

**M.A. English
Semester-1
MEG-104**

Translation Studies



Rewriting English Translation

Adaptation
અનુકંદિત
માણિક
ગુજરાતી

અનુષ્ઠાન
અનુવાદ
અનુષ્ઠાન

માણિક
હિન્ડી
લાંગ્યુજ

માણિક
ચિન્હિત
ત્રાન્સક્રીનેશન

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Vice Chancellor

Dr. Babasaheb Ambedkar Open University

Ahmedabad

Editor

Prof. (Dr.) Ami Upadhyay
Vice Chancellor & Director (School of Humanities and Social Sciences)
Dr. Babasaheb Ambedkar Open University, Ahmedabad

Co-ordinator

Ms. Devarshi Modi
Assistant Professor, Department of English, School of Humanities and Social Sciences,
Dr. Babasaheb Ambedkar Open University, Ahmedabad

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Content Writers

Prof.. (Dr.) Dushyant Nimavat, Professor, Gujarat University, Ahmedabad
Dr. Deep Trivedi, Associate Professor, IITE, Gandhinagar
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MEG 104
TRANSLATION STUDIES

BLOCK : 1 FOUNDATIONS OF TRANSLATION STUDIES

Unit 1

Language: Translation: Concept and Nature **01**

Unit 2

Importance and Relevance of Translation **10**

Unit 3

Translation Before Renaissance **18**

Unit 4

Translation From Renaissance to Modern Period **24**

BLOCK : 2 MODERN TRANSLATION: CONTEXT AND CLASSIFICATIONS

Unit 5

Translation in the Contemporary Time **33**

Unit 6

Dryden's Classification **43**

Unit 7

Roman Jakobson's Classification **56**

Unit 8 Literal Translation	64
---	-----------

BLOCK : 3 TRANSLATION AS PROCESS: MODELS, STAGES, AND INTERPRETATION

Unit 9 Literary Translation	78
--	-----------

Unit 10 Eugene Nida's Model of Translation	95
---	-----------

Unit 11 Wolfram Wills' Model of Translation	111
--	------------

Unit 12 George Stener's Translation	130
--	------------

BLOCK : 4 PROBLEMS IN TRANSLATION

Unit 13 Linguistic Problems in Translation	145
---	------------

Unit 14 Cultural Problems in Translation	162
---	------------

Unit 15 The Problem of Untranslatability	175
---	------------

Unit 16 Pure Studies	197
---------------------------------------	------------

Unit 17 Applied Studies	212
--	------------

Unit 18 Strategies of Translation	123
--	------------

:: STRUCTURE ::**1.0 Objectives****1.1 Introduction****1.2 Definitions****1.3 History of early translation****1.4 Nature of translation****1.5 Scope of translation****1.6 Machine Translation****1.7 Problems of Translation****1.8 Let us sum up****1.9 Key words****1.10 Suggested Reading****❖ Answers**

1.0 OBJECTIVES

- To understand the significance of translation
- To arrive at workable definitions
- To analyse the nature of translation
- To estimate the scope of translation
- To understand the types of translation

On completing this unit, you should be able to

- Understand the significance of translation
- Arrive at workable definitions of translation
- Analyse the nature of translation
- Estimate the scope of translation
- Understand the types of translation

1.1 INTRODUCTION

Translation is significantly more important today than it was at the beginning of the previous century. Various factors have contributed to it, the latest being the possibility of machine translation and the various apps associated with it. AI is certainly the next step and its contribution cannot be ignored or challenged. And

now the latest which is Chat GPT. However, translation has existed for very long and served various purposes in different ages and in different parts of the world. From royal edicts to travelogues, translations have played different roles.

In this unit, you will be introduced to a brief history of translation down the ages, basic definitions and then move on to its nature and scope as well as various types of translation. A bird's eye-view of machine-assisted translation will be given. The short self-assessment at the end of each unit is to ensure that you are moving along with the aims of the course.

1.2 DEFINITIONS

Let's begin this course with definitions of translation, before we begin to look at the nature of translation. The dictionary meaning of the word translation is:

- 1) "A rendering from one language into another, also the product of such rendering; a change to a different substance, form or appearance". (Merriam-Webster dictionary)
- 2). "The activity or process of changing the words of one language into the words in another language that have the same meaning". (Cambridge Dictionary)
- 3) "It is the communication of the meaning of a source language text by means of an equivalent target-language text". (Wikipedia)
- 4) A countable noun which is "a piece of writing or speech that has been translated from a different language". (Oxford)
- 5) "Translation is a mental activity in which the meaning of a given linguistic discourse is rendered from one language to another". (Translation Journal Oct. 2017)
- 6) "Translation is generally used to refer to all the processes and methods used to convey the meaning of the source language into the target language". (Ghazala)
- 7) "Translation is an act through which the content of a text is transferred from the source language into the target language". (Foster)
- 8) "Translation is the replacement of textual material in one language by equivalent textual material in another language". (Catford)

Translate comes from the Latin 'translates' which means 'carry across'. Hence, the earliest meaning is carrying across from one language to another. Often it is used outside the scope of language e.g. 'translate sales into dollars'. The meaning here is changing something from one form to another".

The language to which translation is done is Target Language (TL) and the language from which it is done is Source Language (SL).

❖ **Check your progress 1:**

State whether True or False:

- i) SL means the language into which a text is translated.
- ii) 'Translate' comes from a Sanskrit word.

- iii) ‘Translation’ can be used outside the scope of language.
- iv) Both meaning and sense are important in translation.
- v) The meaning of ‘translation’ is exchange.

1.3 EARLY HISTORY OF TRANSLATION

How old the idea of translation is, is a doubt that may have crossed your mind often. Here we will have a quick summary of translation in the earliest periods to the present. Translation probably existed even before we have any written records or proofs and hence an exact chronological study may be impossible. Also, often we have more proof from Western sources and hence may not have a clear picture of the history of translation in India.

Probably, the earliest traces of translation could be traced to the third millennium BCE where inscriptions have been found in two languages, where it is believed that people speaking different languages resided in the city of Babylon. Also, all official proclamations during the reign of King Hammurabi were made in all the languages spoken by the subjects. When international trade began to spread specially in the Eastern Mediterranean region, both Hebrew and Arabic existed side by side and scriptures too were translated. When Alexandria of Egypt became the intellectual and commercial capital of the ancient Mediterranean region, Greek too became an important language and hence translations to and from Greek became common. Interestingly, an important translation of this period was discovered only in 1799: the Rosetta Stone. It is an ancient irregular shaped black granite Egyptian stone discovered by a French soldier on the banks of the Nile. It contains inscriptions in Greek and Egyptian languages and contains three writing systems--- hieroglyphics, demotic script (a cursive form of Greek hieroglyphics) and the Greek alphabet.

From the first century BCE, Greek works were translated into Latin, beginning with the translations by Cicero of Plato, Protagoras and others. Cicero believed in sense for sense: “If I render word for word, the result would sound uncouth”. Pliny, a Roman writer, is believed to have recommended the activity of translation as ideal for cultivating both perception and critical sense. Of course, he was then talking about translations between Greek and Latin. He emphasised the idea of ‘word for word’ rather than ‘sense for sense’. Also, translations of the Bible became common then, and were often commissioned by the Church.

The Middle Ages (5th to 15th century) saw translations of Greek classics into Arabic as well as translations from Arabic into Greek and Latin. Rulers like King Alfred who ruled the West Saxons during 871—99 believed that translations of books that everyone should know must be in the language that everyone can understand. And hence, he sponsored many translations. The Moorish invasion of Spain resulted in translations from Arabic and Syriac to Latin. An important translation was done in the 14th century when John Wycliffe (1330-84) translated the entire Bible into English. He was a noted Oxford theologian who protested against the authoritarian mediation of the Pope between the masses and God and that each man should have access to the Bible in the language that he understands.

The period of Renaissance gave an impetus to translations. There was a general impetus to learning and therefore translations of both scientific and religious texts

were done. Often they were made possible by aristocratic interest and patronage. Reformation also led to increase in translations as now the common man too, as in Germany, now had access to the ‘holy scriptures’. In the seventeenth century, translations of classics into English from Greek, Latin and French were undertaken. In this period, we also see a growing interest in the process of translation. In the eighteenth century, a path-breaking work ‘The Principles of Translation’ by Alexander Fraser Tytler was published.

