संस्कृतियों का देश है जो समूचे विश्व में अपनी एक अलग पहचान रखता है। अलग-अलग संस्कृति और भाषाएं होते हुए भी हम सभी एक सूत्र में बंधे हुए हैं तथा राष्ट्र की एकता व अखंडता को अक्षुण्ण रखने के लिए सदैव तत्पर रहते हैं। संगठन ही सभी शक्तियों की जड़ है, एकता के बल पर ही अनेक राष्ट्रों का निर्माण हुआ है, प्रत्येक वर्ग में एकता के बिना देश कदापि उन्नति नहीं कर सकता। एकता में महान शक्ति है। एकता के बल पर बलवान शत्रु को भी पराजित किया जा सकता है।

17. Translate the following passage to English.

आज मानव तकनीकी क्षेत्र में आगे बढ़ने के लिए बेतहाशा व्याकुल हैं। आज मानव हर क्षेत्र में नए-नए कीर्तिमान स्थापित कर रहा है। आजकल संस्थाओं तथा उद्योग धंधों में कम्प्यूटर का प्रयोग विशाल पैमाने पर हो रहा है। साथ ही हर छोटी से छोटी समस्या को सुलझाने के लिए भी कम्प्यूटर का प्रयोग किया जा रहा है। चाहे वो मोबाइल में रिचार्ज करवाना हो या फिर बिजली का बिल भरने का कार्य। कम्प्यूटर आज रोजमर्रा की उपयोगी वस्तुओं में से एक बन चुका है।

18. Translate the following passage to English:

हमारा देश विभिन्न संस्कृतियों का देश है जो समूचे विश्व में अपनी एक अलग पहचान रखता है। अलग-अलग संस्कृति और भाषाएं होते हुए भी हम सभी एक सूत्र में बंधे हुए हैं तथा राष्ट्र की एकता व अखंडता को अक्षुण्ण रखने के लिए सदैव तत्पर रहते हैं। संगठन ही सभी शक्तियों की जड़ है, एकता के बल पर ही

अनेक राष्ट्रों का निर्माण हुआ है, प्रत्येक वर्ग में एकता के बिना देश कदापि उन्नति नहीं कर सकता। एकता में महान शक्ति है। एकता के बल पर बलवान शत्रु को भी पराजित किया जा सकता है।

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### 3.6 RECOMMENDED READINGS

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## TRANSLATION AND ITS TYPOLOGY

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### 4.1 INTRODUCTION

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By now, you must have realized that Translation and Interpreting is a vast field and there are many contours of translation that one needs to take into consideration when one is dealing with Translation Studies. In this unit, the focus is on different kinds of translations as that would make us understand how far the field of Translation studies has gone and how the translators and interpreters are doing a commendable job which often is not being recognized properly. But as days are progressing, people are becoming aware of the numerous ways in which Translation is a part of our lives and is giving the due recognition to it. The opportunities in the field of translation is also increasing and more jobs and freelancing opportunities are also coming in this field. This Unit will make you come across different facets of translation.

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### 4.2 LEARNING OBJECTIVES

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In this chapter we will learn about –

- Types and modes of translation
- Semantic and Literal translation
- Free Sense-to-sense and Literary translation
- Functional and Communicative translation
- Technical and Official translation
- Audio-visual translation: subtitling dubbing voice-overs
- Machine Translation

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### 4.3 TYPES AND MODES OF TRANSLATION

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#### 4.3.1 Semantic and Literal Translation:

Semantic translation can be talked about as a translation of the meaning of a particular expression or thought. It is usually thought to follow the method of sense-for-sense translation. In other words, it can be said that it is a kind of free translation. While translating a text, careful attention is usually paid to the meaning/ signification that the source text is trying to convey and the same is attempted to be conveyed into the Target Language. Semantic translation also takes into consideration the context as well as all other extra-linguistic characteristics of the source text while trying to convey its signification to the target language. This process involves a certain amount of interpreting as well so that the closest possible equivalent of the source text in the target language can be found and the translation is apt. Semantic translation is, therefore, said to produce a certain kind of naturalness of the translated text in the target language. It can be said that it is one of the most chosen mediums of Translation in everyday work as well as literary translation as the translator usually finds free translation of literary texts and everyday conversations to be the most apt in the process of translation. Therefore, Peter Newmark talks of Semantic

translation in his *Approaches of translation* (1981) as “Semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original.” It is very significant to understand here that in Semantic Translation the meaning of the original text is something which is the emphasis of the translator and therefore he or he tries to transfer the meaning of the source text to the translated text.

As against Semantic Translation, **Literal Translation** can be said to be a word-for-word translation and as the name implies. Literal Translation is said to aim at finding exact “equivalents” of the words (signifiers) of the source language in the target language with lesser regard to context and other socio-cultural attributes of the expression. It tries to conform to the lexical, syntactical and grammatical structure of the source as far as possible. Literal translation is considered the inferior form of translation because it is capable of arm-twisting the meaning into something completely unintended by the author of the Source text.

J. C. Catford, in his *A Linguistic Theory of Translation*, describes free and literal translation in the following words: “The popular terms free, literal, and word-for-word translation, though loosely used, partly correlate with the distinctions dealt with here. A free translation is always unbounded—equivalences shunt up and down the rank scale but tend to be at the higher ranks—sometimes between larger units than the sentence. Word-for-word translation generally means what it says: i.e. is essentially rank-bound at word-rank... Literal translation lies between these extremes; it may start, as it were, from a word-for-word translation, but make changes in conformity with TL grammar (e.g. inserting additional words, changing structures at any rank, etc.); this may make it a group-group or clause-clause translation. One notable point, however, is that literal translation, like word-for-word, tends to remain lexically word-for-word, i.e. to use the highest (unconditioned) probability lexical equivalent for each lexical item”

In this context, it is to be understood that when one does word for word translation, one often finds oneself into a problematic arena as often the signifiers of one language is not available in another language or they do not connote the same thing. Therefore, the Translator finds himself or herself in a soup when he or she tries to do Literal Translation and therefore more translators favour Semantic Translation. For example, a direct-literal translation of a sentence in Hindi, “*Maine apne haathon se usey kitaab di*” can create a funny situation in “I gave her the book with my own hands” (as if one could *give* someone something by using someone else’s hands!) whereas a better way to translate it semantically could be “I gave her the book myself”. Sometimes, a feeble form of Literal Translation is seen in some advertisements, billboards, newspapers etc. where though the syntax is not copied verbatim, but a natural flow of target language is missing in the translated text. This kind of translation is not as inferior as the exact literal translation, but inferior, nevertheless.

