MAR GREGORIOS COLLEGE OF ARTS & SCIENCE

Block No.8, College Road, Mogappair West, Chennai – 37

Affiliated to the University of Madras
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DEPARTMENT OF ENGLISH

SUBJECT NAME: INTRODUCTION TO TRANSLATIONAL STUDIES

SUBJECT CODE: BRE5A

SEMESTER: V

PREPARED BY: PROF.E.FELICIT BENETA

SYLLABUS

Introduction to Translation Studies

Unit-1: Introduction

Definition and Scope of Translation, Translation and Culture, Types of Translation

Unit-2: History

A Brief History of Translation

Unit-3: Issues in Translation

Decoding and Recording, Problems of Equivalence, Loss and Gain, Gender and Translation

Unit-4: Formal and Dynamic Equivalence

Formal and Dynamic Equivalence, Translation Shift

Unit-5: Comparative Analysis

A Comparative Study of Two Translations of Thirukkural by G U Pope and Rajaji (First Chapter Only)
(Selected Thirukkurals at the end of the file)

Prescribed texts:

Translation Studies (1980) Susan Bassnett : Routledge Publishers
The Translator's Invisibility: A History of Translation - Lawrence Venuti
The Translation Studies Reader - Lawrence Venuti
Mouse or Rat? Translation as Negotiation – Umberto Eco
In These words (A Course book on Translation) – Mona Baker, Routledge
A Linguistic theory of Translation: An Essay in Applied Linguistics - John C Catford: OUP
Translation – R A Brower, Cambridge (On Linguistic aspects of translation - Roman Jakobson Pages 232-239 only)
Towards a Science of Translating – Eugene Nida (E J Brill)
The theory and practice of Translation - Eugene Nida and C R Taber (E J Brill)
Translation/History/Culture: A Sourcebook - Andre Lefevre, Routledge Publishers (1992)

UNIT 1- INTRODUCTION

DEFINITION AND SCOPE OF TRANSLATION

Introduction:

Translation is as old as human civilization. Since the dawn of civilization, we, human beings, have been using language to translate our thoughts and ideas. We use a set of symbols or codes to communicate or transfer an idea or thought or a feeling to the person 2 whom we address during an act of communication. Here too we have translation. In this sense, we translate every day. With the evolution of human society, we became more anxious to know about the thoughts and feelings of people in distant places. Hence, we used two sets of symbols and codes to transfer the thoughts and ideas of people speaking a different language to our own language. This gave rise to translation as we see and use it today.

The story of translation dates back to the third millennium BC. The Babylon of Hammurabi's day (2100 B.C.) was a polyglot city, and much of the official business of the empire was made possible by writers who translated edicts into various languages. In India too our first writers were translators. Free translations and adaptations of epics like Ramayana and Mahabharata have shaped Indian literature in a big way. Moreover, Indian Literature until the nineteenth century consisted mainly of translations, adaptations, interpretations and retellings. Translations of literary works and knowledgetexts on medicine, astronomy, metallurgy, travel, ship-building, architecture, philosophy, religion and poetics from Sanskrit, Pali, Prakrit, Persian and Arabic enhanced our awareness of the world.

India is multi-lingual country where all the regional languages coexist simultaneously on an equal basis but the dominance of English continues. Over the years English has become the only means of communication in all political, business and educational affairs. Hence it is essential that we understand English and our Mother tongue to be able to connect to our own communities in the immediate environment as well as other cultural communities in the outer environment. Here comes the role of translation. Translation allows different cultures to connect, interact, and enrich one another.

In the Indian situation, the role of translation is very significant as it is the home to people speaking 22 recognized languages and hundreds of mother tongues and dialects. Every day in business and office communication, we are required to make use of English and one of our Mother tongues to communicate with people. So we are bilinguals by default and use translation as a means to communicate. It is through translation that people in the periphery and the centre, the dominant and the dominated cultures communicate with one another. We can say that India would not have been a nation without translation as we use translation to communicate and communication keeps us united as a nation.

Meaning of Translation:

The English word translation has been derived from the Latin word translation, which itself comes from trans- and latum—together meaning "a carrying across" or "a bringing across. In other words, it is the business of carrying across a message/written content from one text to another, from one person to another and from one language (source language) to a different language (target language). It can happen within the same language (from one dialect to another dialect or from one form to another) or

between languages. It is best seen as a communication process where the transfer of a message/written content from one language into a new language takes place.

However, poets engaged in the job of translation often think of translation as ‘interpretation’, ‘taking a view’, ‘bringing to life’, or ‘transformation’. Whatever may be its meaning, every act of translation involves the expression of sense. A translation is a text that is considered to be different from the original (the source text) but it is also a fact that the source text and the translated text are the same in terms of the sense they convey. It is often said that translation gives new clothes to a piece of writing by putting it in a different form. This interactive relationship between source and translation goes on in the hands of mature translators of prose and drama but it is the best in poetry.

Definition of Translation:

Roman Jakobson, a leading linguist and noted expert in the subject of translation, defined translation as "the interpretation of verbal signs by means of some other language.'" Through this process of translation, texts in one language are transformed into texts in another language with the same meaning. These materials range from the isolated words in a language to the complex network of sentences of philosophical texts. Some scholars define translation as an art or craft and some others call it a science. It is called an art as all good translations are expressions of the creative urge of the translators. Likewise, it is a science because of the technical formalities and complexities involved in its process.

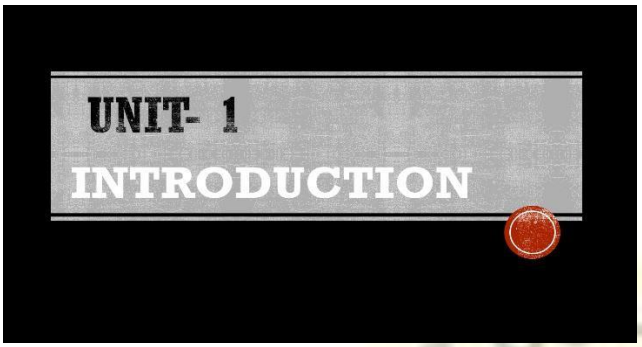
Oxford University defines translation as ‘The process of translating words or text from one language into another:’ The Cambridge Dictionary also endorses that. This can mean the word to word rendering of the text in one language to another or replacing the equivalents of the words or phrases in one text to another. The translated text may have formal equivalence when the source text and the translated text look alike in form. It may have functional equivalence when the source text and the target text or translated text convey the same sense or perform the same function, though they have formal 4 differences. It is often seen that the idioms and usage of the source language creep into the target language through translations which often enrich and shape the target language.

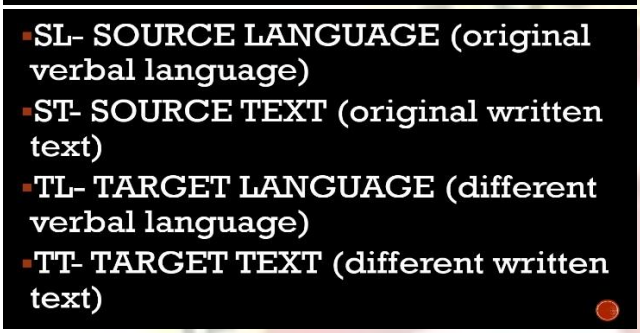
Translation is the communication of the meaning of a text in a source language (SL) into a comprehensive version of target language (TL) without causing any loss to the original message. It is often thought that if one is a bilingual s/he can be a good translator, which is not the truth. People having good communicative and writing experiences in both the languages can be good translators, which includes their being bilinguals.

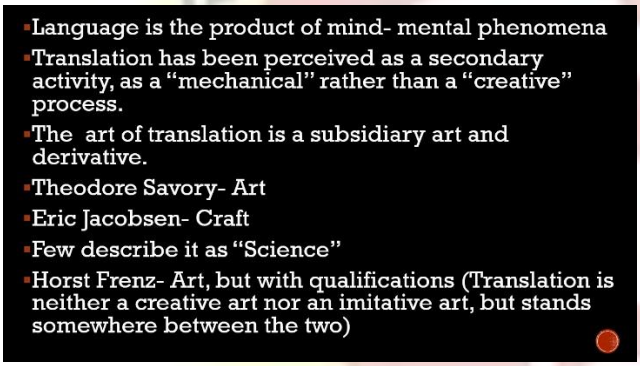
While translating, a translator discovers the meaning of a text behind the forms in the source language (SL) and reproduces the same meaning in the target language (TL) with the forms and structures available in the target language. The form changes but the meaning or sense or message remains the same. Nowadays we find translators using computers to translate one language into another, but human beings still play the major role in deciding the final output. While translating images/metaphors and emotive expressions in literary texts, computers cannot replace human beings. Translating is more than simply looking up a few words in a dictionary.

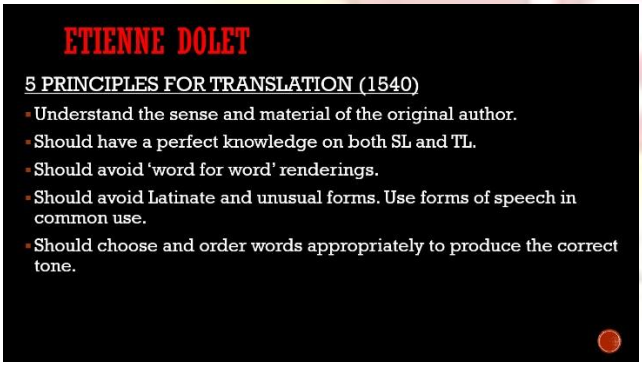
We cannot confine translation to one or two definitions. It is elastic in nature and depends upon the person who does the translation. It differs from language to language, and from culture to culture.

Hence it is not as easy as it is thought to be. While trying to be a different version of the original, it maintains its own uniqueness, an identity of its own. In the next section, we will discuss the nature of translation, responsibilities of a translator and the complexities involved in the process of translation.









ALEXANDER FRASER TYTLER

3 LAWS (1791)

1. Complete transcript of the ideas of the original work (no adaptation)
2. Style and manner of writing should be the same
3. Should have all the ease of the original composition.

TASK OF A TRANSLATOR

- Naturalness of style
- Don't use SL words in TL texts

Eg: 1. Aloud- ancient (Dutch)
2. Angel- fishing rod (German), sting (Dutch)
3. Big- baby pig (Dutch)
4. Gift- poison (German and Norwegian)
5. Pasta- toothpaste (Polish)
6. Awesome- hammer (German)
7. But- shoe (polish)
8. kiss- pee (Swedish)

- Focus on the sense of the word (meaning)
- Word to higher limits
- Choose the right synonym

Eg: The Tamil word 'thambi' has the following synonyms in English:

Little bro
Baby brother
Little brother
Baby bro
Younger brother
Youngest brother
sibling

Young brother
Little homie (homeboy)
My baby brother
Younger sibling
Little brother
Small brother
Wee brother
Youngest boy
Little one
Kid brother
Lil bro
Lil brother
Lil one
Younger bro
Younger male sibling

- Use only standard terms
- Omit allusions
- Give background information
- Explain unfamiliar acronym
- Classify meaning and explain

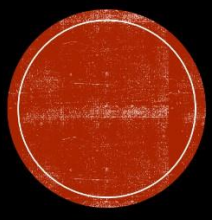
DIFFICULTIES IN TRANSLATION

- Gap in understanding language
- Problem of equivalence
- Establish equivalence between ST & TT
- Loss of meaning
- Addition of meaning
- Skewing of meaning

EUGENE NIDA- PROBLEMS IN TRANSLATION

- Problem of semantic range
- Lexical problem
- Syntagmatic and paradigmatic

(deep red sea)	(deep blue sea)
(The big house)	(The big whale)
(The cow jumped over the moon)	(The fish jumped over the moon)



- Syntagmatic relationships are about positioning.
- Paradigmatic relationships are about substitution.
- A syntagmatic relationship involves a **sequence of signs that together create meaning.** A paradigmatic relationship involves signs that can **replace each other,** usually **changing the meaning with the substitution**.