The nineteenth and the twentieth centuries saw the rapid spread of colonialism which led to large-scale translations in many parts of the world. Linguistic research became an important activity and translations were now considered an important aspect of communicative activity.

Let us conclude this section with a quick look at the concept of translation in India. Interestingly, the various Indian language words seem to suggest that the Indian concept of translation was totally different. We looked at translation more as a process of ‘transcreation’ (P.Lal) and hence it was more than a mere transference of meaning and could often be called a ‘retelling’. Hence some of the words in Indian languages are ‘anuvad’ or speak after, ‘bhashantar’ or linguistic transference, ‘vivartanam’ or change, ‘mozhimattam’ or change of script, ‘roopantar’ or change of form, ‘tarzuma’ or reproduction etc. Equivalence was never a major concern for Indian translators. The translator may have to forego the idea of fidelity because languages are culture-specific and the references and allusions would also be specific to the source language. Therefore, as Aurobindo suggests ‘sense for sense’ may be more appropriate than ‘word for word’ translation. As early as the early middle-Bengali period, (1300—1500), the Muslim Emperors of Bengal employed Sanskrit knowing Bengali scholars to translate the Ramayana and the Mahabharata into Bengali as they believed that these texts had a wonderful influence in moulding religious and family life. In the nineteenth century, Indian intellectuals like Raja Rammohan Roy and Ishwarchandra Vidyasagar translated or adapted works from Sanskrit into English. The perils of cross-cultural exchange were pointed out by A.K. Ramanujan in his translations of Sangam poetry into English. Devy points out that India’s ‘translating consciousness’ is because of the presence of bi-lingual production all through history.

Check your progress 2:

Fill in the blanks with appropriate words/ phrases.

- i) The word ‘tarzuma’ means _____.
- ii) Early Bible translations were commissioned by the _____.
- iii) Allusions would be specific to the _____.
- iv) _____ saw translations of Greek classics into Arabic.
- v) Aurobindo suggested that _____ would be more appropriate than _____.

1.4 NATURE OF TRANSLATION

Translation can be of the following types:

- i) Word for word, literal translation which is important in translation of facts or scientific theories or of dictionaries;
- ii) Literary translation or translation of literary texts which is now considered as creative as the original text;
- iii) Free translation which is translating loosely from the original
- iv) Descriptive translation which could be done by a word-combination or through a descriptive sentence and often used in footnotes
- v) Back translation which is the translated text being translated back into the original language and can be used as a quality check
- vi) Machine translation (will be dealt with later in this unit).

As we look at the nature of translation, it is important to understand the role of the translator. Each translator should be able to answer these questions before he begins the actual translation. Who? What? Why? For whom? When? Where?

And then the skills that are essential: Knowledge of both SL and TL, Mastery of vocabulary and grammar, Cultural knowledge etc.

In looking at the types of possible translations, often the subject determines the type of translation: Informative for science, Expressive for poetry and Vocative for advertising.

Translation of poetry is an area which needs specialized skills. A thorough knowledge and an understanding of both SL and TL, the cultural contexts, the myths and symbols as well as figures of speech. The translator may have to decide on whether he wants to attempt phonemic, metrical, literal or interpretative translation. Each of these require a specific approach. Whether translation is a science or an art (craft) is a question that has always been asked and never been answered. Translation Studies as an academic branch in university language and literature departments is a growing trend.

❖ Check your progress: 3

Answer in one or two sentences:

- i) What is back translation?
- ii) What is now introduced in university departments?
- iii) Where is Vocative translation required?
- iv) List the questions a translator should ask himself.
- v) Is translation a science or an art?

1.5 SCOPE OF TRANSLATION

Translation is an important activity and encompasses many disciplines today. The nature of translation would vary according to the subject as well as the purpose of translation. A rough estimate today puts the number of languages spoken in the world at about 7,000. With globalisation an indisputable reality of our times, dissemination of knowledge and cultural exchanges are of paramount importance. News from around the world as well as entertainment require translations into multiple languages. Pooling of knowledge as well as the growth of a global economy have increased the need for translations. For students in medical and engineering courses as well as subjects where information has to be constantly updated, translation pays a major role. In India, national integration is an important facet of the importance of translation. Hence, it is important to understand the various ways in which translation is approached today.

As early as the 17th century, John Dryden reduced all translation to three categories:

- i) Metaphrase or ‘word by word’ and ‘line by line’ translation which corresponds to the concept of ‘literal translation’;
- ii) Paraphrase or ‘translation with latitude’ where the translator keeps the author in view, whole phrases could be changed and this corresponds to ‘sense for sense’ translation;
- iii) Imitation which corresponds to very free translation and could even be called adaptation.

Though there have been many theories of translation since Dryden’s Age, his influence on these have been considerable. The debate has always been between the proponents of ‘word for word’ and those of ‘sense for sense’. Dolet’s five principles and Tytler’s three have been the corner-stone for many of these theories. Another debate has been over which one should be given precedence—SL or TL. Tytler defines a good translation as: “That in which the merit of the original work is so completely transfused into another language so as to be distinctly apprehended, and as strongly felt, by a native speaker of that country to which that language belongs as it is by those who speak the language of the original work”.

To some extent, the debate has always centred around faithfulness of content and faithfulness of form.

Equally important is Roman Jakobson’s three kinds of translation: intra-lingual or rewording, rephrasing, expanding or commenting within a language; inter-lingual or the traditional concept of translation from SL (or ST) to TL (or TT) or the shifting of meaning from one language to another; and inter-semiotic or the changing of a written text to a different form such as art or dance or music.

❖ Check your progress 3

Write a paragraph on Dryden's concept of translation.

1.6 MACHINE TRANSLATION

The term Machine Translation is often touted today as the ultimate tool for translation. It encompasses within its scope the varied types from minimum human input to nil human input. Technology for the purposes of translation began only after computers became available and affordable—from the 1970s. We must choose one from the various kinds available today depending on our needs: time, volume, cost, need for accuracy etc. Overall, the advantages are: i) is seamless, user-friendly and accessible; ii) increases productivity and accuracy; iii) streamlines scalable efficient solutions; iv) can reach multiple language users of diverse ranges. However, we must also look at the possible disadvantages: i) can be costly; ii) can merely substitute words with ignorance of the context e.g. 'aam aadmi' is translated as 'mango people'; iii) correctness and conciseness may not be achieved; iv) poor understanding of source could lead to it being offensive reading.

Some of the types of translation technology widely used today are:

- i) CAT or Computer Assisted Translation where translation is created by humans and certain aspects of the process are facilitated by software CAT
- ii) MT or Machine Translation where translation is created by the computer and human intervention may be optional in pre-editing, post-editing etc.
- iii) TMS or Translation Management System where many parts of the human language translation process get automated.

We must however remember that technology cannot yet replace human endeavour in the translation of literature.

❖ Check your progress 4.

Define: MT, CAT, TMS

1.7 PROBLEMS OF TRANSLATION

Before we conclude this Unit, let us look at some of the problems in translation.

- i) Lost in translation:

Most linguists believe that this will depend on the similarity/relationship between ST and TT. Hence, we may include concepts like equivalence, decoding and recoding, paraphrasing, over-translation and under-translation, translation as interpretation. Most of them are not necessarily mutually exclusive. We may need to have a clear idea of linguistic theories too, in order to explicate the above-mentioned. Also, whether word for word or sense for sense is of prime importance to the translator. As both these are combined in a good translation, it may be of special significance to consider the varieties of meaning: linguistic,

referential, connotative, denotative etc. Culture-specific understanding of the text can be another major hurdle.

ii) Untranslatability

Any attempt at translation throws up hurdles specifically related to culture like clothing, (saree, dhoti) food,(kheer, samosa) relationships (chacha, mama) religion (agni, teerth)etc.

Idiomatic expressions, verbal phrases and proverbs usually prove untranslatable.

❖ **Check your Progress 5**

List some examples of those mentioned above. (Try translating them to the best of your ability. Answers are not provided as they would depend on individual students—SL and TL.)