#### **4.3.2 Functional and Communicative Translation**

Functional approach to Translation emphasizes much more on the context and desists from treating language merely as a code as done in the Communicative approach. The actual action or the event unfolding at a time is also relevant for functional translation. British tradition of linguistics led by J. R. Firth sought to reorient the focus of translation to its functional aspect which was intricately linked to derivation of meaning from the context.

On the other hand, translation was considered akin to Communication because both involved codification and de/re-codification and the message was relayed with minimum distortion. Nida (1964) spoke of this by explaining that in a communication process, most information lies in the part which is unpredictable, and the predictable parts are deficient in information. Similarly, in translation, when a message is being conveyed from one language to another, it becomes the translator's job to compensate for the loss of predictability in order to prevent information overload.

Mona Baker (2001), while explicating Nida's position further, states that such a loss of predictability may occur due to many reasons which include linguistic and cultural unfamiliarity with the source text. The translator thus affects the compensation by creating a redundancy into the target text i.e. by stretching the message to re-distribute whatever information overload. According to Peter Newmark (1981), "Communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original". This concept of Newmark is like Nida's concept of Dynamic equivalence which we will discuss in the next chapter.

#### **4.3.3 Administrative, Technical, Official Translation**

The three terms, administrative or technical or official translation, indicate the same scope of translation – one which pertains to a professional requirement and is contrary to translations for entertainment or literary or aesthetic purposes. It could be scientific or legal or simply put, technical in its subject matter. This includes translation of official documents (like office orders/ notices/ rules and regulations etc.), manuals of machines (like electrical appliances), details of technical processes, installation guides, user manuals and in effect, any text with technical application. This kind of translation, therefore, requires a thorough knowledge of the subject, its specialized vocabulary and its conventions. It may be highly codified or formulaic in nature, repetitive and complex requiring a greater degree of accuracy in translation. One may also require specialized training in order to achieve expertise over the kind of jargon involved in this kind of translation. For instance, 'amendment', 'minutes', 'agenda', 'action', 'defer', 'deportation', 'enclosure', 'stock-taking' etc. are terms specific to administrative vocabulary and cannot be translated randomly by any bilingual/multilingual person. Similarly, words like 'acquit', 'confiscation', 'prosecutor', 'article', 'revocation', 'caveat', 'amicus curiae' are applicable in legal terminology. Also, terms like 'condenser', 'magnetic field', 'amplifier', 'integrated circuit', 'potential difference' are clearly the terms used in mechanics and hence require specialized knowledge in order to convey their meaning in a different language. Hence, the role of a translator covering administrative or technical or official translations is significant as he creates a coherent discourse which packs in itself actual activity and knowledge. These days, Information and Communication technology is being put to good use for technical/official translations as various softwares and machines are easily accessible for the purpose.

#### **4.3.4 Translation of Literary and Non-literary Texts**

The most significant thing about all the texts that we consider to be literature is that they are works of art which has aesthetic functions. While talking about the novel by Charles Dickens, *Hard Times* we said that though *Hard Times* is a socio-political and cultural documentary of the nineteenth century Industrial town in England, yet at the same time it



is considered a literary text as reading it is pleasurable experience aesthetically. Therefore, literary translation or translation of literary texts also has to be similarly a “a kind of aesthetically-oriented mediated bilingual communication, which aims at producing a target text intended to communicate its own form, correspondent with the source text, and accordant with contemporary literary and translational norms of the receptor culture” (Burkhanov, 2003: 139).

One can say that in literary translation, the translator has to keep in mind that translation is not merely an act where one translates the sense of the text, but as the same time also needs to translate the aestheticism of the text. If the translated text is not similarly aesthetic, then it cannot be compared to the source text. Thus, in the domain of literary translation, the translator delves in the aesthetic pleasures of the source text and also translates that into the translated text. In case on Non-literary translation, the translator does not need to keep in mind the aesthetic element of the text as in most cases there is none. Hence, the translator can be freer to translate the information contained in the source text. But what is to be kept in mind is that all the information and analysis that the nonliterary source text contains should be translated in a structured manner as it is done in a non-literary text. In some cases, in literary texts, the translator can deviate a bit from the original text. For example, while translating Rabindra Nath Tagore’s novel *The Home and the World*, the translator Surendra Nath Tagore does something innovative. There are two sister-in-laws of the main character Bimala which the translator thought was not necessary and therefore he interwove the two characters into one in his translation. Such kind of deviation or change is not welcome in a non-literary text as a non-literary text is all about information arranged and structured in a particular way. That structure is very important in translation of non-literary texts.

In the matter of Style, there is also difference. By style what is meant here is the author’s linguistic thumbprint on the text. In case of literary texts, every author has his personal style and that style needs to be brought in the literary translation. If one is reading Premchand, it should feel even in translation that he or she is reading Premchand. The style of the author should find its expression in the translated text. But in case of non-literary texts, the style is not such a botheration for the translator as it does not matter.

Thus, it can be said that rendering non-literary text in translation demands frequently complete accuracy to the ST and utmost precision in terminology, which does not allow the translator to have any creative freedom. The role of the translator is moreover mechanical as he or she is dealing with a technical thing. Especially if one is translating a legal document, a scientific document or something like that then the translator should not only have a very in-depth knowledge about the subject which he or she is translating as there are many subject specific words or jargons (register) which the translator needs to translate to bring about the significance of the text completely. In opposition to the non-literary texts, translation of literary text is freer and more creative.

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#### **4.4 TRANSLATION AND TECHNOLOGY**

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These days technology has developed so much that they have made our life easier and we do many activities only with the help of technological devices. Similarly, translation can also be done with the help of technology. Machine Translation or Automated translation is an attempt to translate using software which would allow translation from one human

language to another. It is also known as Computer aided translation or CAT. It is not as simple as it sounds and one has to remember that though it is an easy way of translating, but it is not a method which can be applicable to all translational activities.

Scientifically, Machine Translation is interesting as it is an amalgam of different branches of science – Computer Science, Artificial Intelligence, along with the concepts of Linguistics. It is a growing science in which many innovative works are going on and still has a vast scope. From the philosophical point of view, Machine Translation is significant as it is trying to automate an activity which requires the full range of human knowledge and skill. But commercially and from the point of view of time, Machine Translation is good as it would make things faster and economically viable. Apart from **Google Translate** <http://translate.google.com/>, **Yahoo! Babel Fish** was another free based multilingual translation application which has been redirected to Micro Soft's Bing Translator <http://www.bing.com/translator> since May 2012.