- Social context .eg: taboo terms and topics
- Function of the language

LANGUAGE AND CULTURE:

The first step towards an examination of the processes of translation must be to accept that although translation has a central core of linguistic activity, it belongs most properly to *semiotics,* the science that studies sign systems or structures, sign processes and sign functions. Beyond the notion stressed by the narrowly linguistic approach, that translation involves the transfer of 'meaning' contained in one set of language signs into another set of language signs through competent use of the dictionary and grammar, the process involves a whole set of extra-linguistic criteria also.

Edward Sapir claims that 'language is a guide to social reality' and that human beings are at the mercy of the language that has become the medium of expression for their society. Experience, he asserts, is largely determined by the language habits of the community, and each separate structure represents a separate reality:

> "No two languages are ever sufficiently similar to be considered as representing the same social reality. The worlds in which different societies live are distinct worlds, not merely the same world with different labels attached."

Sapir's thesis, endorsed later by Benjamin Lee Whorf, is related to the more recent view advanced by the Soviet semiotician, Jurí Lotman, that language is a *modelling system.* Lotman describes literature and art in general as *secondary modelling systems,* as an indication of the fact that they are derived from the primary modelling system of language, and declares as firmly as Sapir or Whorf that 'No language can exist unless it is steeped in the context of culture; and no culture can exist which does not have at its center, the structure of natural language.' Language, then, is the heart within the body of culture, and it is the interaction between the two that results in the continuation of life-energy. In the same way that the surgeon, operating on the heart, cannot neglect the body that surrounds it, so the translator treats the text in isolation from the culture at his peril.

TYPES OF TRANSLATION:

In his article 'On Linguistic Aspects of Translation', Roman Jakobson distinguishes three types of translation:

(1) **Intralingual translation**, or rewording:
It is an interpretation of verbal signs by means of other signs in the same language.
(2) **Interlingual translation** or translation proper:
It is an interpretation of verbal signs by means of some other language.
(3) **Intersemiotic translation** or transmutation:
It is an interpretation of verbal signs by means of signs of nonverbal sign systems.

Having established these three types, of which (2) translation proper describes the process of transfer from SL to TL, Jakobson goes on immediately to point to the central problem

in all types: that while messages may serve as adequate interpretations of code units or messages, there is ordinarily no full equivalence through translation. Even apparent synonymy does not yield equivalence, and Jakobson shows how intralingual translation often has to resort to a combination of code units in order to fully interpret the meaning of a single unit. Hence a dictionary of so-called synonyms may give perfect as a synonym for ideal or vehicle as a synonym for conveyance but in neither case can there be said to be complete equivalence, since each unit contains within itself a set of non-transferable associations and connotations.

Because complete equivalence (in the sense of synonymy or sameness) cannot take place in any of his categories, Jakobson declares that all poetic art is therefore technically untranslatable:

> "Only **creative transposition** is possible: either intralingual transposition—from one poetic shape into another, or intralingual transposition—from one language into another, or finally intersemiotic transposition—from one system of signs into another, e.g., from verbal art into music, dance, cinema or painting."

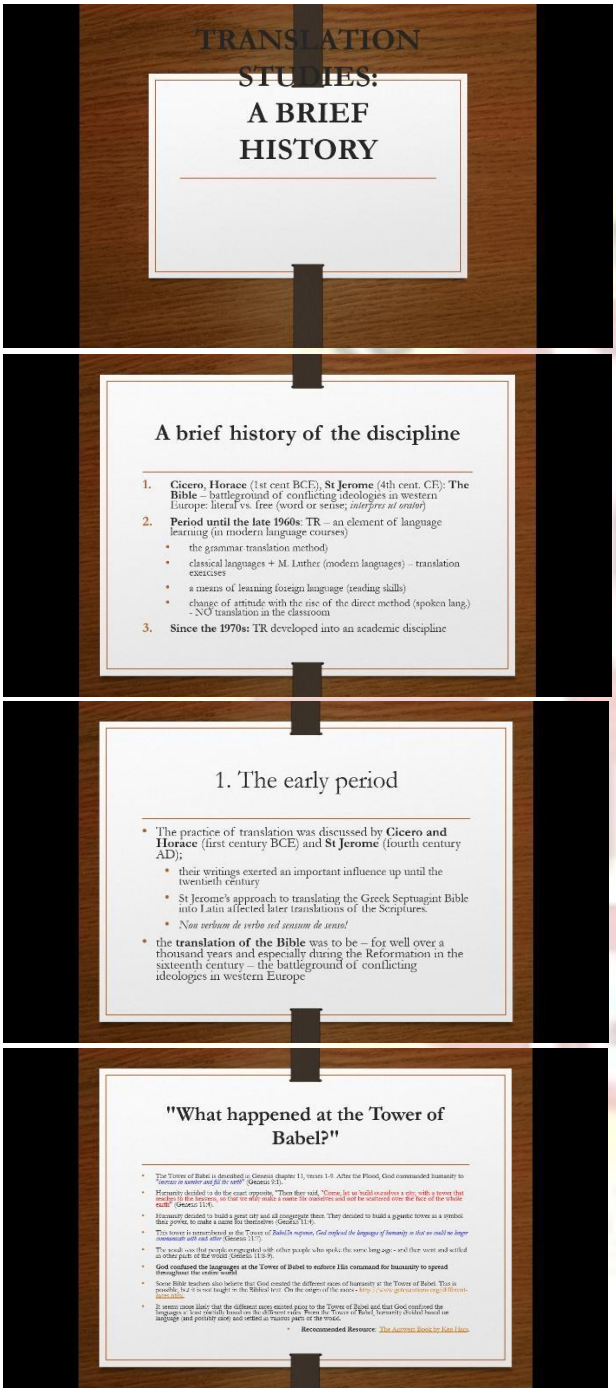
What Jakobson is saying here is taken up again by Georges Mounin, the French theorist, who perceives translation as a series of operations of which the starting point and the end product are significations and function within a given culture. So, for example, the English word pastry, if translated into Italian without regard for its signification, will not be able to perform its function of meaning within a sentence, even though there may be a dictionary 'equivalent'; for pasta has a completely different associative field. In this case the translator has to resort to a combination of units inorder to find an approximate equivalent. Jakobson gives the example of the Russian word syr (a food made of fermented pressed curds) which translates roughly into English as cottage cheese. In this case, Jakobson claims, the translation is only an adequate interpretation of an alien code unit and equivalence is impossible.

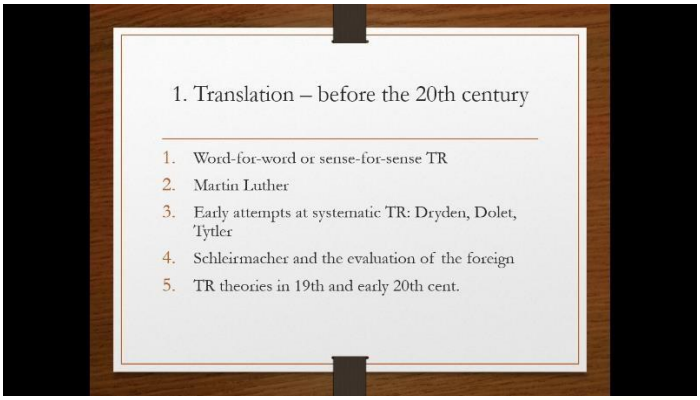
(Watch: https://www.youtube.com/watch?v=XyG4DbpT8Bw)

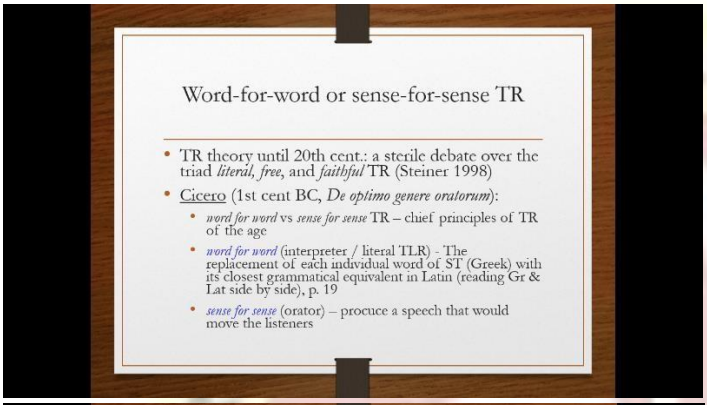
UNIT-2 HISTORY

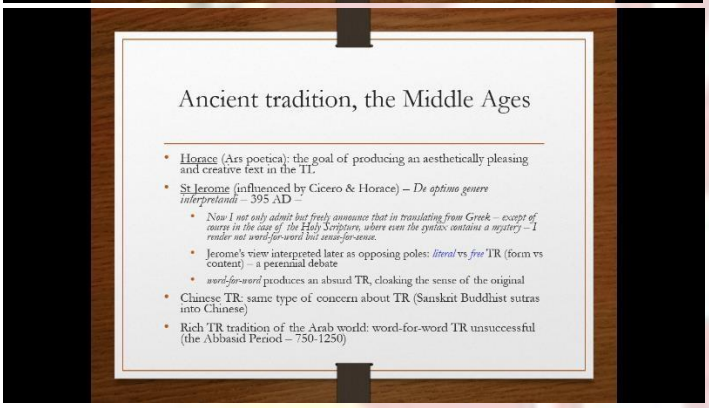
A BRIEF HISTORY OF TRANSLATION:

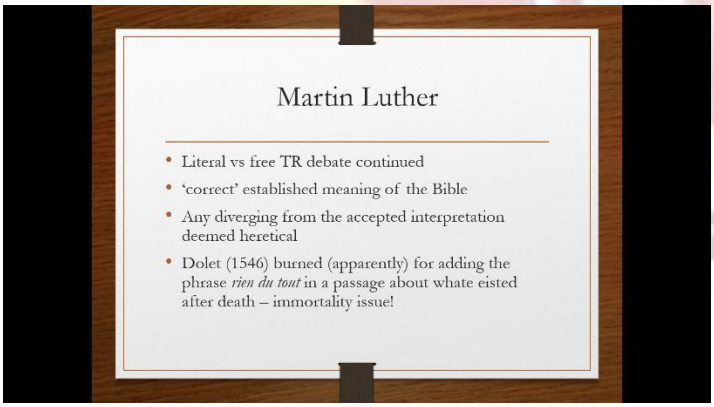
(Watch: https://www.youtube.com/watch?v=E11mp_FdPRY)