1.8 LET US SUM UP

In this unit:

You have learnt various definitions of translation;

Traced the history of translation from ancient times to the 14th century;

Looked at the difference in the Indian approach to translation;

Analysed the nature of translation and its scope;

Taken a quick glance at the concept of machine translation;

Assessed the difficulties in translation.

1.9 KEY WORDS

SL & TL, equivalence, culture-specific, inscriptions, rendering, sense for sense, word for word, machine translation, untranslatability

1.10 SUGGESTED READING

- Jeremy Munday: Introducing Translation Studies: Theories and Application
- *Mona Baker Ed. Critical Readings in Translation Studies
- *Tejaswini Niranjana : Siting Translation
- *L. Venuti : The Translation Studies Reader
- *Warren, R. The Art of Translation

❖ **Answers:**

Check your progress 1

True or False:

i) False ii) False iii) True iv) True v) False

Check your progress 2

Fill in the blanks

- i) Reproduction
- ii) Church
- iii) source language
- iv) Middle Ages
- v) sense for sense..... word for word.

❖ Check your progress 3

- i) Translation back to source language, usually as a quality check
- ii) Translation Studies as an academic branch in departments of Language and Literature
- iii) Vocative in the field of Advertising
- iv) Who, what, why, for whom, when, where
- v) Both as skills have to be developed and creativity is an art

❖ Check your progress 4

Summarise the paragraph on Dryden

❖ Check your progress 5

- i) Machine Translation
- ii) Computer Assisted Translation
- iii) Translation Management System

❖ Check your progress 6

It is an individual exercise and so no answers are provided.

:: STRUCTURE ::

- 2.0 Objectives**
- 2.1 Introduction**
- 2.2 Importance Today**
- 2.3 Relevance Today: Indian context**
- 2.4 Translation and Literature**
- 2.5 As Translator**
- 2.6 Translation and Technology**
- 2.7 Let us Sum Up**
- 2.8 Key words**
- 2.9 Suggested Reading**

❖ Answers

2.0 OBJECTIVES

In this unit, you will learn about

- importance of literature
- relevance of literature today

2.1 INTRODUCTION

Translation has been with human civilization ever since travelling began. As homo-sapiens began to interact beyond their immediate family and community, there arose the need for translation. And this need has only increased with the passage of time. In today's world, the importance of translation cannot be disputed. This is true in all spheres of human activity and in all parts of the world. In this unit, you will learn about the importance as well as relevance of translation. Make sure to test yourself, as and when indicated.

2.2 IMPORTANCE TODAY

The world today is characterised by swift interaction, especially in the sharing of knowledge. Technology has made the world a global village and this has led to a greater need of translation. Whatever may be the subject or industry or sphere of work, translation is an essential pre-requisite.

i) 7000 languages spoken:

It is estimated that a total 7151 languages are spoken across the world. Not all of them are equally important and the number of people speaking a language may vary from Mandarin Chinese spoken by about 1,350 million people or Hindi spoken by 578 million people to languages like Khanty with less than 10,000 speakers, Njerep which has only 6 known speakers today as well as endangered languages like Gondi or Yiddish as well as Bori and Gadaba in India. Whatever maybe the numbers or extent of the language spoken, translation is a part and need of most of these languages.

ii) Dissemination of knowledge:

In our rapidly growing world, dissemination of knowledge is of prime importance. Any discovery, any new theory has to be made available in other parts of the world. The only way in which this can be done is through the process of translation. Students in colleges and universities as well as research scholars need translations of text books and reference books as well as research papers. Translations into more than one language has to be executed often.

iii) Global economy:

Over the last few decades the world has shrunk and connections are being forged with almost all parts of the world. Mediating between the various business centres of the world and learning about latest trends in the far-flung economies have gained greater importance. The global economy today has bridged distances between countries and people as well as various linguistic groups.

iv) Cultural exchange:

With culture gaining greater importance in the contemporary world, translation gains greater momentum all over the world. 'Translating culture' is a phrase that draws attention to the importance of translations here. Translation is much more than the process of merely translating words from one language into another. A good translator today is expected to understand not merely the nuances of the language but also their cultural import. Translators are sometimes even called 'cultural ambassadors' as translation is a process of 'cross-cultural communication'.

iv) Reach a larger audience:

A multi-lingual world today in the fast-growing technological age demands fast reaching methods at all levels and spheres. Under these circumstances, translation plays a key role. The source language may be one but the target language could be more than one. This is as true within our country as it is across the world. Hence, translation becomes an essential component of modern existence.

v) External affairs

The world today, as we keep repeating is a global village. Interaction between nations is of great need today. Leaders as well as staff in our diplomatic spheres are constantly in the need of keeping abreast of world affairs. This entails exposure to a number of languages as far apart as Swahili and Mandarin.

Obviously, the only way this interaction or information is possible is through translation. Here the role of interpreters also gains extra importance, with more and more leaders travelling to even far-flung countries.

vii) News

Gone are the days when months passed before news reached another part of the world. Today, it is a matter of seconds before news travels across the world. Both the sender and the receiver are equally keen on the proper transmission of news. Of-course technology too plays a major role in this transmission. (Technology in translation will be dealt with later in this unit)

viii) Travel

Technology has changed the way we travel today. Easy online bookings of transport as well as tourist accommodation and places to see etc. have made most parts of the world easily accessible. And when one travels to far-flung regions where all languages seem like the proverbial Greek and Latin, translations are the only choice one has. This could be in any form—books or apps but the basic necessity is of translation.

ix) Films

The pandemic threw up the possibilities of entertainment within the four walls of one's home and possibilities of the OTT with movies from across the world. We may call them sub-titles in the language of films but they are a part of what can be termed translation. And it is through translation that wide areas of experience are brought to us. This also helps us have exposure to cultures around the world, in addition to seeing various attitudes to film-making.

x) Literature

Translation of literature is probably the most important facet of translation. As students of literature, you have been exposed to the greatest writings down the ages. World literature is a term we use often today: it is the conglomeration of writings in varied languages. (Literature and translation will be dealt with in greater detail)

❖ Check your Progress I

State whether True or False:

- i) All languages in the world are spoken by the same number of people.
- ii) Translation has made the world smaller and closer.
- iii) Subtitles are used in films.
- iv) Quick dissemination of knowledge is important today.
- v) Culture is not important in translation.

2.3 RELEVANCE TODAY: INDIAN CONTEXT

i) Mediator between language and culture

An oft-repeated truism is that India is many countries within one and that is nowhere truer than in the variety of languages that is spoken in our country. Though many of our languages may belong to the Indo-European family of languages, there is nothing common between Manipuri and Malayalam or between Kashmiri and Tamil. Linguistic distinctions are compounded by differences in culture and cuisine as well as attire and rituals. To ensure that these differences do not divide us but instead help us to understand and appreciate these varieties, translation is absolutely essential. We could here add the role of interpreters too specially when face to face interaction takes place.

ii) Teaching/Study of Literature:

Down the Ages and across continents, literature has been read more in translations than in the original. The great Victorian critic and essayist, John Ruskin, had referred to libraries as King's Treasuries and that is where we have the literatures of the world. Of course, today we may not require physical books, or hard copies as they are now referred to, but the importance of literature in translation cannot be refuted. As we read literature in translation, as readers we get a better understanding of the world, history, culture, society and much more of the region where the original text is based. As teachers or students of literature, we rely to a great extent on translations and often may not even realise that we are reading them in translation. This is equally true of criticism too, where as students of English literature you know of the theories of Plato and Aristotle, or Longinus and many others only through translation. Interestingly, as students of English literature you have read even Chaucer only in translation—from Old English to Modern English.

iii) Inculcation of respect for the other:

In the Indian context, translations help us to appreciate the other. As mentioned in an earlier paragraph, this is essential to develop 'unity in diversity'. This in turn will lead to and foster 'national integration'. It helps establish a sense of equality among different languages by questioning the idea of hegemony of one language over others. Hence it could help the marginalised to be heard. In India, this is important for the tribals as well as the Dalits. It also helps in the context of post-colonial translations.