The actual invention of Machine Translation however was necessitated by the security concerns of the era post the Second World War as code breaking and deciphering secret messages of the opposite camp became a tantalizing prospect for bolstering a nation's own intelligence as well as military preparedness. This also resulted in increased governmental funding for research and development in this area. The electronic computer invented after the Second World War, was used for calculating ballistic firing tables and code-breaking to begin with. The credit for pioneering machine translation is usually given to Warren Weaver of the US. He is called the founding father of Machine Translation (MT). However, Yehoshua BarHillel in the US was the first researcher in MT in 1951. The first demonstration of MT was in 1954 when a Russian-English translation system was jointly developed by a team of researchers known as the Georgetown experiment. This initial success spurred the US to invest further in MT research. Other countries like Britain, Japan and the Soviet Union were also involved in research at their own levels in this area. The 1950s saw the height of the Cold War between the US and the Soviet Union, and it was but natural if both countries attempted to outdo the other in military research.

There are several Machine Translation systems which are used in day-to-day life around the world, such as METEO (since 1977 the Canadian Meteorological Center in Dorval, Montreal uses this machine translation device), SYSTRAN (in use at the CEC, and elsewhere), LOGOS, ALPS, ENGSPAN (and SPANAM), METAL, GLOBALINK. All these are in help to do the day to day translational work. It is a great benefit for the mankind.

The rise of social networking has created an atmosphere where people between different countries are interacting much more than what existed earlier. This has probably led to a situation where translation software in these social networking sites (Facebook, etc.) and instant messaging services (such as Skype, GoogleTalk, MSN Messenger, etc.) have to become more efficient to make communication between people of different speech communities easier. Machine translation applications have also been released for many mobile devices, including mobile telephones, pocket PCs, PDAs, etc to make translational and communication activities easier. Due to their portability of such devices, such instruments have come to be designated as **mobile translation** tools.

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## 4.5 TRANSLATION AND MASS COMMUNICATION

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The mass media has multiplied manifold due to the advent of modern technologies such as satellite communications and World Wide Web etc. It has also created a situation where information explosion has become a new trend of the society. We are bombed with information about different things, especially the products marketed, services offered, and culture packaged from different spaces in such a manner, that we seem to be living within a network of information and nothing else. As English is the language of globalization, therefore the English-knowing people are connected to the world all the time through different mediums. But an economy cannot thrive only with the English-knowing people and therefore, there is a constant need for translation, as it is through translation, that the majority of the people of the world can be taken under the purview of the global market. As the non-English speaking world needs to get connected to the English speaking one, therefore the need of translation is enhanced. In other words, it can be said that translation practice plays a very dynamic role in the globalized world. Therefore, in *Translation, History and Culture* (1990) Bassnett and Lefevere emphasize that “Translation has been a major shaping force in the development of world culture ....”

We will be dealing with Audio-visual translations in this chapter– primarily dubbing and subtitling. These are used a lot in the world of Advertising, cinema and TV shows. In some cases, there are adaptations, such as many English popular TV shows are adapted in the Indian context such as *Kaun Banega Crorepati*, *Masterchef India*, etc. But what will be our concern is that how, many shows, movies and advertisements are either dubbed or shown with subtitles in India, making it a major industry in today’s globalized world.

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## 4.6 AUDIO-VISUAL TRANSLATION

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Though the generally term used is Audio-visual translation but what happens in reality is that the audio or the soundtrack of the original is translated to the target language. It sounds easy, but it is not so, because unlike a written text, the complete original is not translated, the visuals stay same as the original, the soundtrack is changed. Therefore, the translator of an audio-visual text has to keep in mind that his or her translation is in synchrony with the visuals.

There are some translation scholars who think that it is a **Constrained Translation** because unlike the translation of a written text, the translator does not have the liberty to analyze the whole text and translate it. Here, both the audio texts as well as the visual elements are present, and the translator’s job is to translate the audio ensuring that the audio has to be synced with the visual aspect as far as possible. Therefore, the job is much more difficult as there are several constraints on the process of translation. Even though it is a difficult job to translate audio-visuals, but that is the need of the hour when audio-visuals are not merely made for a single speech community, but almost for the whole of the world. Think about an advertisement – it is true that an advertisement is meant for a specific target group who can afford that product or service, but that target group is not always limited to a particular speech community. Suppose one is advertising for a luxury car, the advertisement has to be translated in all major languages of the world, apart from English which is the language of globalization.

## Subtitling and Dubbing

Subtitling or Dubbing allows us to watch, experience and enjoy movies, shows, documentaries, news, video games, advertisements, etc. made in other languages, which would have otherwise been incomprehensible. It is a significant way in which the audio-visual cultural artefacts are available to us. For instance, a novel by a French writer or a Russian writer would not be available to us without translation; similarly a movie or a documentary in a language which we do not know, would make not much sense to us if we do not have subtitles or they are not dubbed. Thus, with the advent of new technologies and newer cultural artefacts, translational activities also took newer turn. Whereas earlier it was the written text translated into another written text, now along with it, voices are translated by dubbing or subtitling.

Subtitling and Dubbing (and sometimes Voice-over) are the significant translational activities in audio-visual media. It is a relatively new area of translation and an area which is fast gaining currency. Earlier these activities of subtitling and dubbing were not considered hardcore translational activities, but with the broadening of scope of translation studies, audiovisual translation is now considered a new scope by the translation scholars. These are also new areas of research.

In “Audiovisual Translation in the Third Millennium” (2003), Jorge Díaz Cintas defines Dubbing, Voice-over and Subtitling in the following terms –

- *Dubbing* involves replacing the original soundtrack containing the actors' dialogue with a target language (TL) recording that reproduces the original message, while at the same time ensuring that the TL sounds and the actors' lip movements are more or less synchronized.
- *Voice-over* involves reducing the volume of the original soundtrack completely, or to a minimal auditory level, in order to ensure that the translation, which is superimposed on the original soundtrack, can be easily heard. It is common practice to allow a few seconds of the original speech before reducing the volume and superimposing the translation. The reading of the translation finishes a few seconds before the end of the original speech, allowing the audience to listen to the voice of the person on the screen at a normal volume once again.
- *Subtitling* involves displaying written text, usually at the bottom of the screen, giving an account of the actors' dialogue and other linguistic information which form part of the visual image (letters, graffiti, and captions) or of the soundtrack (songs).