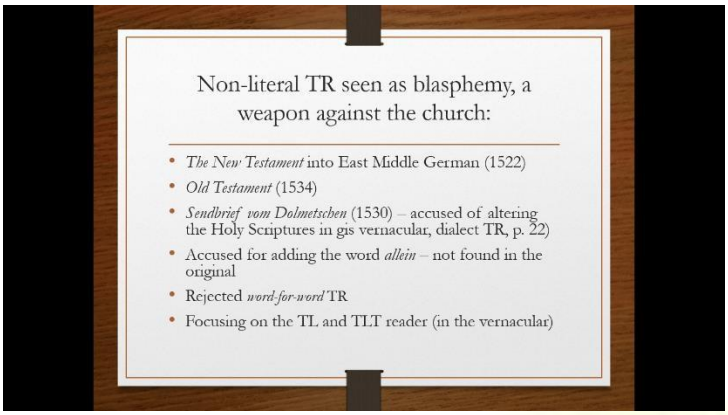


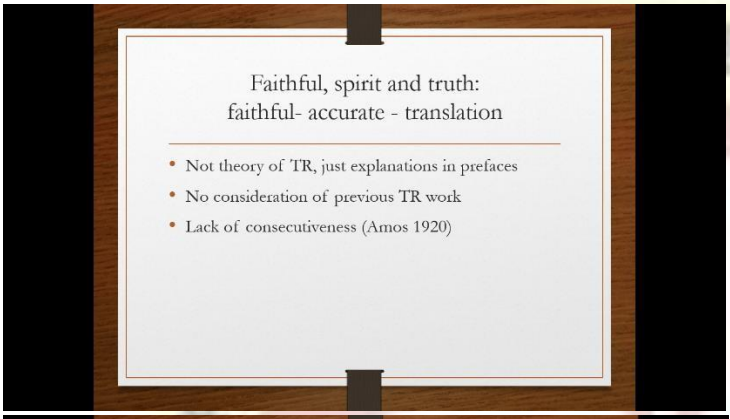

1. Translation – before the 20th century
1. Word-for-word or sense-for-sense TR
2. Martin Luther
3. Early attempts at systematic TR: Dryden, Dolet, Tytler
4. Schleirmacher and the evaluation of the foreign
5. TR theories in 19th and early 20th cent.


Word-for-word or sense-for-sense TR
• TR theory until 20th cent.: a sterile debate over the triad *literal, free*, and *faithful* TR (Steiner 1998)
• Cicero (1st cent BC, *De optimo genere oratorum*):
• *word for word* vs *sense for sense* TR – chief principles of TR of the age
• *word for word* (interpreter / literal TLR) - The replacement of each individual word of ST (Greek) with its closest grammatical equivalent in Latin (reading Gr & Lat side by side), p. 19
• *sense for sense* (orator) – procuce a speech that would move the listeners

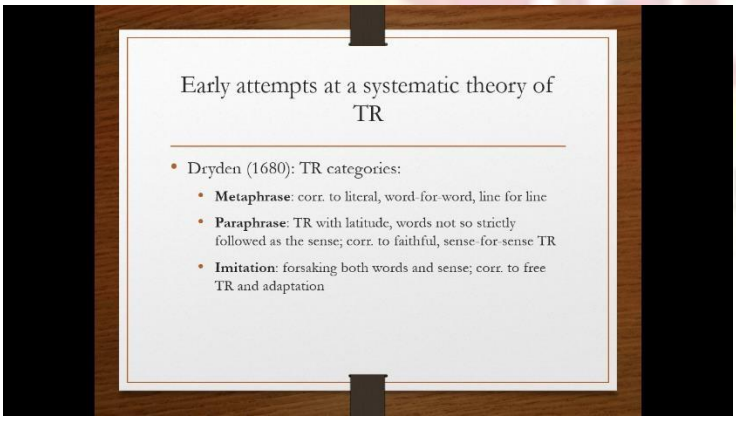

Ancient tradition, the Middle Ages
• Horace (Ars poetica): the goal of producing an aesthetically pleasing and creative text in the TL
• St Jerome (influenced by Cicero & Horace) – *De optimo genere interpretandi* – 395 AD –
• *Now I not only admit but freely announce that in translating from Greek – except of course in the case of the Holy Scripture, where even the syntax contains a mystery – I render not word-for-word but sense-for-sense.*
• Jerome's view interpreted later as opposing poles: *literal* vs *free* TR (form vs content) – a perennial debate
• *word-for-word* produces an absurd TR, cloaking the sense of the original
• Chinese TR: same type of concern about TR (Sanskrit Buddhist sutras into Chinese)
• Rich TR tradition of the Arab world: word-for-word TR unsuccessful (the Abbasid Period – 750-1250)

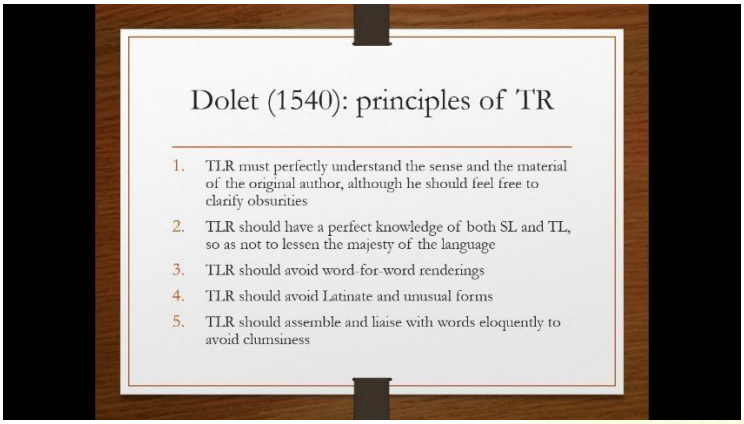

Martin Luther
• Literal vs free TR debate continued
• 'correct' established meaning of the Bible
• Any diverging from the accepted interpretation deemed heretical
• Dolet (1546) burned (apparently) for adding the phrase *rien du tout* in a passage about whate eisted after death – immortality issue!

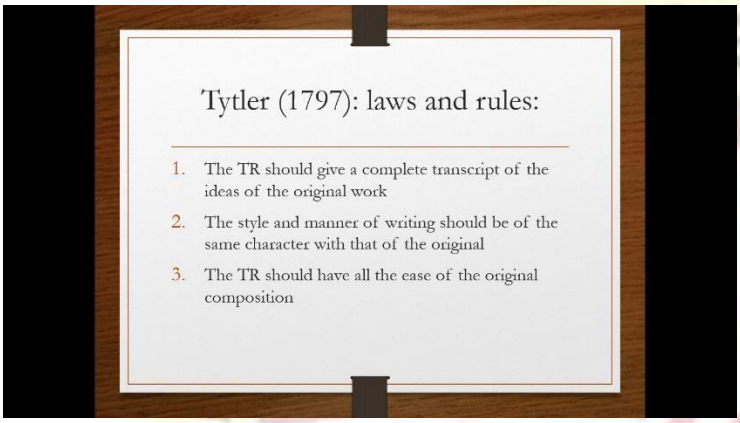

Non-literal TR seen as blasphemy, a weapon against the church:
The New Testament into East Middle German (1522)
Old Testament (1534)
Sendbrief vom Dolmetschen (1530) – accused of altering the Holy Scriptures in gis vernacular, dialect TR, p. 22)
Accused for adding the word allein – not found in the original
Rejected word-for-word TR
Focusing on the TL and TLT reader (in the vernacular)

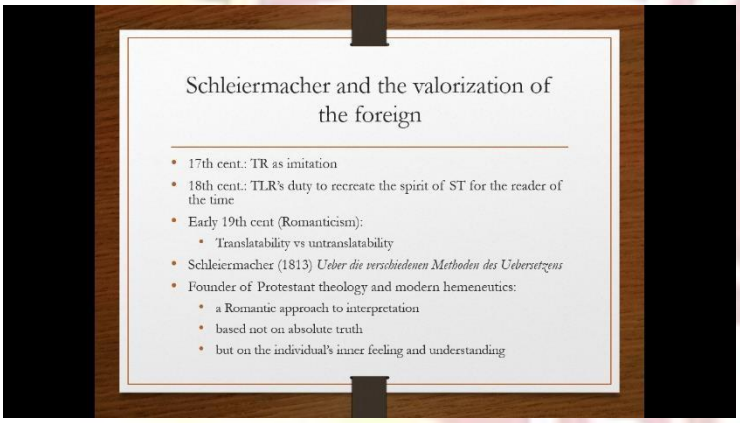

Faithful, spirit and truth:
faithful- accurate - translation
Not theory of TR, just explanations in prefaces
No consideration of previous TR work
Lack of consecutiveness (Amos 1920)

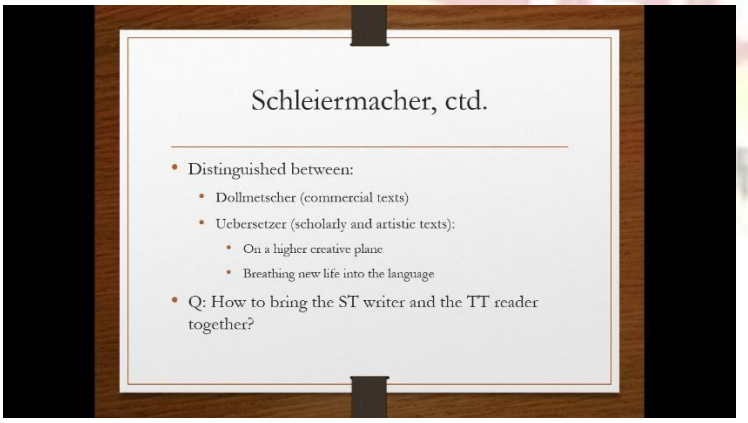

Kelly (1979) The True Interpreter
FIDELITY – (fidus interpres)
initially dismissed as word-for-word TR
End of 17th cent.: faithfulness to the meaning rather than the words of the author
SPIRIT
Creative energy, inspiration (to literature)
StAugustin: The Holy Spirit
TRUTH
Spirit and truth – intertwined (truth = content)
=<content> not until 20th cent.
An interconnection between fidelity, spirit and truth in the TR of sacre texts

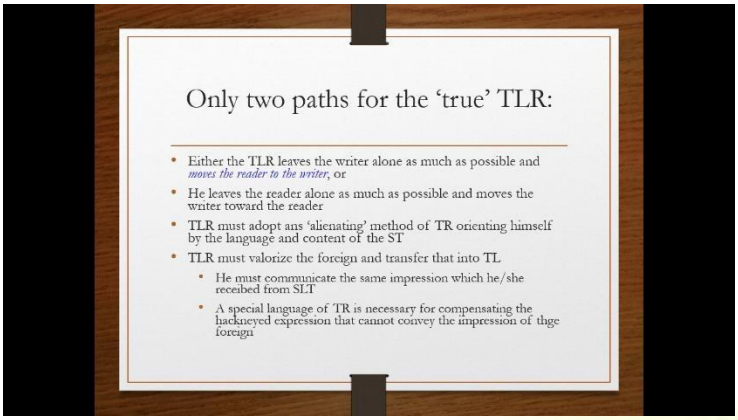

Early attempts at a systematic theory of TR
Dryden (1680): TR categories:
Metaphrase: corr. to literal, word-for-word, line for line
Paraphrase: TR with latitude, words not so strictly followed as the sense; corr. to faithful, sense-for-sense TR
Imitation: forsaking both words and sense; corr. to free TR and adaptation