❖ Check your Progress II

Fill in the blanks with appropriate words/phrases:

- i) We read _____ in translation from Old English to Modern English.
- ii) Most Indian languages belong to the _____ family of languages.
- iii) _____ can help foster unity in diversity.
- iv) _____ differences are compounded by differences in culture.
- v) John Ruskin was a _____ critic and essayist.

2.4 TRANSLATION AND LITERATURE

As students of literature, it is important that you pay special attention to the importance of translations in literature. It has been said that a writer creates ‘national literature’ while a translator creates ‘world literature’. In the Indian context, it may be more appropriate to say that a writer creates ‘regional literature’ while the translator creates ‘national literature’. Most of the great classics have come down to us only through translations. The earliest known translation of a literary text is supposed to be of the Sumerian poem Gilgamesh which was translated into Asian languages during the Mesopotamian era around the second millennium BCE. And then, an important translation was of the Bible from Hebrew, around the third century. As readers or students, we may often not even realise that it is a translation. The importance of the translation of literary texts has been realised and acknowledged only in the twentieth century.

Translation of literature is different and the problems too are difficult and different. As Daniel Hahn says, “There’s not a single word in any of the languages I translate that can map perfectly onto a word in English. So, it’s always interpretative, approximate, creative”. Fahmida Riaz, an Urdu language translator believes, “Every piece you translate comes from the pen of an individual, so you have to give it an individual treatment. I try to retain the ambience of the original culture, rather than the language, as it is reflected in the text”. Dr. K.R. Iyengar says, “Competent translation can play the good broker between the poet and the reader.... Good translation can create trust, and it can stimulate interest”.

We shall now look at some of the terms related to the translation of literature. You may have already come across some of these and some may be new. It is important to have a clear understanding of these terms to better appreciate both the translated work as well as the process of translation.

- i) author-centred: Translators base their translation choices on the symbolic capital of the source text author.
- ii) reader-centred: The meaning is not just the text but a result of the interaction between the text and the readers
- iii) text-centred: when contemporary theory voiced the idea ‘the author is dead’, the focus shifted to the text.
- iv) intra-lingual: rewording or rephrase within the same language
- v) inter-lingual: translation from one language to another
- vi) inter-semiotic: translation of the verbal sign to a non-verbal sign eg music or image
- vii) Inter-genre: translation from one genre to another
- viii) Lost in translation: refers to features that may not be possible in translation eg ‘untranslatability’ of idioms, cultural contexts (food, attire, rituals, relationships), compound words, homonyms, irony or in translation of poetry: rhetoric e.g. figures of speech both sound and sense

❖ **Check your Progress III**

Match the words/phrases in Column A with appropriate ones in Column B

A	B
i) writer	a) from verbal to non-verbal
ii) translator	b) Sumerian poem
iii) Gilgamesh	c) national literature
iv) intra-lingual	d) world literature
v) inter-semiotic	e) rephrasing/paraphrasing

2.5 AS TRANSLATOR

The role of the translator is of prime importance. Translation is now accepted as being both science and art, requiring skill and talent. Let us look at some of the important factors that would help one in becoming a good translator. It is not reading a text and then translating—the process is long and needs concentrated preparation. Sometimes collaborative translation may yield better results. (This unit has not dealt with the politics of translation which is a difficult and lengthy topic).

- i) Before translating—who, what, for whom, when, where, why—are some of the questions that should be asked and answered.
- ii) Skills required:
 - a) Language knowledge – SL and TL
 - b) Comprehension
 - c) Mastery of vocabulary and grammar
 - d) Cultural knowledge
 - e) Extensive reading
 - f) Experience in writing
 - g) CAT—Computer Assisted Translation

❖ **Check your Progress IV**

A. Choose the correct option:

- i) SL—secondary language, source language, subject language
- ii) TL—target language, text language, translation language
- iii) CAT—common advanced test, curriculum approved test, computer assisted translation

B. Answer in a sentence or two:

- i) What is essential before one begins translation?
- ii) Knowledge of which languages are essential for good translation?

2.6 TRANSLATION AND TECHNOLOGY: ADVANTAGES AND DISADVANTAGES

Today, technology has entered almost all facets of human life and translation is no exception. More and more translators have begun to use technology for translation. The availability of a variety of free on-line apps has made this much easier. But as with all other inventions around us, technology is not always a boon. Let us now look at some of the advantages and disadvantages.

Advantages:

- i) Widens reach
- ii) Seamless, user-friendly, accessible
- iii) Increases productivity and accuracy in some cases
- iv) Multiple languages and diverse range of audiences
- iv) Streamlines, scalable efficient solutions

Disadvantages:

- v) Costly
- vi) Mere translation of words without appropriate context. (aam admi as mango people)

❖ **Check your Progress V**

State whether True or False:

- i) Technology has only advantages
- ii) It can reach diverse range of audiences.
- iii) Technology ensures translations are not costly.
- iv) It can translate into multiple languages.
- v) Technology cannot be used for translation.

2.7 LET US SUM UP

In this unit you have learnt:

- the importance of translation
- the relevance of translation today
- the role of technology in translation

2.8 KEY WORDS

national literature, world literature, technology, inter-lingual, inter-semiotic

2.9 SUGGESTED READING

- Bijay Kumar Das --- A Handbook of Translation Studies
- Clifford E. Landers ---Literary Translation: A Practical Guide

- Mona Baker—In Other Words
- Piyush Raval --- Translation Studies

❖ Answers

Check your Progress I

i) False ii) True iii) True iv) True v) False

Check your Progress II

i) Chaucer ii) Indo-European iii) Translations iv) Linguistic v) Victorian

Check your Progress III

A	B
i) writer	a) national literature
ii) translator	b) world literature
iii) Gilgamesh	c) Sumerian poem
iv) inter-semiotic	d) from verbal to non-verbal
vi) intra-lingual	e) paraphrasing/summarizing

Check your Progress IV

A. i) source language ii) target language iii) computer assisted translation

B. i) who, what, when, for whom, why—are questions that should be asked by the translator before beginning the process of translation

ii) Thorough knowledge of both source language and target language is essential.

Check your Progress V

i) False ii) True iii) False iv) True v) False

:: STRUCTURE ::

- 3.0 Objectives**
- 3.1 Introduction**
- 3.2 Translation in Ancient and Medieval China**
- 3.3 Translation in Ancient and Medieval India**
- 3.4 Translation in Ancient Rome**
- 3.5 Translation in Persia and the Medieval Islamic World**
- 3.6 Translation in Medieval Europe**
- 3.7 Let Us Sum Up**
- 3.8 Check Your Progress**
- 3.9 Suggested Reading**

3.0 OBJECTIVES

This unit will help the learners:

- To have a historical understanding about the origin and development of human language.
- To get a thumbnail history of translation in various cultures in the world before the European Renaissance.
- To have a basic understanding about how different societies and different ages looked at the process of translation before the European Renaissance.

3.1 INTRODUCTION

There are more than 6000 languages spoken in the world today. Evidence from Linguistics, Anthropology and Genetics has conclusively established that all these languages have descended from a proto-language spoken in Africa by a tribe that migrated out of Africa about Seventy Thousand to One Lakh Years ago and populated the whole world through thousands of years. All living human beings, or homo sapiens are the descendants of that tribe.

The first translators of the world were probably prisoners of war in the conflict between tribes who learned the language of their captors and mediated between them and their own tribe. The first written record of translation comes from Babylon around BCE 2000 when royal edicts and proclamations were written on cuneiform tablets in two languages.

Sumarian and Akkadian. Sumerian was the official language, comparable to Sanskrit in ancient India. Akkadian was the popular language, comparable to various forms of Prakrit in ancient India. Accounts of income and expenditure were also maintained in these two languages. Thus the first translators in recorded history were officials and accountants, not literary translators. The earliest empires in history like the Egyptian empire were multilingual. Even without written records it will not be incorrect to say that there would have been interpreters or translators to mediate between speakers of different languages in the empire.