It is usually thought that dubbing is a much more complicated affair than subtitling because–

- In Dubbing, the voice of the original is changed as the translator translates the dialogues, songs, etc. and the dubbing artists dubs the original soundtrack; whereas, in subtitling, the subtitler does not do away with anything from the original but adds something to it. Thus, subtitling is a unique kind of translation as nothing is taken away from the original; but something is added to it. (Though it is true in some ways for translation of the written text as the translation does not do away with the original text, but merely replaces with a new text in a different language. The difference between translation of a written work and subtitling is that the subtitles are added to the original text.)

- Dubbing is a costly affair than subtitling, as it is a process where one does not only need a translator to translate the original soundtrack, but at the same time needs highly trained specialized talents to dub the original voice.
- Dubbing is also a time-consuming affair as it is a long process; whereas subtitling in the age of advancement of technology (Aegisub, Fansub, etc.) is a relatively easy affair. (though it must be kept in mind that Softwares or technologies only make the technical jobs easier; the creative aspect has to be done manually and it still is a time-consuming affair)
- Though it seems that subtitling is an easy job compared to dubbing, one needs to keep in mind that the subtitler needs to work with several constraints. (we will discuss the constraints a little later)
- Dubbing is more popular in countries where the population is not linguistically varied, i.e. they speak the same language.
- Sometimes subtitling does not work in audio-visual translations, for example in movies and shows for children and the illiterate population where dubbing becomes essential.

Subtitling is ‘**vulnerable translation**’ as the subtitles coexist with the original soundtrack making them a subject of constant scrutiny. But one thing that we need to keep in mind here is that the subtitler does not alter anything from the original but adds something to it.

The state of a subtitler is more precarious than a translator as –

- The subtitler remains in the state of forced invisibility as usually the subtitler is not credited for his or her work.
- The coexistence of the original soundtrack and the translated subtitles makes comparison between the two easier, making his or her work subjected to constant scrutiny of the audience.
- The subtitler has the constraints of time and space.

### **Constraints faced by a Subtitler:**

The requirements for a person trying to do the job of subtitling are --

1. While translating there should be coherence between the audio-visual message and the text he or she is creating; in the sense that the subtitles should be in synchrony with the original audio of the text.
2. The Subtitler must work within space and time limits as
  - Subtitles normally should take up to two lines and no more than thirty-nine characters per line.
  - Subtitles should not last less than one second or more than six, and
  - Subtitles should have a minimum gap of two frames so that viewers can notice a change of subtitles.

While it is true that these are general norms of subtitling, they may vary depending upon the circumstances of subtitling.

3. Reading speed is also very significant in subtitling, as in a six-second subtitle we can read much more of the text than in a two-second one. Thus, the Subtitler needs to ensure that there is enough time for the viewers to read each subtitle when they are watching the audio-visual.

### **For Further Information**

**The Code of Good Subtitling Practice**, drafted by Jan Ivarsson and Mary Carroll and endorsed by the European Association for Studies in Screen Translation (ESIST) in Berlin on 17<sup>th</sup> October 1988

Among the codes are:

- Translation quality must be high with due consideration of all idiomatic and cultural nuances ...
- Straightforward semantic units must be used.
- Where compression of dialogue is necessary, the results must be coherent.  
...
- The language register must be appropriate and correspond with the spoken word.
- The language should be (grammatically) ‘correct’ since subtitles serve as a model for literacy. ...

There must be a close correlation between film dialogue and subtitle content; source language and target language should be synchronized as far as possible.

[http://www.esist.org/ESIST%20Subtitling%20code\\_files/Code%20of%20Good%20Subtitling%20Practice\\_en.pdf](http://www.esist.org/ESIST%20Subtitling%20code_files/Code%20of%20Good%20Subtitling%20Practice_en.pdf)

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## **4.7 TRANSLATING AN ADVERTISEMENT**

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While translating an advertisement, it is essential that the ad should be able to disseminate the information about the product or service and persuade the potential customers to buy the product or avail the service. Therefore, it is absolutely essential that the translated ad must be as fluent as the original and accurate to the original advertisement. Translation of an advertisement can be done in multiple ways –

- a) By making a new advertisement on the same idea about the same product or service but in a different language. But this is a costly proposition and mostly this is not being done. And in most cases, it will happen that the translation of the advertisement will in such a manner will lead to a new ad altogether. Eugene Nida’s concept of *Dynamic Equivalence* is of significance in translation of an ad where it is not necessary that the translated ad must follow the original, but it should aim at producing the same effect on its audience as the target ad had on its audience.
- b) The audio of the advertisement could be subtitled. But do you think anyone in today’s world have the time and patience to read the subtitles of the advertisements?
- c) Thus, the only option left would be to dub the advertisement in the target language of the intended audience. In case of dubbing though the translator is changing the audio of the advertisement to the target language through dubbing artists but what happens is that the translator has to work within some constraints as the translator’s translated dialogues should match with the lip movements of the characters of the advertisement. Thus, even though Nida’s notion of *Dynamic Equivalence* is significant in translating the advertisement, but it is not always possible to follow *Dynamic Equivalence* in translating advertisements.

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## 4.8 TRANSLATION OF CINEMA

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Cinema can be translated in various ways as that of an advertisement. You must have seen many movies with subtitles or dubbed. The benefits of such translation of movies are that we can watch movies which are made in a different language and a different cultural setting. Many of the popular English movies are dubbed and released in India. Sometimes some movies are even released with subtitles.

Have you ever been to a national/international film festival where famous movies from all over the world are shown? In such festivals you will figure out that almost all movies have subtitles as the audience in most cases does not know the original language. Suppose a French movie is going on in some film festival in New Delhi. It is obvious that most of the people who are there, watching the film, have no competence of French language and yet they can enjoy the film as it has subtitles.

These are two ways (subtitling and dubbing) by which foreign films or films made in other languages can be fathomable to us. There is a third way a film can be translated. That is when the film is remade in a different language.

But like an advertisement, the cost and time needed for doing these three (subtitling, dubbing or remaking) are different and it depends on the intention of the producer and the director of the movie, what they intend. In most cases films are either subtitled or dubbed. But if the movie is very appealing then someone can think of remaking the movie in a different language.