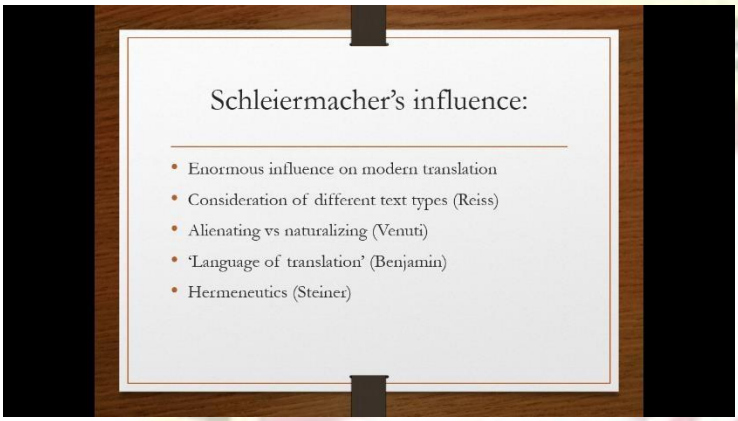

Dolet (1540): principles of TR
1. TLR must perfectly understand the sense and the material of the original author, although he should feel free to clarify obsurities
2. TLR should have a perfect knowledge of both SL and TL, so as not to lessen the majesty of the language
3. TLR should avoid word-for-word renderings
4. TLR should avoid Latinate and unusual forms
5. TLR should assemble and liaise with words eloquently to avoid clumsiness

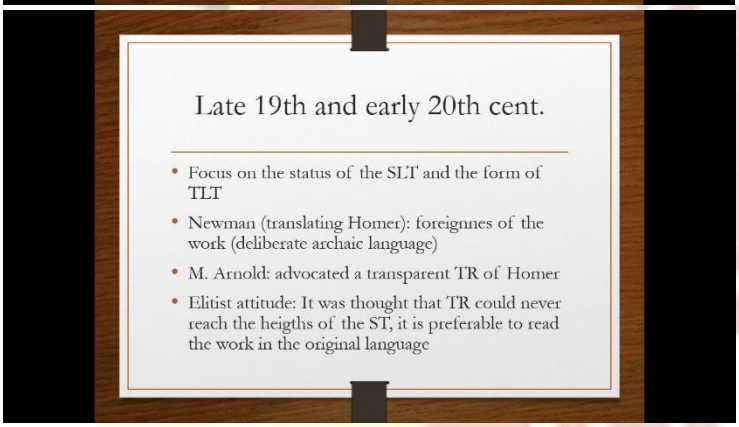

Tytler (1797): laws and rules:
1. The TR should give a complete transcript of the ideas of the original work
2. The style and manner of writing should be of the same character with that of the original
3. The TR should have all the ease of the original composition


Schleiermacher and the valorization of the foreign
• 17th cent.: TR as imitation
• 18th cent.: TLR's duty to recreate the spirit of ST for the reader of the time
• Early 19th cent (Romanticism):
• Translatability vs untranslatability
• Schleiermacher (1813) *Ueber die verschiedenen Methoden des Uebersetzens*
• Founder of Protestant theology and modern hemeneutics:
• a Romantic approach to interpretation
• based not on absolute truth
• but on the individual's inner feeling and understanding

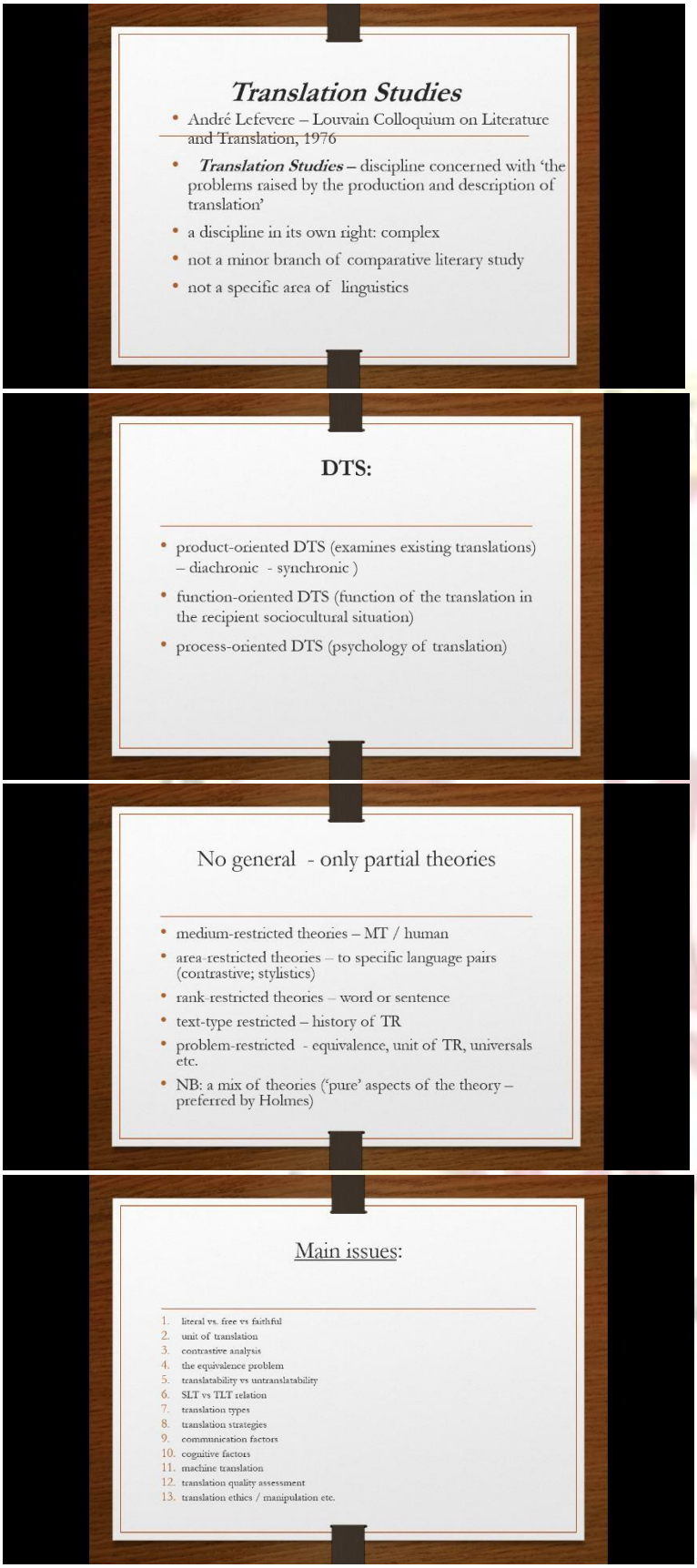

Schleiermacher, ctd.
• Distinguished between:
• Dollmetscher (commercial texts)
• Uebersetzer (scholarly and artistic texts):
• On a higher creative plane
• Breathing new life into the language
• Q: How to bring the ST writer and the TT reader together?

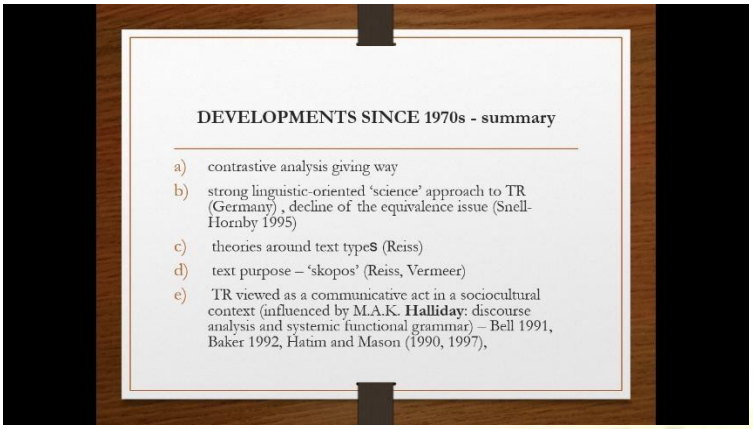

Only two paths for the 'true' TLR:
Either the TLR leaves the writer alone as much as possible and moves the reader to the writer, or
He leaves the reader alone as much as possible and moves the writer toward the reader
TLR must adopt ans 'alienating' method of TR orienting himself by the language and content of the ST
TLR must valorize the foreign and transfer that into TL
He must communicate the same impression which he/she receibed from SLT
A special language of TR is necessary for compensating the hackneyed expression that cannot convey the impression of thge foreign

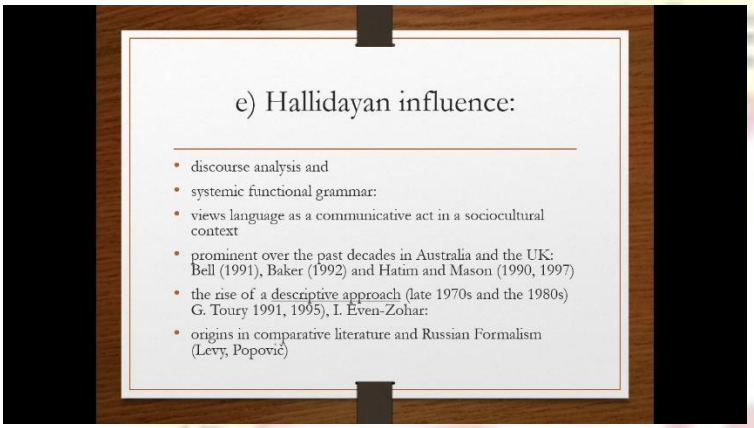

Schleiermacher's influence:
Enormous influence on modern translation
Consideration of different text types (Reiss)
Alienating vs naturalizing (Venuti)
'Language of translation' (Benjamin)
Hermeneutics (Steiner)

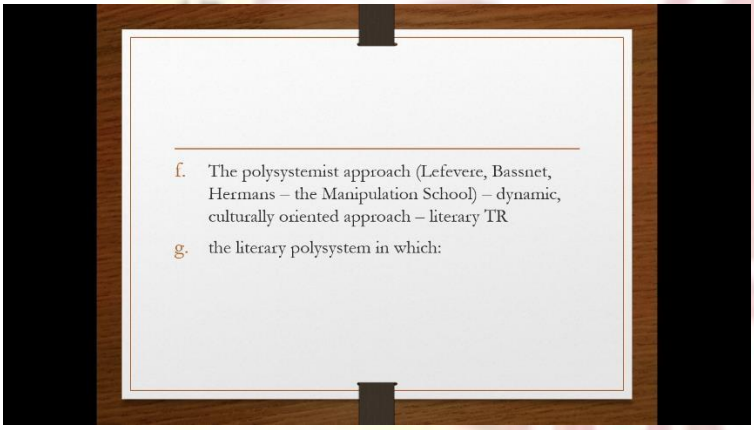

Late 19th and early 20th cent.
Focus on the status of the SLT and the form of TLT
Newman (translating Homer): foreignnes of the work (deliberate archaic language)
M. Arnold: advocated a transparent TR of Homer
Elitist attitude: It was thought that TR could never reach the heigths of the ST, it is preferable to read the work in the original language

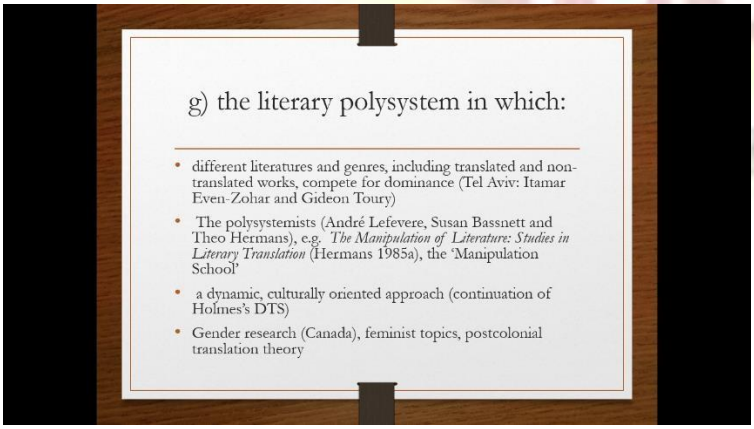

Result: Devaluation and marginalization of TR (in UK):
Preuniv. and univ. students of languages dissuaded from turning to translation for help
Very little popular literature translated into English
Relatively few subtitled foreign films in cinemas or on TV