3.2 TRANSLATION IN ANCIENT AND MEDIEVAL CHINA

From the earliest days, the Chinese empire was multilingual. Weihe Zhong, the Chinese translation scholar notes that there was translation activity as long ago as 1100 BCE and that a scholar, Gong Yan defined translation as “translation is to replace one written language with another without changing the meaning for mutual understanding” In the Third Century BCE the spread of Buddhism caused a number of Buddhist texts to be translated from Sanskrit into Chinese. Many of these translations were literal translations and therefore difficult for readers in Chinese to understand. This led to a discussion on the relative merits of literal vs. free translation. The translation of Buddhist texts gathered momentum and it was organized in a big scale in the Fifth Century CE. An Indian Buddhist monk named Kumarajiva was associated with translating Buddhist texts during this period. He advocated accuracy, the transfer of the essential meaning. But the translation had to be free, not literal.

Translation of Buddhist texts continued as a prolific activity during the Medieval period. Xuang Zang , a translation scholar in the Seventh Century laid down the motto that a translation should be “both truthful and intelligible to the populace”. He was trying to reach a compromise between free and literal translation.

By the Thirteenth Century, the translation of Buddhist scriptures declined. Instead, the Arab merchants who had settled in the Chinese empire and learned Chinese translated knowledge texts into Chinese from Arabic and European languages. These works include Euclid’s *Elements*, Plato’s *Logic* and Ptolemy’s *Almagest*. An Arabic pharmacopeia *Al-Jami fi-alAdwiya al-Mufradah* (Dictionary of Elementary Medicines) which listed about 1400 medicines was also among the translated works.

3.3 TRANSLATION IN ANCIENT AND MEDIEVAL INDIA

The earliest translations in India are of Buddhist texts from Sanskrit into Pali and other forms of Prakrit. Many of these texts were being translated into Chinese at this time. The ancient Indian university of Nalanda was a great centre of translation for Buddhist texts. A large number of monks were engaged in translation, comparing notes and being supervised by a senior resident of the university. It must be noted that Sanskrit like Greek was considered a superior language and it was not found worthwhile to translate anything from a foreign

language. Even though there are references to translations of Buddhist texts from Chinese into Sanskrit no such texts have been found.

The Emergence of India's regional languages during the Medieval period saw a large number of translations classical literary and knowledge texts from Sanskrit into these languages. The translations included the epics Ramayana and Mahabharata, poems and plays of canonized writers like Kalidasa and treatises like Charaka's *Ashtangahridya* and Kautilya's *Arthashastra*. It is interesting to note that many of these 'translations' (except for the knowledge texts) were actually adaptations, which diverged in many ways from the original texts. In the Fourteenth Century when a large part of North India were ruled by various Sultanate dynasties based in Delhi, there were occasional translations from Sanskrit into Persian or Arabic. In 1357 Sultan Firuz Shah commissioned the translation of some Sanskrit manuscripts on Hinduism into Persian and Arabic.

Indian aesthetics did not consider translation as a category in literary production. Which is why it has not been discussed in literary discourse. Ayyappa Panikker notes that only stray references to adaptation or rewriting, not translation, can be picked up from the writings of literary theorists in Sanskrit and Tamil. These include such terms like 'anukriti', 'anuvad', 'arthakriya' and 'ullurai'. The Indian practice of rewriting texts tolerated a large amount of creative deviance.

3.4 TRANSLATION IN ANCIENT ROME

Greek civilization served as the model for Roman civilization in many ways, contributing the essentials to its aesthetics and philosophy. In poetry, drama, philosophy, linguistics, rhetoric and many other discourses ancient Greece was the inspiration. The Greek language occupied a predominant position as a scholarly language. Translation from Greek into Latin was a common academic exercise and scholarly pursuit in the Roman empire. A large number of literary texts and scholarly texts were translated or adapted into Latin. The playwrights Plautus and Terence were probably the first commercial translators, adapting Greek plays to suit the taste of Roman audiences. Translation was considered to be a mode of literary apprenticeship and a branch of rhetoric. There was only one source language for the Romans: Greek. There is no record of translation from any other language. As in ancient China, translation had official patronage in the Roman Empire. Emperor Augustus set up a translation bureau with a group of translators at his disposal.

During the Fourth Century CE when Christianity became the official religion of the Roman empire, several translations of the Bible and Christian liturgies and narratives from Greek were accomplished. Many of these translations were in fact adaptations. The most famous of such translators was St.Jerome whose Bible translation was used throughout Europe till the reformation.

The Romans were the first to discuss translation in a systematic manner. Cicero rejected word-for-word translation and proposed a translation which used the resources of the target language to recreate the lucidity of the original. There are discussions of problems created by Greek terms in his writing. Horace discusses the issue of literary imitation, hovering in the borders of translation and adaptation. This has had considerable influence on aesthetics. Pliny and Younger

and Quintilian discussed in detail the idea of a translator becoming an author in his own right.

3.5 TRANSLATION IN PERSIA AND THE MEDIEVAL ISLAMIC WORLD

The most prolific translation activity in the pre-modern world was seen in Persia and the Medieval Islamic World. The pre-Islamic Sasanian period in Persian history from the Third to the Seventh Century saw a number of translations made from Latin and Greek. Many of the scholarly texts lost in the political turmoil resulting from Alalexander's invasion of the Fourth Century and the Greek dominance of the area were restored by these translations. There were also some Indian texts like the *Panchatantra* among the translations. Translations into Persian from Sanskrit continued for a long time. Dara Shikoh, emperor Aurangazeb's brother translated fifty Upanishads into English.

The Sasanian translations are referred to in the next Islamic phase of Persian history when many of them were translated into Arabic.

The spread of Islam to various parts of Asia and Spain in Europe led to a prolific transaltion activity. Translations were made from Sanskrit, Latin, Greek, Hebrew and Syriac and Aramaic. There were exchanges between Arabic and Persian, which continued to be an influential language after the Islamic domination. Scientific inquiry flourished in the Medieval world and many scientific treatises like Ali ibn Isa's *Taskerat-al-Kahhalin* (Advice to Occulists, 1080) were written. *Taskerat-al-Kahhalin* was adapted into Persian as *Nur-al-Oyun* (Light of the Eyes) Muhamad ibn Mansur in the Thirteenth century. Works on philosophy, aesthetics and science were widely translated from Greek and Latin. There were translations of Indian texts like *Arthshastra* and *Ashtangahrudaya* in Persian Arabic. By the Fourteenth Century Persian had regained its previous privilege as a world language, eclipsing Arabic. Even for knowledge texts adaptation, rather than close translation was the preferred mode in this period. The official patronage given to translation during this period was unprecedented in world history. It can also be observed that knowledge texts occupied a predominant position in translation and that literary texts like the *Panchatantra* were adapted rather than translated. This perhaps accounts for the fact that, as in Ancient and Medieval India there was hardly any discussion on translation during the period.

3.6 TRANSLATION IN MEDIEVAL EUROPE

Translation from Latin and Greek into the emerging languages of Europe like German, English, French and Spanish was not a very prolific activity. Most of the translated works were essentially religious in nature consisting of liturgies and narratives which were Biblical in origin. Bible translation had its beginnings during the Fourteenth Century and became a prolific activity during the Renaissance. John Wycliffe produced a partial translation of the Bible towards the end of the Fourteenth Century.

Translation and adaptation of literary works were also common during the period. There were writers and poets like Geoffrey Chaucer who were also translators. Chaucer is celebrated as much for his *Canterbury Tales* as for his translation of Boethius' *Consolation of Philosophy* from Latin. It was with the beginning of the Renaissance that translations of philosophical and scientific texts from Greek gained momentum.

3.7 LET US SUM UP

Although there is evidence of a protolanguage from which all living languages evolve, there are more than 6000 languages in the world which makes translation a vital human activity. The first evidence of translation comes from ancient Babylon where documents originally written in Sumerian the official language were translated into Akkadian the popular language. Translation was a prolific activity in the Roman empire in which a large number of Greek works, literary and knowledge texts, were translated from Greek into Latin. During the last phase of the Roman empire in the Fourth Century CE, the Bible and Christian liturgies were translated into Latin. The Roman empire also produced the first theoretical discussions on translation in history. Translation was practised in China as an administrative activity from the beginning of the first millennium BCE. After the empire adopted Buddhism as the official religion a large number of Buddhist texts were translated from Sanskrit into Chinese. There was even a translation bureau set up by a Chinese emperor with an Indian as the bureau chief. Such translations continued up to the Eighth Century CE. Translations in China also involved discussions on the relative merits of word-by-word and free translations.