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## 4.9 LET'S SUM UP

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In this Unit, we have learnt that –

- Semantic translation can be talked about as a translation of the meaning of a particular expression or thought. It is usually thought to follow the method of sense-for-sense translation. In other words, it can be said that it is a kind of free translation.
- Literal Translation can be said to be a word-for-word translation and as the name implies. Literal Translation is said to aim at finding exact “equivalents” of the words (signifiers) of the source language in the target language with lesser regard to context and other socio-cultural attributes of the expression.
- One can say that in literary translation, the translator has to keep in mind that translation is not merely an act where one translates the sense of the text, but as the same time also needs to translate the aestheticism of the text. If the translated text is not similarly aesthetic, then it cannot be compared to the source text. Thus, in the domain of literary translation, the translator delves in the aesthetic pleasures of the source text and also translates that into the translated text. In case on Non-literary translation, the translator does not need to keep in mind the aesthetic element of the text as in most cases there is none. Hence, the translator can be freer to translate the information contained in the source text.
- There are several Machine Translation systems which are used in day-to-day life around the world, such as METEO (since 1977 the Canadian Meteorological Center in Dorval, Montreal uses this machine translation device), SYSTRAN (in use at the CEC, and elsewhere), LOGOS, ALPS, ENGSPAN (and SPANAM), METAL,

GLOBALINK. All these are in help to do the day to day translational work. It is a great benefit for the mankind.

- Though the generally term used is Audio-visual translation but what happens in reality is that the audio or the soundtrack of the original is translated to the target language. It sounds easy, but it is not so, because unlike a written text, the complete original is not translated, the visuals stay same as the original, the soundtrack is changed. Therefore, the translator of an audio-visual text has to keep in mind that his or her translation is in synchrony with the visuals.
- Subtitling or Dubbing allows us to watch, experience and enjoy movies, shows, documentaries, news, video games, advertisements, etc. made in other languages, which would have otherwise been incomprehensible. It is a significant way in which the audio-visual cultural artefacts are available to us.

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#### **4.10 UNIVERSITY QUESTIONS**

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1. Write short notes on the following:
  - a) Translation of Advertisements
  - b) Translation and Technology
  - c) Literal translation
  - d) Semantic Translation
  - e) Dubbing as Translation
  - f) Subtitling
  - g) Administrative Translation
  - h) Machine Translation
2. Explain the differences between the following:
  - a) Semantic and Literal translation.
  - b) Functional and Communicative Translation.
  - c) Literary text and Non-literary text
3. Distinguish between Literary and Non-Literary texts. Also explain the distinction between the translation of Literary and Non- Literary text.
4. What is the use of technology in translation?
5. What is semantic translation and literal translation? Distinguish between them with the help of suitable examples.
6. What is the role of translation in mass communication?
7. What is the importance of translation as a cultural and literary practice in contemporary times?
8. Distinguish between literacy text and Non- literary text?



9. Critically reflect on translation as a cultural transmission.
10. What is process of translating an advertisement?
11. What are the various translational needs in the fields of mass communication, advertisement and cinema (subtitling, dubbing etc.)? Elucidate.
12. Explain translation in the context of advertisement and cinema.
13. Differentiate between sense to sense and word to word translation.
14. What are the various types of translation that are possible? Explain each type of translation with examples.
15. With the trends of globalization is there a need for new way of translation? Elaborate stating translational needs in Mass communication (advertisement, cinema etc). Also state why audio-visual translation described as constrained translation by translation scholars?
16. Explain Literal and Semantic translation. Which of them is better?
17. How far is machine translation used in the present translation scenario?
18. How does translation help in the field of mass communication, subtitling, dubbing etc?
19. Distinguish between functional and communicative translation.
20. Why does a constrained translation arise in the process of audio-visual translation?

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#### **4.11 RECOMMENDED READINGS**

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**TRANSLATION AND OTHER SIGNIFICANT ISSUES**

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**5.1 INTRODUCTION**

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By now, as you have gone through the previous four units, you must have understood that Translation is as much a cultural act as a linguistic one and therefore the cultural manifestations of translations need to be kept in mind which doing the act of translation. Translation is not an apolitical affair as the focus of this Unit will be to bring out the nature of politics involved in the translational activities. It is to be kept in mind that though it is a literary and linguistic exercise, but any linguistic exercise is bound to be related to culture which will definitely make it a political activity. In this Unit, we will be probing issues such as Translation's relation with Gender, Caste, culture and also other aspects like Comparison and evaluation of Translated texts.

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**5.2 LEARNING OBJECTIVES**

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In this chapter we will learn about –

- Translation and Culture
- Translation and Gender
- Translation and Caste
- Comparison and evaluation of Translated texts.

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**5.3 TRANSLATION AND CULTURE**

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The media has progressed many folds due to the advent of modern technologies such as satellite communications and World Wide Web etc. which has led to dissemination of various forms of literature and other texts which belong to other part of the world. It has also created a situation where information explosion has been a new trend of the society. We are bombed with information about different things, especially the products marketed, from different spaces in such a manner that we seem to be living within a network of information and nothing else. As English is the language of globalization, therefore the English knowing people of the world are all the time connected to the world through different mediums. Moreover, with globalization, there is another significant thing that has boomed – that is, translation. As the non-English speaking world needs to get connected to the English speaking one, therefore we have seen a whole lot of translation happening to English from other languages and literature. In other words, it can be said that translation practice plays a very dynamic role in the connection between globalization and literature. Bassnett and Lefevere therefore emphasize that “Translation has been a major shaping force in the development of world culture and no study of comparative literature can take place without regard to translation.” In this circumstance it has become imperative that one think in terms of Translation as a cultural activity which is also having the aim of bridging gaps between cultures.

It has already been emphasized in the course of this study material that translation is itself a cultural activity as when a translator is trying to translate from one language to another,

he or she is also translating from one culture to another. Thus, translation itself is a process which involves knowing of more than one culture and having the mindset to accept the culture of the other civilizations with a broad open mind. When we read a translated text, we do not necessarily acquaint ourselves with a culture which is mostly similar to our own, but also with cultures which are distinct and distant than ours, leading to our broadening of horizon. As and when we translate and read translated texts and documents, we are moreover showing to the world that we are connected with the whole of the world in many varied as well as mystic ways. These connections are obviously political, but they are cultural too.

Therefore it is to be assumed that any translation or interpreting activity is necessarily a cultural one which makes us interact with other cultures leading to our own development as only when we interact with other cultures with a broader mind that we accept things from others and do “selective assimilation” of the things from others’ cultures.

Apart from this aspect there are also other aspects of culture which has deep relations with translation such as Translation and gender, Translation and Caste, Translation and mass communication which we will be dealing with in the next part of the chapter.

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#### **5.4 TRANSLATION AND GENDER**

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The flood of Critical Theory as well as Cultural Studies into the discipline of literary studies in general and Translation Studies in particular have opened up a enormous topography for translation and related activity which is much more beyond the usual linguistic one. Amongst the other theories, the theory which has majorly and in a very significant way changed the course of Translation Studies as well as changed the course of the discipline by asking few basic and significant questions is the Feminist theory. The Feminist theory has led to such a revolutionary change in the way Translation and related activities were done in the past that when one thinks of Translation Studies today, one cannot but study Feminist theory along with Translation to make sense of both.