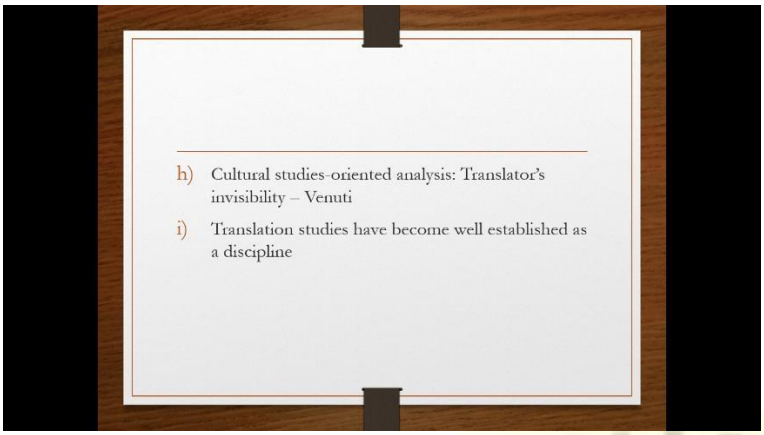

Translation Studies
André Lefevere – Louvain Colloquium on Literature and Translation, 1976
Translation Studies – discipline concerned with 'the problems raised by the production and description of translation'
a discipline in its own right: complex
not a minor branch of comparative literary study
not a specific area of linguistics
DTS:
product-oriented DTS (examines existing translations) – diachronic - synchronic)
function-oriented DTS (function of the translation in the recipient sociocultural situation)
process-oriented DTS (psychology of translation)
No general - only partial theories
medium-restricted theories – MT / human
area-restricted theories – to specific language pairs (contrastive; stylistics)
rank-restricted theories – word or sentence
text-type restricted – history of TR
problem-restricted - equivalence, unit of TR, universals etc.
NB: a mix of theories ('pure' aspects of the theory – preferred by Holmes)
Main issues:
1. literal vs. free vs faithful
2. unit of translation
3. contrastive analysis
4. the equivalence problem
5. translatability vs untranslatability
6. SLT vs TLT relation
7. translation types
8. translation strategies
9. communication factors
10. cognitive factors
11. machine translation
12. translation quality assessment
13. translation ethics / manipulation etc.

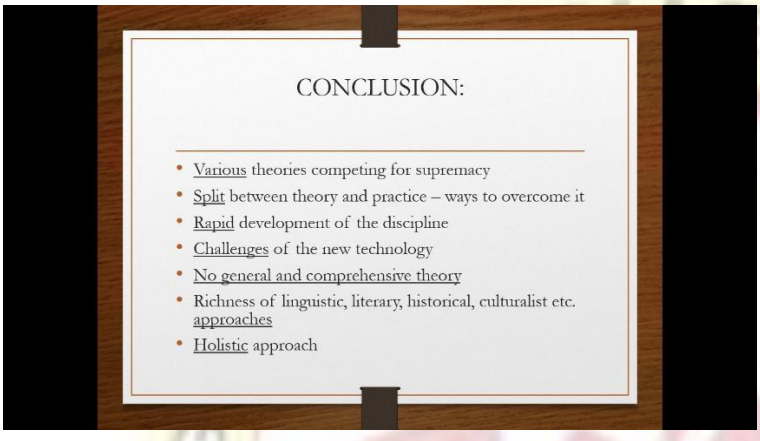

DEVELOPMENTS SINCE 1970s - summary
a) contrastive analysis giving way
b) strong linguistic-oriented 'science' approach to TR (Germany) , decline of the equivalence issue (Snell-Hornby 1995)
c) theories around text types (Reiss)
d) text purpose – 'skopos' (Reiss, Vermeer)
e) TR viewed as a communicative act in a sociocultural context (influenced by M.A.K. Halliday: discourse analysis and systemic functional grammar) – Bell 1991, Baker 1992, Hatim and Mason (1990, 1997),


e) Hallidayan influence:
discourse analysis and
systemic functional grammar:
views language as a communicative act in a sociocultural context
prominent over the past decades in Australia and the UK: Bell (1991), Baker (1992) and Hatim and Mason (1990, 1997)
the rise of a descriptive approach (late 1970s and the 1980s) G. Toury 1991, 1995), I. Even-Zohar:
origins in comparative literature and Russian Formalism (Levy, Popovič)


f. The polysystemist approach (Lefevere, Bassnet, Hermans – the Manipulation School) – dynamic, culturally oriented approach – literary TR
g. the literary polysystem in which:


g) the literary polysystem in which:
different literatures and genres, including translated and non-translated works, compete for dominance (Tel Aviv: Itamar Even-Zohar and Gideon Toury)
The polysystemists (André Lefevere, Susan Bassnett and Theo Hermans), e.g. The Manipulation of Literature: Studies in Literary Translation (Hermans 1985a), the 'Manipulation School'
a dynamic, culturally oriented approach (continuation of Holmes's DTS)
Gender research (Canada), feminist topics, postcolonial translation theory

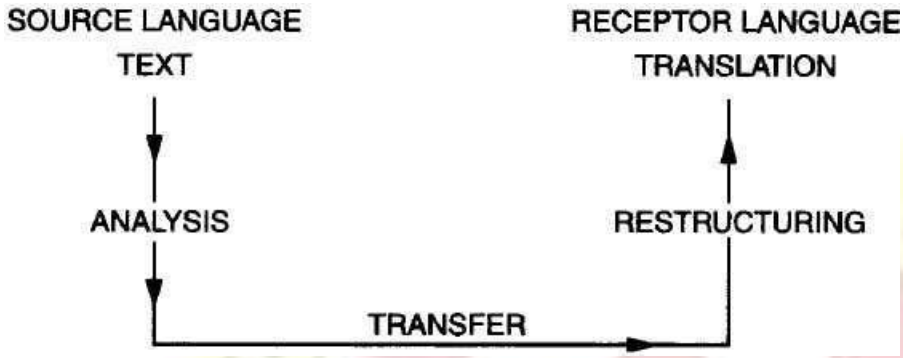

h) Cultural studies-oriented analysis: Translator's invisibility – Venuti
i) Translation studies have become well established as a discipline


CONCLUSION:
Various theories competing for supremacy
Split between theory and practice – ways to overcome it
Rapid development of the discipline
Challenges of the new technology
No general and comprehensive theory
Richness of linguistic, literary, historical, culturalist etc. approaches
Holistic approach

UNIT- 3 ISSUES IN TRANSLATION

DECODING AND RECODING:

The translator, therefore, operates criteria that transcend the purely linguistic, and a process of decoding and recoding takes place. Eugene Nida's model of the translation process illustrates the stages involved:



As examples of some of the complexities involved in the interlingual translation of what might seem to be uncontroversial items, consider the question of translating *yes* and *hello* into French, German and Italian. This task would seem, at first glance, to be straightforward, since all are Indo-European languages, closely related lexically and syntactically, and terms of greeting and assent are common to all three. For *yes* standard dictionaries give:

French: *oui, si*

German: *jo*

Italian: *si*

It is immediately obvious that the existence of two terms in French involves a usage that does not exist in the other languages. Further investigation shows that whilst *oui* is the generally used term, *si* is used specifically in cases of contradiction, contention and dissent. The English translator, therefore, must be mindful of this rule when translating the English word that remains the same in all contexts.

When the use of the affirmative in conversational speech is considered, another question arises. *Yes* cannot always be translated into the single words *oui, ja* or *si*, for French, German and Italian all frequently double or 'string' affirmatives in a way that is outside standard English procedures (e.g. *si, si, si; ja, ja*, etc). Hence the Italian or German translation of *yes* by a single word can, at times, appear excessively brusque, whilst the stringing together of affirmatives in English is so hyperbolic that it often creates a comic effect.

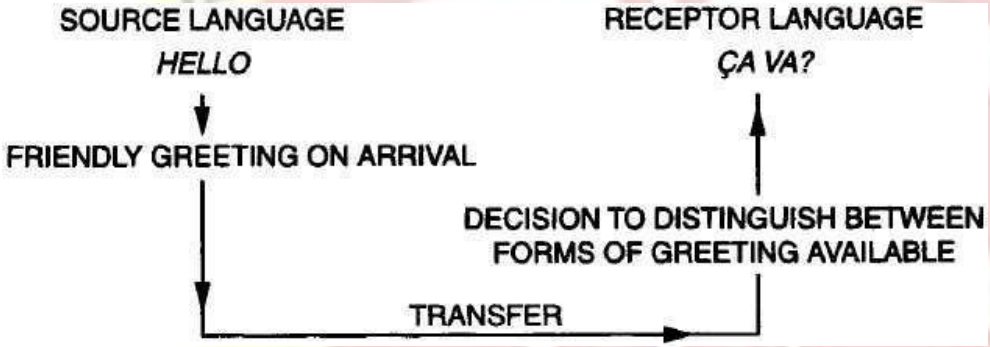
With the translation of the word *hello*, the standard English form of friendly greeting when meeting, the problems are multiplied. The dictionaries give:

French: *ça va?; hallo*

German: *wie geht's; hallo*

Italian: *olà; pronto; ciao*

Whilst English does not distinguish between the word used when greeting someone face to face and that used when answering the telephone, French, German and Italian all do make that distinction. The Italian pronto can only be used as a telephonic greeting, like the German *hallo.* Moreover, French and German use as forms of greeting brief rhetorical questions, whereas the same question in English *How are you?* Or *How do you do?* is only used in more formal situations. The Italian *ciao,* by far the most common form of greeting in all sections of Italian society, is used equally on arrival and departure, being a word of greeting linked to a moment of contact between individuals either coming or going and not to the specific context of arrival or initial encounter. So, for example, the translator faced with the task of translating *hello* into French must first extract from the term a core of meaning and the stages of the process, following Nida's diagram, might look like this:



What has happened during the translation process is that the *notion of greeting* has been isolated and the word *hello* has been replaced by a phrase carrying the same notion. Jakobson would describe this as interlingual transposition, while Ludskanov would call it a *semiotic transformation:*

> "Semiotic transformations (Ts) are the replacements of the signs encoding a message by signs of another code, preserving (so far as possible in the face of entropy) invariant information with respect to a given system of reference."