Sanskrit which was the official language for a long time in ancient India was always a source language , rather than a target language for translation. The first known translations from Sanskrit were of Buddhist texts into Pali and other forms of Prakrit. The university of Nalanda was a centre of translation where Buddhist monks engaged in translation of Buddhist scriptures. There were translations and adaptations of Sanskrit texts into Tamil in the early centuries of the CE. During the Medieval period a large number of literary and knowledge texts were translated or adapted into India's emerging regional languages. Classical Indian aesthetics did not consider translation as a category worth discussing. The reason probably is that not much distinction was made between translation and adaptation. Anyway, there is hardly any discussion on translation. The Medieval Persian-Arabic was the richest in translation in the pre-Renaissance period. There were a large number of source languages like Greek, Latin, Sanskrit and Hebrew. Knowledge texts predominated in the translation activity, although literary texts like the *Panchantra* were also translated or adopted. As in India there was very little theoretical discussion on translation.

Translation in Medieval Europe was mainly from Latin into the emerging regional languages like English, French, German and Spanish. Christian liturgical literature figured in a big way, although there were translations and adaptations of classical literary texts from Latin too. Towards the end of the period, anticipating the Reformation there were translations of the Bible into these languages from

Latin. Translation among Europe's regional languages became common towards the end of the Medieval period. These translations influenced the target languages' literatures significantly.

3.8 CHECK YOUR PROGRESS

1. Who were the first translators in human history?
2. What is the first written evidence of translation?
3. What kinds of texts were translated into Latin in ancient Rome?
4. Give a brief outline sketch of translation in ancient China.
5. Describe briefly the translation activity in ancient and Medieval India.
6. Give an account of Persian-Arabic translations in the Medieval period.

3.9 SUGGESTED READING

- Flora Ross Amos. *Early Theories of Translation*. <https://www.gutenberg.org/files/22353/22353-h/22353-h.htm>
- Mona Baker. *Routledge Encyclopaedia of Translation*. Routledge. 2001.
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:: STRUCTURE ::

- 4.0 Objectives**
- 4.1 Introduction**
- 4.2 Early Post Renaissance Europe**
- 4.3 Alexander Fraser Tytler – *Essay on the Principles of Translation***
- 4.4 Romanticism and Translation**
- 4.5 Translation in the Age of Industrial Capitalism and Colonial Expansion**
- 4.6 The Chinese Experience**
- 4.7 Colonialism and Translation: The Indian Experience**
- 4.9 Translation and the Nationalist Movement in India.**
- 4.10 Translation and Structuralism**
- 4.11 Let us Sum Up**
- 4.12 Check Your Progress**
- 4.13 Suggested Reading**

4.0 OBJECTIVES

This unit will help the learners:

- To have a historical understanding about translation across the world from the period of European Renaissance to the beginning of the Twentieth Century
- To get an overview of the development of translation theory in different cultures after the European Renaissance to the beginning of the Twentieth Century

4.1 INTRODUCTION

The Translation scholar K G Kelly notes that Western Europe owes its civilization to translators. This might be true of many other civilizations all over the world. Right from the beginning of history civilizations have developed and prospered through interactions with other civilizations. And translation has played a big role in facilitating such interactions. The European Renaissance marked an upsurge in

the spirit of inquiry and the production of goods and services and the creation of knowledge. It also marked a visible leap in translation activities. The Renaissance was a movement which opened the horizons of the mind. It removed medieval restrictions on human enterprise and liberated individuals from bondage to religion and feudal relations. The voyages of discovery initiated at the end of the Fifteenth century opened up new worlds for the Europeans. As never before in history contacts with other languages and cultures became increasingly possible and productive. The late Fifteenth Century also saw the rise of European colonialism which was to change the history of the world and with it, the history of translation. The invention of printing by John Gutenberg in 1453 opened up the commercial properties of not only writing, but also translation. The first printed book in English was a translation: *The recuyell of the Histories of Troye*, translated by William Caxton, the first English printer from the original in French by Raoul Lefevere.

4.2 EARLY POST RENAISSANCE EUROPE

Early Post-Renaissance Europe witnessed hectic translation activity. Modern European languages were coming into their own and there were a large number of translations from Greek and Latin, the scholarly classical languages, into languages like English, French, German, Spanish, Portuguese and Italian. These included many knowledge texts, chiefly scientific and philosophical works. But there were also translations of the Greek and Latin epic poems and other literary classics. Till the Renaissance, Greek texts came into these languages second hand through Latin. From the Sixteenth Century direct translations from Greek appeared. Similarly, translation among the newly emergent 'national' languages which had taken off in the late Medieval period now became more prolific. Discussions on translation initiated by translators like John Dryden and Etienne Dolet centred around the binary literal/free or closed/open translation.

4.3 ALEXANDER FRASER TYTLER – *ESSAY ON THE PRINCIPLES OF TRANSLATION*

Alexander Fraser Tytler's *Essay on the Principles of Translation*, published in 1791 is probably the first book-length work on translation in history. That it became the first book on translation to be translated into another language shows how influential it was in its time. The German translation by Renatus Gotthelf Loebel was published in 1793, just two years after the publication of the original. Tytler's book owes much to the remarks on translation in the section called **Preliminary Dissertations** in George Campbell's translation of the Gospels published in 1789.

Although Tytler claimed in his preface that his principles were founded in nature and common sense, he goes on articulate certain clear principles which were later discussed in more theoretical terms. He wanted a general recognition of the dignity and artistry of translation as a literary activity. He found that from ancient times, even in the works of the Roman translators or theoreticians, attention was not paid to the need to provide guidelines to translators. Thinking on translation was limited to making stray remarks about its nature.

Tytler does not subscribe to either of the two opposing views prevalent on translation at the time: that it should be completely faithful to the original that even the defects and drawbacks are preserved in translation; that it was allowable to improve and embellish the language of the original even while rendering the meaning and spirit of the original faithfully. He adopted a middle path. He formulates three basic principles for translation:

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

He discusses these in relation to some of the translations he had looked up giving detailed analyses of those translations. He also goes into the details involving the general principles of translation he formulated. These relate to structure, diction and style. He points to the virtual impossibility of translating idioms and puns.

Tytler makes an important observation on poetry: only a poet can translate a poem successfully. As such, poetry is the most difficult genre to translate because of its formal properties like metrical structure, rhyme and assonance and its use of figures of speech. He also upholds the right of the translator to make alterations, to embellish the original wherever necessary. Yet Tytler opposed the kind of poetic licence that translators like Dryden took in adding to or altering the ideas of the original.

4.4 ROMANTICISM AND TRANSLATION

The Romantic Movement in literature that swept Europe in the Eighteenth and Nineteenth Century discouraged translation. Romanticism had little use of translation except as recreation. The English poet Shelley looked at translation as a new plant sprouting from the seed of another. The American poet Robert Frost almost echoed him in the Twentieth Century when he defined poetry as what is lost in translation. Unlike in Medieval Europe translations were fewer between European languages. The idea of 'world literature' proposed by the German writer and philosopher Goethe, which would naturally espouse translation as an important activity, was largely rejected by his countrymen. It is easy to see that the rise of European nationalism in the age of Romanticism would have promoted an exaggerated self-esteem of national literatures which would reject the need for literary borrowing through translation.

In the middle of the Victorian period in England Mathew Arnold seemed to revise the Romantic position on translation when he stated that the translation should produce in its readers the same effect that the original produced in its readers.

Arnold's remarks were made in the context of translation of Homer into English. Arnold was particularly impressed by Homer's grand style.

4.5 TRANSLATION IN THE AGE OF INDUSTRIAL CAPITALISM AND COLONIAL EXPANSION

European colonialism was an unprecedented event in world history. It represented the annexation of a large part of the world by European colonial powers. European nations like Britain, France, Spain and Portugal were coming into contact with languages and civilizations they had never encountered before. The colonial encounter produced translations into European languages, especially from languages with a long literary tradition. Translations of *Abhijnana Shakunthalam*, *Bhagavad Gita* and some of the Upanishads in the Eighteenth Century can be cited as instances of colonial translation activity. Antoine Galland translated *The Arabian Nights* into French. There were several anonymous renderings of Galland's translation into English in the following years. The first direct English translation by Edward William Lane appeared between 1839 and 1841. Edward Fitzgerald's translation of a selection of *Rubaiyat* or quatrains attributed to the Medieval Persian poet Omar Khayyam is another text in this tradition. Fitzgerald's translation has been described as a transmogrification because it has been observed that he has drastically rewritten the text in several places. Fitzgerald, with a sense of colonial authority, claimed that he had the freedom 'to improve' a text which came from a culture inferior to his. Fitzgerald's translation is a good instance of what later came to be known as 'domesticating translation', translation that caters to the target audience.