Feminist theory has prompted a rethinking of concepts like that of ‘translation’, ‘culture’, ‘fidelity’ etc. which had hitherto been used unproblematically. When one reads the translation theories of the pre-twentieth century, one finds there are certain words which dominate the discourse on translation. They are ‘faithfulness’, “fidelity” etc. These terms are used in translation theories as it is thought that the translator should be ‘faithful’ to the original text and should not add or do away with anything that the author has intended in the text. The question remains – what is the role of a translator?

If you ponder over the terms “fidelity,” “faithfulness” you will figure out that these words are burdened with gender stereotyping as these are the terms that the patriarchal society usually uses for females. Women are usually asked to be faithful and the question of ‘fidelity’ never arises with males. When the translation theory harps on these terms, it posits the author of the source language text to be a male and the translator, to be a female who needs to adhere to the norms of the male in order to be faithful.

Translation scholar Sherry Simon in her *Gender in Translation: Cultural Identity and the Politics of Transmission* (1996) wields the lens of gender-studies to rethink the notion of translation whereby she discerns a language of sexism in translation studies. She points out that translation theory has heavily rested on the terms of dominance, aggression, fidelity

and betrayal which are sexually and culturally loaded against the feminine. Simon significantly observes that “Whether affirmed or denounced, the femininity of translation is a historical trope which runs through centuries of Western culture” and further, since it is the ‘original’ which is attributed with all the authority “the original is considered the strong generative male, the translation the weaker and derivative female” (pg 1). It is usually thought that the translated text is similar to that of the image of ‘les belles infidels’ of the seventeenth century as the translated text is a beautiful creation and an addition to the original text but is mostly unfaithful. It was traditionally thought to be an oxymoron for a woman to be both beautiful and faithful at the same time! Further, if the analogy of the author/male and translator/female was to be pursued, then the covert suggestion of the flaws of translation being piled up on the translator (female) and not on the author/source text (male) was quite disturbing.

Now the question comes – whether it is possible to be equivalent to the source text when one is translating. We have discussed this when we talked about it in the section on “Equivalence.” It is true that it is almost impossible in many cases to find an equivalent to the source language in the target language. The feminist theorists point out that there is a clear parallel between the way patriarchal society has marginalized and tried to silence women and the way a translator is viewed in the realm of translation studies. In such a rethinking, some very pertinent issues regarding the visibility of female translators in the documentation of the history of translation, gender neutrality in the terms used in translation theory, are raised by the feminist discourse of translation. It was the seventeenth century British theorists who first attributed gender roles of father/husband and child/wife to that of the text and translation respectively which for feminist theorists, brought in the immensely problematic baggage of a vulnerable ‘chastity’ and a prized ‘fidelity’ into the picture.

Simon minces no words as she identifies the core of feminist translation theory, which is directed towards a conscious project to ‘identify and critique the tangle of concepts which relegates both women and translation to the bottom of the social and literary ladder’ (1996:1). Simon is of the view that the supposed fidelity in translation should be directed toward neither the author nor the reader, but toward the writing project – a project in which both writer and translator participate.

Theorists therefore explicate that the focus of fidelity needs to be reoriented from the personae of the author or translator towards the mutual and participatory project of writing itself. In Lawrence Venuti’s Translation studies reader, another scholar Lori Chamberlain discusses the changing gender roles of the text/translator and import of a concept like ‘fidelity’ with respect to varied purposes and contexts of translation. In some cases, ‘fidelity’ may refer to the relation of the female text to the male author or the translator while in other cases, fidelity could be defined in terms of the relation of a female mother tongue to the male author which is to be protected by the translator who now dons the role of a chivalrous knight.

Chamberlain talks of the crucial work of a scholar Serge Gavronsky, which divides translation metaphors into two major groups: pietistic and cannibalistic. The pietistic group consists of “metaphors based on the coincidence of courtly and Christian traditions, wherein the conventional knight pledges fidelity to the unravished lady, as the Christian to the Virgin” while the cannibalistic group harbors an aggressive translator feeding on the

original text and appropriating it from the author to his own unique expression, an exercise which also frees the translator from the proverbial bondage of fidelity to the original. Gabronsky draws from psychoanalytic terminology, defining an oedipal relationship which ends with removal of the father/original in the cannibalistic model.

In the course of her reworking and revaluation of feminist translation, Simon does some digging into the past to bring to fore, the contribution of women translators in history. She notes the huge sixty-volume body of translation produced by Constance Garnett who introduced in Russian classics to an English audience, works like that of Turgenev, Tolstoy, Dostoevsky, Chekov and Gogol. That translation was historically relegated to the feminine sphere of activity is evident from the fact that it was perhaps the only literary activity that was allowed to women in medieval Europe which gathered momentum in the reformation period, with educated women like the sister of Sir Philip Sidney, Mary Sidney who herself declared having translated many 'godly books'. One of the exceptional women Playwrights Aphra Behn translated from classical languages like Latin and French; her translation of the work of La Rochefoucauld and the philosopher Fontenelle are considered to be her major contributions to translation. In the contemporary era, the work of Edith Grossman is significant in exploring the field of Spanish literature, having translated works of Miguel Cervantes's *Don Quixote* Gabriel Garcia Marquez, Mario Vargas Llosa and other Latin American greats like Carlos Fuentes. Her contribution has also been to the field of translation theory through her book *Why Translation Matters*.

Feminists have integrated their ideological stances in the very practice of Translation. Simon gives examples of Canadian feminist translators like Barbara Godard from Quebec who seek to emphasize their identity and ideological stance in the translation project; quoting Godard, "The feminist translator, affirming her critical difference, her delight in interminable rereading and re-writing, flaunts the signs of her manipulation of the text." (Godard 1990)

Simon has quoted Luise von Flotow's useful categorization of three distinct phases in the process of feminist translation which are: supplementing, prefacing and footnoting, and 'hijacking', which effectively means appropriation by the feminist translator. Simon cites the example of Susanne de Lotbiniere-Harwood who translated a Canadian writer Lise Gauvin's French work *Lettres d'une autre*, into English as *Letters from Another*. An interesting work came out as a part of close collaboration between the author and the translator, whereby making significant interventions by mutual consensus, the translator acquired the same status as that of the author. What Harwood effectively did, was to make the language of the translation gender neutral, which was not the case in the original, and Harwood explicitly stated the purpose of the strategy used herein which was to: "make the feminine visible in language". Simon observes that this feat was accomplished by close coordination of the translator and the author, which is essential to carry forward the "dynamics of feminist translation, where there is deliberate collusion and cooperation between text, author, and translator". Chamberlain would differ from Simon, to argue that feminist translators should yet engage with works however ideologically offensive, as the contrary would seem as if they were capitulating "to that logic which ascribes all power to the original" (326). Chamberlain quotes another translator Carol Maier, and states that "It is essential that as translators, women get under the skin of both antagonistic and sympathetic works. They must become independent, 'resisting' interpreters who do not

only let antagonistic works speak . . . but also speak with them and place them in a larger context by discussing them and the process of their translation” (326).