In the case of *yes* the invariant information is *affirmation,* whilst in the case of *hello* the invariant is the *notion of greeting.* But at the same time the translator has had to consider other criteria, e.g. the existence of the *oui/si* rule in French, the stylistic function of stringing affirmatives, the *social context of* greeting—whether telephonic or face to face, the class position

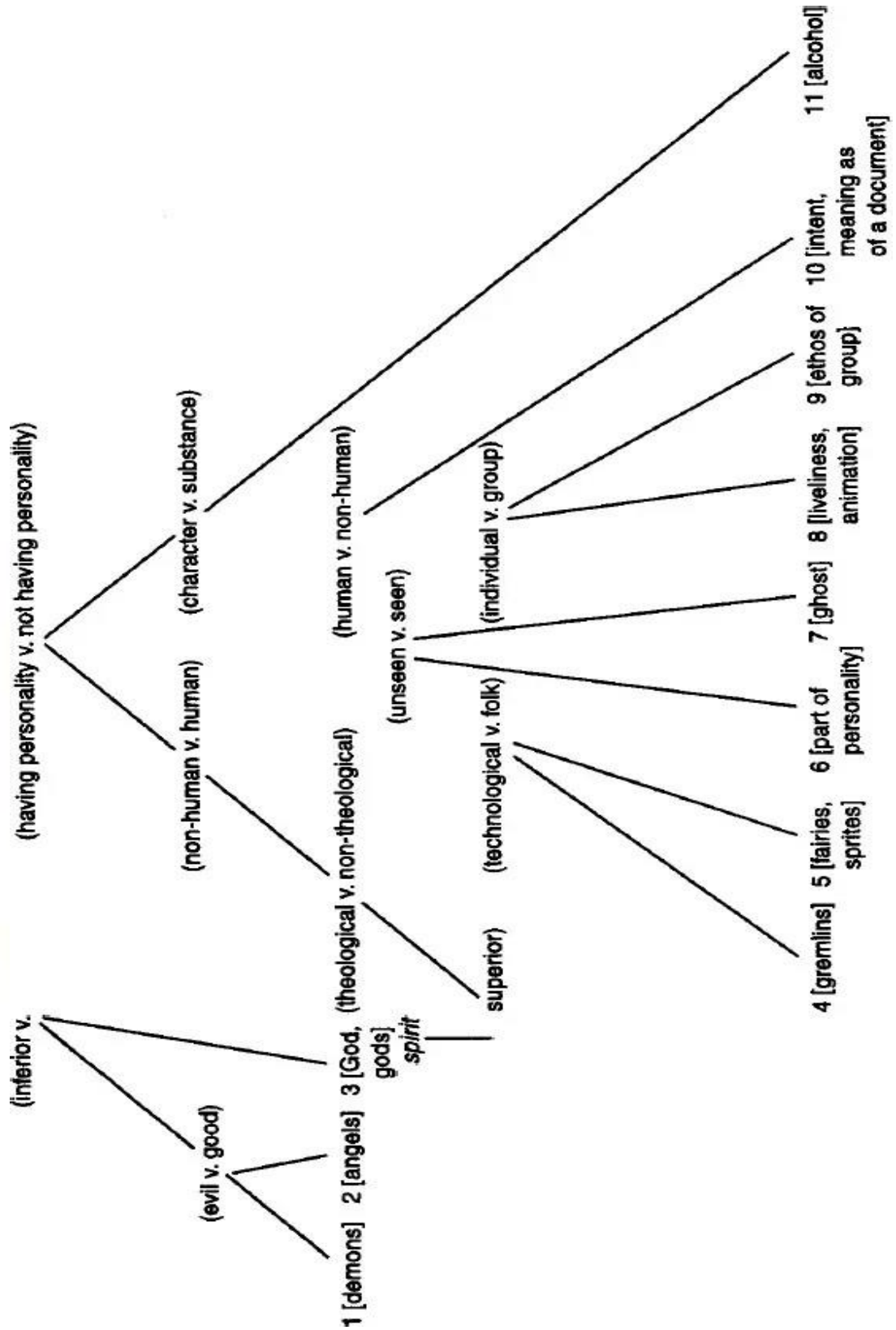
and status of the speakers and the resultant *weight* of a colloquial greeting in different societies. All such factors are involved in the translation even of the most apparently straightforward word.

The question of semiotic transformation is further extended when considering the translation of a simple noun, such as the English *butter*. Following Saussure, the structural relationship between the signified *(signifié)* or concept of butter and the signifier *(significant)* or the sound-image made by the word *butter* constitutes the linguistic sign *butter*. And since language is perceived as a system of interdependent relations, it follows that *butter* operates within English as a noun in a particular structural relationship. But Saussure also distinguished between the syntagmatic (or horizontal) relations that a word has with the words that surround it in a sentence and the associative (or vertical) relations it has with the language structure as a whole. Moreover, within the secondary modelling system there is another type of associative relation and the translator, like the specialist in advertising techniques, must consider both the primary and secondary associative lines. For *butter* in British English carries with it a set of associations of whole-someness, purity and high status (in comparison to margarine, once perceived only as second-rate butter though now marketed also as practical because it does not set hard under refrigeration).

When translating *butter* into Italian there is a straightforward word-for-word substitution: butter— *burro*. Both *butter* and *burro* describe the product made from milk and marketed as a creamy-coloured slab of edible grease for human consumption. And yet within their separate cultural contexts *butter* and *burro* cannot be considered as signifying the same. In Italy, *burro*, normally light coloured and unsalted, is used primarily for cooking, and carries no associations of high status, whilst in Britain *butter*, most often bright yellow and salted, is used for spreading on bread and less frequently in cooking. Because of the high status of *butter*, the phrase *bread and butter* is the accepted usage even where the product used is actually margarine. So, there is a distinction both between the *objects* signified by *butter* and *burro* and between the *function and value* of those objects in their cultural context. The problem of equivalence here involves the utilization and perception of the object in a given context. The *butter- burro* translation, whilst perfectly adequate on one level, also serves as a reminder of the validity of Sapir's statement that each language represents a separate reality.

The word *butter* describes a specifically identifiable product, but in the case of a word with a wider range of SL meanings the problems increase.

Various meanings for the word **'Spirit'**:



Nida's diagrammatic sketch of the semantic structure of *spirit* illustrates a more complex set of semantic relationships.

Where there is such a rich set of semantic relationships as in this case, a word can be used in punning and word-play, a form of humour that operates by confusing or mixing the various meanings (e.g. the jokes about the drunken priest who has been communing too often with the 'holy spirit', etc.). The translator, then, must be concerned with the particular use of *spirit* in the sentence itself, in the sentence in its structural relation to other sentences, and in the overall textual and cultural contexts of the sentence. So, for example,

The spirit of the dead child rose from the grave

refers to 7 and not to any other of Nida's categories, whereas

The spirit of the house lived on

could refer to 5 or 7 or, used metaphorically, to 6 or 8 and the meaning can only be determined by the context.

PROBLEMS OF EQUIVALENCE:

The translation of idioms takes us a stage further in considering the question of meaning and translation, for idioms, like puns, are culture bound. The Italian idiom *menare il can per l'aia* provides a good example of the kind of shift that takes place in the translation process. Translated literally, the sentence

Giovanni sta menando il can per I'aia.

becomes

John is leading his dog around the threshing floor.

The image conjured up by this sentence is somewhat startling and, unless the context referred quite specifically to such a location, the sentence would seem obscure and virtually meaningless. The English idiom that most closely corresponds to the Italian is *to beat about the bush*, also obscure unless used idiomatically, and hence the sentence correctly translated becomes

John is beating about the bush.

Both English and Italian have corresponding idiomatic expressions that render the idea of prevarication, and so in the process of interlingual translation one idiom is substituted for another. That substitution is made not on the basis of the linguistic elements in the phrase, nor on the basis of a corresponding or similar image contained in the phrase, but on the function of the idiom. The SL phrase is replaced by a TL phrase that serves the same purpose

in the TL culture, and the process here involves the substitution of SL sign for TL sign. Dagut's remarks about the problems of translating metaphor are interesting when applied also to the problem of tackling idioms:

> "Since a metaphor in the SL is, by definition, a new piece of performance, a semantic novelty, it can clearly have no existing 'equivalence' in the TL: what is unique can have no counterpart. Here the translator's bilingual competence-'lesens', as Mallarmé put it 'de ce qui est dans la langue et de cequi n'en est pas'—is of help to him only in the negative sense of telling him that any 'equivalence' in this case cannot be 'found' but will have to be 'created'. The crucial question that arises is thus whether a metaphor can, strictly speaking, be translated as such, or whether it can only be 'reproduced' in some way."

But Dagut's distinction between 'translation' and 'reproduction', like Catford's distinction between 'literal' and 'free' translation does not take into account the view that sees translation as semiotic transformation. In his definition of translation equivalence, Popovič distinguishes four types:

1) *Linguistic equivalence,* where there is homogeneity on the linguistic level of both SL and TL texts, i.e. word for word translation.
2) *Paradigmatic equivalence,* where there is equivalence of 'the elements of a paradigmatic expressive axis', i.e. elements of grammar, which Popovič sees as being a higher category than lexical equivalence.
3) *Stylistic (translational) equivalence,* where there is 'functional equivalence of elements in both original and translation aiming at an expressive identity with an invariant of identical meaning'.
4) *Textual (syntagmatic) equivalence,* where there is equivalence of the syntagmatic structuring of a text, i.e. equivalence of form and shape.

The case of the translation of the Italian idiom, therefore, involves the determining of stylistic equivalence which results in the substitution of the SL idiom by an idiom with an equivalent function in the TL. Translation involves far more than replacement of lexical and grammatical items between languages and, as can be seen in the translation of idioms and metaphors, the process may involve discarding the basic linguistic elements of the SL text so as to achieve Popovič's goal of 'expressive identity' between the SL and TL texts. But once the translator moves away from close linguistic equivalence, the problems of determining the exact nature of the level of equivalence aimed for begin to emerge.

Albrecht Neubert, whose work on translation is unfortunately not available to English readers, distinguishes between the study of translation as a *process* and as a *product.* He states bluntly that: 'the "missing link" between both components of a complete theory of translations appears to be the theory of equivalence relations that

can be conceived for both the dynamic and the static model.' The problem of equivalence, a much-used and abused term in Translation Studies, is of central importance, and although Neubert is right when he stresses the need for a theory of equivalence relations, Raymond van den Broeck is also right when he challenges the excessive use of the term in Translation Studies and claims that the precise definition of equivalence in mathematics is a serious obstacle to its use in translation theory.

Eugene Nida distinguishes two types of equivalence, *formal* and *dynamic,* where formal equivalence 'focuses attention on the message itself, in both form and content. In such a translation one is concerned with such correspondences as poetry to poetry, sentence to sentence, and concept to concept.' Nida calls this type of translation a 'gloss translation', which aims to allow the reader to understand as much of the SL context as possible. *Dynamic equivalence* is based on the principle of *equivalent effect,* i.e. that the relationship between receiver and message should aim at being the same as that between the original receivers and the SL message. Asan example of this type of equivalence, he quotes J. B. Phillips rendering of *Romans* 16:16, where the idea of 'greeting with a holy kiss' is translated as 'give one another a hearty handshake all round'. With this example of what seems to be a piece of inadequate translation in poor taste, the weakness of Nida's loosely defined types can clearly be seen. The principle of *equivalent effect* which has enjoyed great popularity in certain cultures at certain times, involves us in areas of speculation and at times can lead to very dubious conclusions. So, E. V. Rieu's deliberate decision to translate Homer into English prose because the significance of the epic form in Ancient Greece could be considered equivalent to the significance of prose in modern Europe, is a case of *dynamic equivalence* applied to the formal properties of a text which shows that Nida's categories can actually be in conflict with each other.

It is an established fact in Translation Studies that if a dozen translators tackle the same poem, they will produce a dozen different versions. And yet somewhere in those dozen versions there will be what Popovič calls the 'invariant core' of the original poem. This invariant core, he claims, is represented by stable, basic and constant semantic elements in the text, whose existence can be proved by experimental semantic condensation. Transformations, or variants, are those changes which do not modify the core of
meaning but influence the expressive form. In short, the invariant can bedefined as that which exists in common between all existing translations of a single work. So the invariant is part of a dynamic relationship and should not be confused with speculative arguments about the 'nature', the 'spirit' or 'soul' of the text; the 'indefinable quality' that translators are rarely supposed to be able to capture.