4.6 THE CHINESE EXPERIENCE

The second wave of translation in China started in the late Sixteenth Century with the work of Christian missionaries who adopted the strategy of translating, besides Bible and other Christian literature, scholarly texts like scientific works into Chinese. The idea was to attract the Chinese educated class before they could be approached with the gospels. The translated works included the classical scientific treatises of Euclid and Archimedes. The first translation of parts of the Bible appeared in the late Seventeenth Century and the full Bible was translated by P L De. Poirot who lived from 1735 to 1814. Jesuit missionaries also did great service to Chinese literature and culture by translating Chinese classics into European languages.

European colonial excursions into China during the Nineteenth Century resulted in more translations from European languages, especially English into Chinese. The translations included excerpts from the local foreign press based in Canton as well as works on many discourses like Geography, Law and Politics. Contact with European colonialists even resulted in the setting up of translation bureaus in cities like Beijing and Shanghai. Towards the end of the century a group of translators with the motive of social reform emerged. Their objective was to use translation from Western works to topple the empire and establish democracy in China. However there were also translators like Lin Shu who were attracted to translating Western works, especially fiction for purely academic reasons.

The May Fourth Movement which began in 1919 and lasted up to 1949 when the Chinese People's Republic was established, was also a great movement of translation. An entire generation of writers were engaged in translation. The principal motivation was the activities of the Chinese Communist Party and more works were translated from Russian and French than from English. Lu Xun, a father figure in modern Chinese literature was also a prolific translator. However, non-Communist activists also chipped in with their translations. Both in original writing and in translation the May Fourth Movement aimed at the creation of a new Chinese culture. A project of creating a World Library was organized and hundreds of works from more than thirty languages were translated during the period.

4.7 COLONIALISM AND TRANSLATION: THE INDIAN EXPERIENCE

Although British colonial rule in the Eighteenth and Nineteenth centuries in India produced hardly any translations from European languages into Indian languages the Orientalists among the European administrators developed a keen interest in Indian classics. *Bhagavad Gita* was translated by Charles Wilkins into English in 1785. Four years later *Abhijnana Shakunthalam* was translated into English by William Jones. There were also translations of works on Hindu and Muslim jurisprudence into English.

Translations from Sanskrit into European languages spurred interest in Sanskrit as a classical language in Europe. Scholarship in Sanskrit became widespread in Europe and Indologists like Max Mueller made significant contributions in the area. The discovery of the Indo-European family of languages and the inclusion of Sanskrit and Persian as the Indo-Aryan branch of the family was the work of European Comparative Philologists who were inspired by translations from Sanskrit.

The practice of translating classical Sanskrit literature into Indian's regional languages which began during the Medieval period continued under colonial rule. A remarkable event in translation in India was Rabindranath Tagore's translations of a selection of his own poems in *Gitanjali* into English under the title *Song Offerings* for which he received the Nobel Prize for Literature in 1913.

4.9 TRANSLATION AND THE NATIONALIST MOVEMENT IN INDIA

The increasing number of translations in Indian languages at the end of the Nineteenth Century and in the first half of the Twentieth Century had nationalist motivations. On the one hand Indian languages were in the modernizing phase, coming into their own, which was a nationalist agenda; on the other hand political movements, anti-colonial or nationalist or Left-wing needed translations, especially from Western literatures for their projects.

One of the most interesting phenomena in Indian languages in the second half of the Nineteenth Century and the early decades of the Twentieth Century is translation or adaptation of Shakespeare plays. Literatures like Hindi, Bangla, Marathi, Gujarati and Malayalam were enriched by such translations. In Kolkata there was a vibrant English theatre as early as the end of the Eighteenth Century which staged Shakespeare plays. But Shakespeare was not the only canonized author who was translated or adapted into these literatures. There was fiction too, mostly English, but a smattering from other European languages too.

The rise of Hindi as the prominent language in the country at the end of the Nineteenth Century was marked by a large number of translations into it, both from European languages including English and from other Indian languages. The most well known Hindi writer of the time Premchand was also a translator. He translated the works of such canonized authors like Tolstoy, Galsworthy and Maupassant. Premchand also wrote on the translations into Hindi during his time. He also reviewed or commented on many translations into Hindi. For Premchand, translation was a secondary activity. According to him those who had real creativity did not indulge in translation. Premchand even went to the extent of dismissing his translations as irrelevant. But he was well aware of the role of translation in enriching the target language. He observed the shift in sensibility in Hindi literature brought about by the translation of Western writers like Anatole France, Maxim Gorki, Romain Rolland and H G Wells and of such Indian writers like Saratchandra Chatterjee in Bangla. But Premchand also cautioned against the translation of ‘unworthy’ works like detective novels which corrupted public taste. On translating poetry, Premchand preferred the use of metrical forms, but did not approve of the practice of excessive tampering with the sense to maintain metrical precision. Premchand did not favour the practice of prefixing of translations with long introductions or prefaces. The activities of the Dakshin Bharat Hindi Prachar Sabha founded by Gandhi in 1918 included translation from Hindi into the four South Indian languages, Tamil, Telugu, Kannada and Malayalam. Among the earliest works to be translated into Malayalam from Hindi was Premchand’s *Godan*.

The increasing levels of literacy and the rise of nationalist, reformist and Left-wing movements in the Malayalam speaking territories gave a new impetus to translation. In fact translations, not only from English, but also from other literatures like French and Russian through the medium of English had a decisive influence in the development of Malayalam prose.

4.10 TRANSLATION AND STRUCTURALISM

The advent of Structuralism in Linguistics shifted the focus of translation from culture and aesthetics to Linguistics. There were attempts to compare structures of languages to facilitate translation. In the middle of the Twentieth Century linguists like Halliday and Firth discussed in detail such comparable structures. Structuralism spurred the study of a large number of languages all over the world, many of them spoken by comparatively small communities.

An important theoretical position on translation was taken by two linguists Edward Sapir and Benjamin Lee Whorf during the heydays of Structuralism. They pointed to the virtual impossibility of translation resulting from the divergent ways in which languages classified human experience of the world around them. The languages spoken by Inuit who lived near the North Pole had no generic term for snow but a fairly large number of words for different kinds of snow. A South American language Hopi had a generic term for flying objects and each flying object, a bird, an airplane or a human on a glider had to be described by adding a specific term to the generic term. This theory on the 'impossibility' of translation came to be known as 'Sapir-Whorf Hypothesis'.

The Structuralist points of view on translation have been described in detail in J C Catford's *A Linguistic Theory of Translation* published in 1965. Catford defined translation as "the replacement of textual material in one language by textual material in another language". He looked at the concept of equivalence in translation as a matter of convention and practice, rather than as a set of fixed, mutually transferable items in translation. Equivalence in translation was simply described as the way a text is 'considered' the equivalent of another. Catford defined types of translation (free/literal, partial/full, phonological/graphological etc.), levels of translation (grammar/lexis) and ranks of translation (word/phrase/sentence). Willard Quine's discussion of meaning in translation also echoed Structuralist views when he described meaning as indeterminate and transitory.

Roman Jacobson in his essay "On Linguistic Aspects of Translation" classified translation into three types: Inter-linguistic translation or translation between languages; intra-linguistic translation or translation within the same language; inter-semiotic translation or translation between different semiotic systems or media. Of these the first is what has been conventionally accepted as translation. The second involves such processes like paraphrase, summarizing, rendering into other genres (eg. a novel into a play) etc. The third refers to such processes like the cinematic rendering of a literary text, adaptation of a literary text into a performing text etc. Jacobson does not elaborate on the last two categories. It can be seen that Jacobson's categorization anticipates much of the discussion about the relationship between translation and adaptation that materialized at the end of the Century.