In the Indian context, Susuie Tharu and K. Lalita’s two-volume anthology *Women Writing in India* is very crucial for having resurrected mainly through translations, the works of virtually unknown women writers in India. Dedicated women’s publishing houses like *Zubaan*, *Women Unlimited*, and formerly *Kali for Women*, publish women’s writings from all over the country in original as well as translation.

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## 5.5 TRANSLATION AND CASTE

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Apparently when one comes up to a topic like this “Translation and Caste” one naturally wonders what the relationship between the two is. In the recent years, we have seen that Dalit writing has been taking shape in a much more coherent form under the presence of the writers from the Dalit community. They try to put their experiences of oppression and suppression for ages under the Brahminical Hindu social order and its *DharmaShastras* (especially *Manusmriti*) in very straightforward and direct manner to make the world aware of the atrocities that they have suffered in the hands of the Caste Hindu people for centuries.

To understand, therefore, the term ‘dalit’ let us take a quotation by Debjani Ganguly from her “Caste and Dalit Worlds” –

“The term “Dalit,” derived from the Marathi language and connoting the state of being ‘ground down’ or ‘depressed’ has since the 1970s been used generically in India to represent the constituency of peasants, workers, women, tribals and ex-untouchables castes who together are seen to challenge the upper class, North Indian, Hindu Brahmanic hegemony in the national political scene in post-independence India. The Dalit Panther Manifesto of 1972 used the term to include ‘members of scheduled castes and Tribes, neo-Buddhists, the working people, the landless and poor peasants, women and all those who are being exploited politically, economically, and in the name of religion.’ (Debjani Ganguly, “Caste and Dalit Worlds”. 130)

The term “dalit” has come to parlance in the second half of the twentieth century when the oppressed and depressed scheduled caste and scheduled tribe people all over India, especially Maharashtra, came together to forge a force so as to displace the tyrannical order of the Brahminical hegemonic order, to ascertain their own self-worth and to campaign against the wretched lives that the dalits have been living for centuries. The middle decades of the twentieth century saw a great movement by the leader Dr. Bhim Rao Ambedkar, under whose leadership and inspiration the Dalits gathered themselves under one umbrella and tried to fight the injustices that they have been suffering for centuries.

To understand the notion of dalit one needs to understand the nature and length of the sufferings and traumas that Dalits suffered for ages. To understand this one necessarily needs to have a look at the history of India. Whenever we are made to study the history of India, the plight of the Dalits are never talked about as the history is written by the upper caste people who talked about their wins and losses; and never for a moment the lives of the Dalits came into limelight in the historical writings. So regular history books do not have any mention of the atrocities that the Dalits suffered. It is required therefore that

people start writing history from the point of view of the Dalits so as to make the world aware what the Dalit people went through and are still going through in many parts of the country. It is with this project that many Dalit writers and scholars started writing about the Dalits so as to make the world know about –

- The atrocities that they have suffered
- The humiliations that were a part of their everyday life
- The way they are being treated worse than animals with in the *Chaturvarna* system.
- The way in which they need to educate themselves as Ambedkar talked about
- The way they need to come together as a force and agitate against the Brahminical forces.
- The way they need to assert their rights as provided in the Constitution of India.

Thus, there are many facets to the Dalit writing which made their writings revolutionary as without any kind of fire in their writing they will not be accepted in the mainstream. The mainstream has for ages neglected the Dalits and have put them in a perilous state of existence. It is necessary for them to come out of that ignominious state and assert themselves. To do so, they need to be aware of their history and most of the scholarly books on Dalits therefore provide a short detail of the sufferings of the Dalits in the historical time.

In the present context, let us sum up the atrocities on the Dalits, by a long from Prof. Raj Kumar's book *Dalit Personal Narratives: Reading Caste, Nation and Identity* –

“With the *chaturvarnic* order, the Indian caste society gradually came to be established in between 500 BC – AD 500 period. It is during this period that many caste laws and restrictions were made for the shudras to keep them permanently away from the so-called dwija society and degrade them to the position of virtual slaves without rights of citizenship. The caste rules were mostly made by the Brahmans with the active support of the orthodox kshatriya kings. The dominant characteristic of all the caste rules was to suppress the shudras by prohibiting them from all knowledge and status, a process that continued for a long time. Thus, the caste scheme proved to be a very effective instrument of domination and exploitation. As a result, a huge number of people remained ignorant and submissive. Moreover, the system furthered weakened them by increasing divisions and disunion among them. ...

Thus, through the centuries, the ancient Dharma Shastra of the Hindus imposed a series of social, political, economic and religious restrictions on lower castes, making the untouchables completely dependent on those above them. As a result, the panchamas lived a life of physical degradation, insults and personal and social humiliation for quite a long time. They were relegated to menial occupations only. They lived outside the village and fed on the leftovers of the high caste people. Physical contact with the untouchables was said to be ‘polluting’ and worse still, even their shadows were considered defiling. Even as late as the early part of this century



(Twentieth Century), the untouchables had no access to public facilities such as wells, rivers, roads, schools, markets, etc. The most perverted practice of untouchability was that which, at one time, compelled the untouchables to tie an earthen pot around their necks so that their sputa should not fall to the earth and pollute others. Another such practice was the compulsion to tie a broom behind them so that their footprints would be erased before others set their eyes upon them. All these forced conditions made the untouchables destitute, deprived, and the most depressed section of human beings. As a result, they remained socially degenerate, economically impoverished and politically servants of the upper classes.” (pp. 121 – 123)

The long passages from Prof. Raj Kumar’s book *Dalit Personal Narratives: Reading Caste, Nation and Identity* has been quoted here to point out how the dalits, especially the untouchables, suffered under the Brahminical Caste system where they had no way out of their atrocities and the atrocities were so normalized in their lives that for centuries they carried on living like this as worse than servants to the other three caste people. It was with Jyotiba Phule in the Nineteenth century and Dr. Bhim Rao Ambedkar in the twentieth century that things started changing as these two people fought for the rights of the Dalits. They made it a point to fight the culturally unjust practices and thus paved the path of an equitable society for the Dalits.