In trying to solve the problem of translation equivalence, Neubert postulates that from the point of view of a theory of texts, translation equivalence must be considered
a *semiotic category,* comprising a *syntactic, semantic* and *pragmatic* component, following Peirce's categories. These components are arranged in a hierarchical relationship, where semantic equivalence takes priority over syntactic equivalence, and pragmatic equivalence

conditions and modifies both the other elements. Equivalence overall results from the relation between signs themselves, the relationship between signs and what they stand for, and the relationship between signs, what they stand for and those who use them. So, for example, the shock value of Italian or Spanish blasphemous expressions can
only be rendered pragmatically in English by substituting expressionswith sexual overtones to produce a comparable shock effect, e.g. *porca Madonna—fucking hell*. Similarly, the interaction between all three components determines the process of selection in the TL, as for example, in the case of letter-writing. The norms governing the writing of letters vary considerably from language to language and from period to period, even within Europe. Hence a woman writing to a friend in 1812 would no more have signed her letters *with love* or *in sisterhood* as a contemporary Englishwoman might, any more than an Italian would conclude letters without a series of formal greetings to the recipient of the letter and his relations.
In both these cases, the letter-writing formulae and the obscenity, thetranslator decodes and attempts to encode pragmatically.

The question of defining equivalence is being pursued by two lines of development in Translation Studies. The first, rather predictably, lays an emphasis on the special problems of semantics and on the transfer of semantic content from SL to TL. With the second, which explores the question of equivalence of literary texts, the work of the Russian Formalists and the Prague Linguists, together with more recent developments in discourse analysis, have broadened the problem of equivalence in its application to the translation of suchtexts. James Holmes, for example, feels that the use of the term equivalence is ‘perverse’, since to ask for sameness is to ask too much, while Durišin argues that the translator of a literary text is not concerned with establishing equivalence of natural language but of artistic procedures. And those procedures cannot be considered in isolation, but must be located within the specific cultural—temporal context within which they are utilized.

Let us take as an example, two advertisements in British Sunday newspaper colour supplements, one for Scotch whisky and one for Martini, where each product is being marketed to cater for a particular taste. The whisky market, older and more traditional than the Martini market, is catered to in advertising by an emphasis on the quality of the product, on the discerning taste of the buyer and on the social status the product will confer. Stress is also laid on the naturalness and high quality of the distilling process, on the purity of Scottish water, and on the length of time the product has matured. The advertisement consists of a written text and a photograph of the product. Martini, on the other hand, is marketed to appeal to adifferent social group, one that has to be won over to the product which has appeared relatively recently. Accordingly, Martini is marketed for a younger outlook and lays less stress on the question of the quality of the product but much more on the fashionable status that it will confer. The photograph. accompanying the brief written text shows ‘beautiful people’ drinking Martini, members of the international jet set, who inhabit the fantasy world where everyone is supposedly

rich and glamorous. These two types of advertisement have become so stereotyped in British culture that they are instantly recognizable and often parodied.

With the advertising of the same two products in an Italian weekly news magazine there is likewise a dual set of images—the one stressing purity, quality, social status; the other stressing glamour, excitement, trendy living and youth. But because Martini is long established and Scotch is a relatively new arrival on the mass market, the images presented with the products are exactly the reverse of the British ones. The same modes, but differently applied, are used in the advertising of these two products in two societies. The products may be the same in both societies, but they have different values. Hence Scotch in the British context may conceivably be defined as the equivalent of Martini in the Italian context, and vice versa, in so far as they are presented through advertising as serving equivalent social functions.

Mukařovský's view that the literary text has both an autonomous and a communicative character has been taken up by Lotman, who argues that a text is *explicit* (it is expressed in definite signs), *limited* (it begins and ends at a given point), and it has *structure* as a result of internal organization. The signs of the text are in a relation of opposition to the signs and structures outside the text. A translator must therefore bear in mind both its autonomous and its communicative aspects and any theory of equivalence should take both elements into account.

Equivalence in translation, then, should not be approached as a search for sameness, since sameness cannot even exist between two TL versions of the same text, let alone between the SL and the TL version. Popovič's four types offer a useful starting point and Neubert's three semiotic categories point the way towards an approach that perceives equivalence as a dialectic between the signs and the structures within and surrounding the SL and TL texts.

LOSS AND GAIN:

Once the principle is accepted that sameness cannot exist between two languages, it becomes possible to approach the question of *loss and gain* in the translation process. It is again an indication of the low status of translation that so much time should have been spent on discussing what is lost in the transfer of a text from SL to TL whilst ignoring what can also be gained, for the translator can at times enrich or clarify the SL text as a direct result of the translation process. Moreover, what is often seen as 'lost' from the SL context may be replaced in the TL context, as in the case of Wyatt and Surrey's translations of Petrarch.

Eugene Nida is a rich source of information about the problems of loss in translation, in particular about the difficulties encountered by the translator when faced with terms or concepts in the SL that donot exist in the TL. He cites the case of Guaica, a language of southern Venezuela, where there is little trouble in finding satisfactory terms for the English *murder, stealing, lying,* etc., but where the terms for *good, bad, ugly* and *beautiful* cover a very different

area of meaning. As an example, he points out that Guaica does not follow a dichotomous classification of *good* and *bad,* but a trichotomous one as follows:

1) *Good* includes desirable food, killing enemies, chewing dope in moderation, putting fire to one's wife to teach her to obey, and stealing from anyone not belonging to the same band.
2) *Bad* includes rotten fruit, any object with a blemish, murdering a person of the same band, stealing from a member of the extended family and lying to anyone.
3) *Violating taboo* includes incest, being too close to one's mother-in-law, a married woman's eating tapir before the birth of the first child, and a child's eating rodents.

Nor is it necessary to look so far beyond Europe for examples of this kind of differentiation. The large number of terms in Finnish for variations of snow, in Arabic for aspects of camel behaviour, in English for light and water, in French for types of bread, all present the translator with, on one level, an untranslatable problem. Bible translators have documented the additional difficulties involved in, for example, the concept of the Trinity or the social significance of the parables in certain cultures. In addition to the lexical problems, there are of course languages that do not have tense systems or concepts of time that in any way correspond to Indo-European systems. Whorf 's comparison (which may not be reliable, but is cited here as a theoretical example) between a 'temporal language'(English) and a 'timeless language' (Hopi) serves to illustrate this aspect.

GENDER AND TRANSLATION:

Most linguists consider *gender* as a grouping of nouns into classes of masculine, feminine, and sometimes neuter such that the choice of a noun of a given class syntactically has an effect on the *form* of some other word or element of the sentence or discourse (such as articles, adjectives, and pronouns). According to Pauwels, languages with a "grammatical gender" system categorize nouns into gender classes on the basis of morphological or phonological features. However, while many believe that a *grammatical gender* system does not have connection with '*extralinguistic category of sex*', Corbett, the author of Cambridge textbook of *Gender,* acknowledges that grammatical gender system is not merely a morphological system, but it has also a semantic basis which becomes obvious, particularly, in gender assignment to human (agent) nouns, where most nouns referring to women are feminine, and those referring to men are masculine.

From a historical point of view, Romaine explains how gender got into grammar. She states, "Linguists have traced the origins of grammatical gender in the Indo-European languages (which include the present-day European languages) to a system of noun classification based on similarities of sound". The use of the terms 'feminine' and 'masculine', Romaine

maintains, goes back to the 15th century when Protagoras divided the two noun classes of Greek in groups tagged by them. She asserts that "the grammatical term is derived from the Latin genus, which meant race or kind and had nothing to do with sex". In the 19th century, she maintains, German grammarian Jakob Grimm spoke of the concept of grammatical gender as the metaphorical extension of 'natural' order of sex onto each and every object. Things named by masculine nouns are, in Grimm's opinion, earlier, larger, firmer, more inflexible, quicker, active, movable, and creative; those that were feminine were later, smaller, softer, quieter, suffering/passive, and receptive. Romaine believes that that Grimm's analysis shows a radical belief in male superiority.

In Romaine's belief, the modern European languages probably inherited grammatical gender from a pattern of noun classification arising in ancient Indo-European, which originally grouped nouns according to phonological or sound-based principles which then developed into a grammatical system of syntactic concord or agreement. She claims, "Over time, however, these noun classes acquired a certain amount of semantic motivation by association with certain prominent nouns belonging to them. Thus, classes with a large number of nouns referring to female animates became associated with the female sex, whereas those containing a large number of nouns referring to male animates were associated with the male sex".

Van Berkum believes that grammatical gender assignment in different languages could be on the basis of one of the following characteristics of the noun:

1) semantics of the referent (e.g. Dyirbal);
2) phonology of the noun (e.g. French);
3) morphology of the noun (e.g. Russian); or
4) a combination of the above-mentioned factors (e.g. German).

Translation Problems Due to Grammatical Gender:

Grammatical gender may cause translators some difficulties when they translate from source languages in which gender is differently grammaticalized compared with the target language. These difficulties may be particularly intensified when grammatical gender coincides with the sex of the referent; for example, when the source language shows no gender distinction in the first-person pronoun but grammatical gender agreement patterns which may produce the effect of gendered self-reference through gender concord, and the target language shows not only no gender distinction in the first-person pronoun, but also no grammatical gender agreement.

Nissen, for instance, presents an example in which source language (Spanish) shows grammatical gender syntactically in a way unavailable to target language (English), so that, difficulties arise for the translator as to how to convey the information about the sex of the person in question. He explains that in the first line of the following poem the first-person

reference *'hago'* ('I do'), in theory, could refer to both a male or female person, but in the second line this ambiguity is resolved, because the predicate construction reveals the sex of the referent:

> qué diablos hago aquí en la Ciudad Lux,
> presumiendo de culta y de viajada
> sino aplazar la ejecución de una
> sentencia que ha caído sobre mí?

Nissen argues that in such a case, where target language (English) does not mark gender in predicate construction, then, the translator should resort to other means to convey the necessary information about the sex of the referent, so has done the translator in the following translation of above poem:

> What the devil am I doing here in the City of Lights
> putting on the airs of a cultured and well-traveled woman
> but simply postponing the execution of a
> sentence that has been pronounced upon me?

He notices that whereas the Spanish original focuses on 'I (type: woman) + cultured/well-traveled', the English translation focuses on 'I + woman (type: cultured/well-traveled)'. He argues:

> "A back-translation from English to Spanish would, most probably, prompt: *mujer* [= woman] *culta y viajada*. In this way, this translation procedure not only adds the necessary information but, at the same time, also intensifies the focus on the fact that the referent is a female. Therefore, an apparently 'innocent' supply of information may distort the text in a way that was not intended. Seen from an ideological perspective, the English reader in this case might interpret the stanza to be more related with 'women's matters' or even 'feminism' than was originally intended."

According to Nissen, similar problems may occur in many other cases, in fact, everywhere where the source language, by means of agreement structures, operates differently from the target language, which is in connection with noun-modifications, pronoun uses, pronominal references, and so forth.

Likewise, Romaine presents another example for difficulties that the grammatical gender may cause translators. She states that in Spanish and many other European languages it is not possible to say something such as "*you are tired"* without indicating the sex of the person spoken to and the relationship the speaker has to the addressee. She explains that to say *'estas cansada'* means not simply '*you are tired'*, but that the addressee is female (compare masculine *'cansado'*) and the speaker knows her well enough to address her in the intimate second person singular form (compare the polite form *'esta'*). The different male and female endings *'-al, -o'* are gender displays or indexes.