As Dalits started getting education, they also thought of trying to write down their experiences and thus came a lot of Dalit Writing, especially Dalit Autobiographies. There is an immense need for the translation of these Dalit writings so that people across India as well as the rest of the world are made aware of the atrocities that they suffered and yet carry on suffering at different parts of India still today because of the caste prejudices of the people. Translation of the works of the Dalit writers will not only lead to they being read by more and more people but also will render their tales some more sympathetic ears and hearts.

Apart from these translations of the Dalit literature which has proliferated in the recent past, there is also a need to look at the other cultural manifestations of the Dalit life to understand them better. Because of the lack of education (Dalits were debarred from education according to *Manusmriti*) Dalits manifested much of their cultural life in terms of folk cultures which are still prevalent in some parts of India. These folk cultures of the Dalits are dying a slow death as with the incursion of the globalized world and its technology the folk art is slowing in the process of dying. Before the folk cultures of Dalits dies, it is necessary that these cultures are provided with much needed push to survive the onslaught of the multinational companies’ profit making motif and moreover they need to be translated to other languages so that the world understands that it is not that Dalits have no culture of their own, but they also had a culture which is as diverse and myriad as any other culture and they also have a right to preserve their own culture.

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## **5.6 COMPARISON AND EVALUATION OF TRANSLATED TEXTS**

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As has been pointed out earlier in the course of this study material, there are some popular texts which have been translated more than once. The questions are – Why are the same texts being translated again and again? What makes the translators think that they need to

translate a text once again when one or more translations of the same text already exist? Which texts are chosen to be translated? Who translates for what purpose? Why translation happens from one language to one particular language and not the other? These are some of the questions that we need to ponder over at the end of the book as we will understand that Translation is not a purely apolitical activity. In other words, we can say that all acts in this world are somehow political or the other and translation is no different. For example, we will see that in India more texts from Indian languages are translated to English than to other Indian languages. It is so because the reading public and translators are such that they prefer to read the texts in English. Moreover, as Aijaj Ajmad points out in “Indian Literature: Notes towards the Definition of a Category” a chapter from his book *In Theory* that Translations to inter-Indian languages are often less compared to that of English there is not much emphasis on the same to construct a category called “Indian Literature.” If someone is doing such translations it is moreover his or her own endeavour and not primarily because someone is being sponsored to do so. Whereas translations to English of Indian literatures of different English language easily finds some publisher or some state help as it is an area which finds easy readership. In such circumstances, it can purely be said that what gets translated and to which language is a political activity.

Moreover, each translation differs from other(s) because of many reasons – sometimes political, sometimes linguistic, sometimes interpretational, sometimes cultural. For example, a text in an Indian Language when it is translated to English, often it is found out that” English ... has more translations of the texts from other Indian languages, but the problem with English is that among all the Indian languages, it is the most removed in its structure and ambience from all the other Indian languages.” (Aijaj Ahmad, *In Theory*). As English is “removed in its structure and ambience from all Indian languages” therefore whenever a translator tries to translate an Indian text to English language she or he is walking over a difficult terrain. In such circumstances it is bound to be so that the translator will not find direct linguistic and cultural equivalents of Indian ethos and culture in English language and will look forward for approximations leading to different translators emphasizing on different aspects of the culture and text and leading to a wide variety in the translated versions of the same text.

Yet again, every translator is a different individual having his or her own ideological position and context which determines the way the translator reads and interprets a particular text. Depending on the variation of the interpretation of the texts and then the restricting of the text according to the linguistic competence of the translators, the end product, the translated texts will vary immensely.

Therefore, there is a need to evaluate the different translations to understand a text. Often one will figure out that translations are different owing to the fact that there are differences in terms of approaching the text. But one needs to also understand here that each translation is also an interpretation of the text done from a different point of view and from the context of the translator. Thus, each translation adds something or the other to the original text. It is true that each translation is a transformation of the text (“Bottom, thou are translated” Refer to William Shakespeare’s *Mid-Summer Night’s Dream*). This transformation of the text every time a translator does adds to the text and builds up a discourse on the same.

In the earlier times, one would have given the example of the “fidelity” of the translated texts to the Source text; but when one talks about “fidelity” one is moreover making a very

anti-feminine point of view as the feminists have pointed out and we have discussed in the section “Translation and Gender.” So the question of “fidelity” should not be the basis on which we should evaluate the translated texts, we should do so more to understand the beauty and depth of the Source text which leads to such variations in translations and think in terms of how such various translations of the same text leads not only to diversity and plurality of signification of a text, but also helps us to understand a text in a much better fashion.

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## 5.7 LET’S SUM UP

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In this Unit, we have learnt that –

- Bassnett and Lefevere therefore emphasize that “Translation has been a major shaping force in the development of world culture and no study of comparative literature can take place without regard to translation.” In this circumstance it has become imperative that one think in terms of Translation as a cultural activity which is also having the aim of bridging gaps between cultures.
- It is usually thought that the translated text is similar to that of the image of ‘les belles infidels’ of the seventeenth century as the translated text is a beautiful creation and an addition to the original text but is mostly unfaithful. It was traditionally thought to be an oxymoron for a woman to be both beautiful and faithful at the same time! Further, if the analogy of the author/male and translator/female was to be pursued, then the covert suggestion of the flaws of translation being piled up on the translator (female) and not on the author/source text (male) was quite disturbing.
- There is a need to evaluate the different translations so as to understand a text. Often one will figure out that translations are different owing to the fact that there are differences in terms of approaching the text. But one needs to also understand here that each translation is also an interpretation of the text done from a different point of view and from the context of the translator. Thus, each translation adds something or the other to the original text. It is true that each translation is actually a transformation of the text (“Bottom, thou are translated” Refer to William Shakespeare’s *Mid-Summer Night’s Dream*). This transformation of the text every time a translator does adds to the text and builds up a discourse on the same.

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## 5.8 UNIVERSITY QUESTIONS

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1. Critically reflect on the issues of gender and translation.
2. Do you think the translator should be closer to the meaning as conveyed by the sourced text or as it is understood by the target audience?
3. “While translating there is a whole lot difference between the expressions and the messages the poet or the author wants to convey”. Do you think the statement is true? Justify your answer why or why not, with three examples.

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