According to Romaine, comparing English and Spanish in this regard, we can say that Spanish speakers are obliged to make such distinctions of status and gender, taking into consideration the fact that they speak Spanish. These distinctions have been 'grammaticalized,' or made obligatory, in Spanish, whereas they have not in English.

Romaine claims that there is evidence for the existence of ideological factors which enter into gender assignment in systems that are supposedly purely formal and arbitrary as well as in systems where gender is supposedly determined by sex. She adds that the gender systems of both types of languages support a world view that is inherently gendered at the same time as they allow ideological construction of what is female as Other. Consequently, as translators translate gender-related materials, they inexorably must face with the ideological load these materials carry with themselves as well as the problem of how to handle them.

Translation Problems Due to Social Gender:

As mentioned earlier, the assignment of social gender is based on a stereotypical basis which makes it dependent on socio-historical and contextual factors. As these factors may change from one place, society, culture, context, or time period to another, translators frequently encounter the complicated problem as to how to translate gender which has so huge potential of variability. Nissen's example indicate how translators tackle the problem of gender translation, and how the decisions they make imply "ideological consideration" as well. He refers to a scene in Daphne du Maurier's novel '*Rebecca*', as an example, in which chief characters, Maxim and his wife, have invited some relatives to their house in the England countryside. After dinner, Maxim's brother-in-law expresses his admiration for the meal by saying:

Same cook I suppose, Maxim?

According to Nissen, there is no reference to the cook and his/her gender throughout the novel, so a translator who wishes to render the above sentence into a language which shows grammatical gender in a way that the gender of the cook must necessarily be determined, will face difficulties as to how to decide about the gender of the 'cook'. Nissen demonstrates decisions made by different translators who translated the sentence into five different languages which show grammatical gender:

French: *la meme cuisinière* [female]
Italian: *lo stesso cuoco* [female]
Spanish: *el mismo cocinero* [female]
Portuguese: *a mesma cozinheira* [male]
German: *dieselbe Köchin* [male]

Nissen argues that the example indicates that three translators have assumed the social gender associated with 'cook' to be generally feminine, while the remaining two have assigned 'generally male' gender to it. He believes that the translators have made their decisions on the

basis of their knowledge as to of what gender a "cook is more likely to be in a noble English manor," or "their ideological expectations" as to of what gender a 'cook' is more likely to be "in their own community".

In another example, Nissen demonstrates how translators' expectation of social gender varies in different translated versions of a single source text. His example is taken from Bernard Shaw's *Back to Methuselah*:

One of my secretaries was remarking only this morning how well and young I am looking.

Nissen reports translations as follows:

French: *Un de mes secrétaires* [male]
Italian: *Uno dei miei segretari* [male]
Spanish: *Una de mis secretarias* [female]
Portuguese: *Uma das minhas secretárias* [female]
German: *Einer meiner Sekretäre* [male]

The example, as Nissen asserts, indicates discrepancy in translators' expectation of social gender of a 'secretary' who shows a 'flattering behavior' to his/her male boss: three of them imagined the flatterer to be a male and two decided the secretary was a female. He concludes, "As no clues are given in the text as to the sex of the referent, the translators have to make their choice in accordance with the knowledge they possess of the source community"

UNIT- 4 FORMAL AND DYNAMIC EQUIVALENCE

FORMAL AND DYNAMIC EQUIVALENCE:

Nida gave up the long-term used words throughout history, such as “literal translation”, “free translation”, and “faithful translation”. On the contrary, he advocated two “equivalence” ways as the basic directions and guidelines of translation: dynamic equivalence and formal equivalence. Nida suggested the main difference between those two was the purpose of the translation.

1) Formal equivalence:

Formal equivalence focuses on the need to pay attention to the form and content contained in the message. The so-called formal equivalence means that the message in the target language should be in accordance with the different parts in the original language.

Formal equivalence intends to achieve equivalence between original text and translation text, and to some extent reflect the linguistical features such as vocabulary, grammar, syntax and structure of the original language which has great impact on the accuracy and correctness. One of the most typical translation is “Gloss translations”, which is closest to the original structure, and with attached comments to give readers a better understanding of the culture and custom.

2) Dynamic Equivalence:

The most important thing in translating is the message received by the audience. Messages that are significant in both form and content need not only to be understood but also to be appreciated. And only when the translator could state the original features, he can achieve “dynamic equivalence”, which stressed the importance of transferring meaning, not grammatical form.

In a word, “quality of a translation in which the message of the original text has been so transported into the receptor language that the response of the receptor is essentially like that of the original receptors.”

(Watch: https://slideplayer.com/slide/9157840/)
Note: Press ctrl + click to view the video

TRANSLATION SHIFT:

Shift represents some changes occurring in a translation process. Translation shifts occur both at the lower level of language, i.e. the lexicogrammar, and at the higher thematic level of text. Catford states that by shift we mean the departure *from formal correspondence* in the process of going from the source language to the target language. Further, he states that basically, in shift of translation, or transposition he says, it is only the form that is changed. In

addition, he urges the translation shift is done to get the natural equivalent of the source text message into the target text. Translation shifts also occur when there is no formal correspondence to the syntactic item to be translated. According to Bell, *to shift* from one language to another is, by definition, to alter the forms.

Catford divides the shift in translation into two major types, *level/rank shift* and *category shift.*

- **Level/rank shift** refers to a source language item at one linguistic level that has a target language translation equivalent at a different level. In other words, it is simply a shift from grammar to lexis.
- **Category shift** refers to departures from formal correspondence in translation. What is meant by formal correspondence is any grammatical category in the target language which can be said to occupy the same position in the system of the target language as the given source language category in the source language system.

The category shift is divided again into *structure shifts, class shifts, unit shift,* and *intra-system shifts.*

- **Structure shift** is the changing of words sequence in a sentence.
- **Class shift** occurs when the translation equivalent of a source language item is a member of a different class from the original item.
- **Unit shift** is the changes of rank; that is, departures from formal correspondence in which the translation equivalent of a unit at one rank in the source language is a unit at a different rank in the target language.
- **Intra-system shift** refers to the shifts that occurs internally, within the system; that is for those cases where the source and the target language possess systems which approximately correspond formally as to their constitution, but when translation involves selection of a non-corresponding term in the target language system.

Machali also proposes the kinds of translation shift. She divides the shift in translation into two kinds: *obligatory shift* and *optional shift.*

- An **obligatory shift** refers to the kinds of shift that occurs when no formal correspondence occurs in the translation. It is the shift that its occurrence is dictated by the grammar.
- **Optional shift** refers to a case of shift that is caused by the translator's discretion It is called optional shift since the translator could have chosen the more equivalent clauses with the readers' orientation in the target language text.

In addition, Machali states that there are two basic sources of translation shifts: *source language text-centered shift* and *target language text-centered shift.* The **source language text-centered shifts** are of three kinds, namely, ***grammatical shift***, which mainly concerns particle

markedness, foregrounding, and tenses; ***shifts related to cohesion***, which mainly concern ellipsis; and ***textual shifts***, which mainly concern genetic ambivalence, and embodiment of interpersonal meaning. The **target language text-centered shift** causes the main problem concerned with achieving effectiveness, pragmatic appropriateness (including the cultural one), and information (referential) explicitness.

Nida and Taber say that some of the most common shifts in meaning found in the transfer process are modifications which involve *specific* and *generic meaning*. Such shifts may go in either direction from generic to specific or specific to generic. A shift may result from a difference of the system in both languages. The difference can be in the form of vocabulary or structure, the shift caused by the vocabulary results in a shift in meaning. It can be concluded that there are two kinds of shifts in meaning. The first is the meaning shift from general to specific meaning. The second is the meaning shift from specific to general meaning. These kinds of shifts often cause incorrect translation. The shift of structure, however, usually does not change the meaning or the message of the original text.

UNIT-5 COMPARATIVE ANALYSIS

A comparative study of two translations of Thirukkural by G. U. Pope and Rajaji

(Selected verses as attached)*

1. **இல்வாழ்வான் என்பான் இயல்புஉடைய மூவர்க்கும்**
நல்ஆற்றின் நின்ற துணை

Pope: The men of household virtue, firm in way of good, sustain

The other orders three that rule professed maintain.

Rajaji: The householder so-called helps the other orders in the proper fulfillment of their duties.

2. குழல்இனிது யாழ்இனிது என்ப தம்மக்கள்
மழலைச் சொல் கேளாதவர்.

Pope: 'The pipe is sweet,' 'the lute is sweet,' by them't will be averred,

Who music of their infants' lisping lips have never heard.

Rajaji: They speak of the sweet tones of the flute and of the harp, who have not had children and heard them lisp their newly learnt words.

3. ஈன்ற பொழுதில் பெரிது உவக்கும் தன் மகனைச்
சான்றோன் எனக் கேட்டதாய்

Pope: When mother hears him named 'fulfill'd of wisdom's lore,'

Far greater joy she feels, than when her son she bore.

Rajaji: Hearing words of appreciation uttered by people about her son, the mother feels greater joy than what she felt on the day he was born.

4. மகன் தந்தைக்கு ஆற்றும் உதவி இவன்தந்தை
என் னோற்றான்கொல் எனும்சொல்.

Pope: To sire, what best requital can by grateful child be done?

To make men say, 'What merit gained the father such a son?'

Rajaji: The son's greatest filial service is so to conduct

5. அன்பிலார் எல்லாம் தமக்குஉரியர் அன்புடையார்
என்பும் உரியர் பிறர்க்கு

Pope: The loveless to themselves belong alone;

The loving men are others' to the very bone.

Rajaji: Those who have not a loving disposition, belong wholly to themselves. The tender-hearted belong to other even in their bones.

6. இனியுளவாக இன்னாத கூறல்
கனிஇருப்பக் காய் கவர்ந்தற்று.

Pope: When pleasant words are easy, bitter words to use,

Is, leaving sweet ripe fruit, the sour unripe to choose.

Rajaji: When gentle words are available, why do men choose the words that hurt? Is it not foolish to pick unripe berries when ripe ones can be had for the plucking?

7. காலத்தினால் செய்த நன்றி சிறிதுஎனினும்
ஞாலத்தின் மாணப் பெரிது.

Pope: A timely benefit, -though thing of little worth,

The gift itself, -in excellence transcends the earth.

Rajaji: By itself the help rendered may be a trifle, but the hour of need when it was given makes it bigger than tha whole world.

8. அகழ்வாரைத் தாங்கும் நிலம்போலத் தம்மை
இகழ்வார்ப் பொறுத்தல் தலை

Pope: As earth bears up the men who delve into her breast,

To bear with scornful men of virtues is the best.

Rajaji: Does not the earth support the man that is engaged in digging it? It is proper that we too bear with those who wrong us.

9. வாய்மை எனப்படுவது யாது எனின் யாதுஒன்றும்
தீமை இலாத சொலல்.

Pope: You ask, in lips of men what 'truth' may be;

'Tis speech from every taint of evil free.

Rajaji: Truthfulness is attained if one's speech is such that it harms no being in the world.

10. இன்னாசெய்தாரை ஒறுத்தல் அவர்நாண
நன் நயம் செய்து விடல்.

Pope: To punish wrong, with kindly benefits the doers ply;

Thus shame their souls; but pass the ill unheeded by.

Rajaji: The best punishment for those who do evil to you, is to shame them by returning good for evil.