Walter Benjamin's essay "The Task of the Translator" published in 1923 is outside the frame of Structuralist thinking. But it advocates what came to be known as foreignizing translation. In discussing the 'translatability' of texts and the identity of a translation as 'an afterlife' of the source text Benjamin anticipates many significant points of discussion on translation which were to emerge much later in translation theory.

4.11 LET US SUM UP

The history of the theory and practice of translation in the nearly five centuries after the effects of the European Renaissance was felt in the major linguistic communities of Europe has been eventful. The invention of printing and the development of the various national languages of Europe created a drive for

translation. Classical Greek knowledge texts became widely available in modern European languages from the Sixteenth Century. Classical Greek and Latin literature also began to be widely translated into these languages. Some preliminary discussions on translation were initiated by poets and critics like Dryden and Dolet who were also translators. The first book-length discussion on translation which went into the methodology of translation with examples was Alexander Fraser Tytler's *Essay on the Principles of Translation*.

Colonialism and Industrial Capitalism changed the landscape of translation across the world. The former brought European nations into contact with cultures they had not been familiar with in Asia, Africa and the Americas. This interface between cultures produced a large number of translations. Both India and China, two ancient civilizations with a long history of translation also saw prolific translation activity during this period. Anti-colonial and modernizing forces in both China and India changed the nature and content of translation in these two countries by the beginning of the Twentieth Century. Because of its multilingualism translation activity in India took on varied forms and directions.

Structuralism in Linguistics altered the paradigms of discussions on the process of translation. While it brought systematic discipline into the field it limited discussion to linguistic structure. The first half of the Twentieth Century saw the slow emergence of Translation Studies as a discipline. The full disciplinary status was to come in the last quarter of the century.

4.12 CHECK YOUR PROGRESS

1. Discuss how printing changed the history of translation.
2. What were the chief motivations for translation in the early centuries after the Renaissance in Europe?
3. Discuss Alexander Fraser Tytler's ideas on translation outline in *Essay on the Principles of Translation*.
4. Give a brief outline sketch of translation in China from the Sixteenth to the mid-Twentieth Century.
5. What impact did colonialism have on translation in India?
6. Give a brief description of the socio-political forces which influenced translation in India in the Nineteenth and early Twentieth Century.
7. Discuss the contribution of Structuralism in Linguistics to translation theory.

4.13 SUGGESTED READING

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:: STRUCTURE ::

- 5.0 Objectives**
- 5.1 Introduction**
- 5.2 Translation and Democratization of Polity**
- 5.3 Computer-Aided Translation**
- 5.4 Translation in the Audio-visual Media**
- 5.5 The Soviet Experience in Translation.**
- 5.6 Naming and Describing Translation Studies: James S Holmes**
- 5.7 Skopos Theory**
- 5.8 Polysystem Theory**
- 5.9 The Rewriting-Culture School of Translation Studies**
- 5.10 Postcolonial Translation Studies**
- 5.11 Feminist Translation Studies**
- 5.12 Adaptation Studies**
- 5.13 Let Us Sum Up**
- 5.14 Check Your Progress**
- 5.15 Suggested Reading**

5.0 OBJECTIVES

This unit will help the learners:

- To have a comprehensive understanding about the practice of translation from the middle of the Twentieth Century to the present.
- To get a thumbnail history of the emergence of Translation Studies as a discipline and its development into the Twenty First Century.
- To have a basic understanding about how various socio-political movements and theoretical paradigms influenced translation and translation theory.

5.1 INTRODUCTION

The most remarkable development in the practice of translation that drew sustenance from both technological developments and Structural Linguistics was Computer-aided Translation. It took off at the beginning of the 1950s. Although many of the claims made by its practitioner's and theorists have turned out to be

vastly exaggerated, its effectiveness as a method of translation has been amply demonstrated in the last seven decades, especially under controlled conditions. Translation Studies as a discipline emerged with James S. Holmes coining the name and describing in detail the nature of the discipline in 1970. The Skopos theory which looked at the link between objectives of translation and translation strategies, and the Polysystem Theory which conceived of literatures as polysystems and translated literature as a sub-system within it enriched translation theory in the 1970s. In the middle of the 1980s the Rewriting-Culture school of Translation Studies rewrote the rules of the game by declaring translation a form of rewriting and conceiving it as a cross-cultural rather than cross-linguistic process. Meanwhile the Modern Language Association of America allotted a separate entry to Translation Studies in its annual bibliography in 1983.

In the following decades both feminist and postcolonial theories made significant interventions in Translation Studies. The former tried to relate translations to the process of gendering in literature and called for its subversion through translation. Postcolonial translation studies sought to unravel the power relationship between the cultures of the colonizers and the colonized. cultures as they are manifest in translation and also to inscribe postcolonial resistance in translations. Literary translation was being continuously marginalized during the second half of the Twentieth Century. Technical/official translation far outstripped literary translation during the period. This paradigm shift was not, however reflected in translation studies which continued to draw sustenance largely from literary translation. The emergence of Adaptation Studies in its reinvented form marked a turning point in the history of Translation Studies. Adaptation Studies simply took off from the theoretical framework of the Rewriting-Culture school of Translation Studies and developed it to encompass all forms of cultural production.

5.2 TRANSLATION AND DEMOCRATIZATION OF POLITY

One of the most important reasons for the drastic changes in the nature and directions of translation is the process of decolonization in the middle of the century. The linguistic assertion of the decolonized people spurred translation in two directions. Many knowledge texts in the colonial languages were translated into the languages of the colonized. These were incorporated into the curriculum in those countries where the medium of instruction at many or all levels had changed from the colonial languages to the native first languages. The May Fourth Movement launched in China in 1919 attempted to build a world library through translation of the world's classics into Chinese.

On the other hand, representative works from the languages of the colonized were translated into the languages of the colonizers as a way of cultural transmission. Such translations were facilitated by both official projects like the UNESCO series of Representative Works and by commercial publishers who saw a fairly good market for such translations. Associations of countries employed well-staffed translation bureaus for making available translations of official documents in all the languages of the member countries.

In the European Union all delegates have the right to speak in their mother tongues which would instantly be translated into all the other languages spoken by

the delegates. In multilingual countries like India a stupendous amount of translations were carried out in the academia and the media after decolonization. Sujit Mukherjee even described such translations as acts of patriotism.

5.3 COMPUTER-AIDED TRANSLATION

Machine Translation or Computer-aided Translation arose from the paradigms of Structuralist Linguistics. The idea was that language existed as structures and that they could be programmed by the computer. Translation rules or algorithms would establish the links between comparable structures in two languages and facilitate translation. Work on Computer-aided Translation began with research at Massachusetts Institute of Technology (MIT) in the USA in the early 1950s. The first initiative on Machine Translation was a memorandum written by Warren Weaver, Director of the Natural Sciences Division of the Rockefeller Foundation and circulated to some friends and acquaintances on the possibility of using digital computers to translate between natural languages. Despite adverse reports about the quality of translation and directions to stop research, investigations into Machine Translation continued. Apart from USA, countries like Japan and the Soviet Union began to take research in Machine Translation seriously.

In the 1970s efforts were made to apply Machine Translation effectively. Translation programmes like Systran were launched. The earliest applications were in translating technical manuals. Several MT companies were launched in the 1980s. In 1991, the first MT system for Russian/English/German-Ukrainian was developed by the Kharkov State University in Ukraine in the Soviet Union. Online Machine Translation arrived in the mid-1990s. Online translation services were offered on the net by a number of companies, some of it free. Online Machine Translation activity registered a tremendous increase the beginning of the Twenty First Century. In 2012, Google Translate is estimated to translate text equivalent to one million books a day. Rule Based Machine Translation (RMT), Corpus Based Machine Translation (CBMT) and Statistical Machine Translation (SMT) are the chief paradigms that have emerged in Machine Translation. In RMT the system consists of a number of rules or algorithms which analyses the input text in terms of morphology, syntax and semantics and provide for their translation. The system is backed by a corpus of dictionaries and grammars. Building up the system is a long and tedious process and because of the complexity of language and the stupendous task of reducing it to a set of rules, RMT has not proven very successful. CBMT represents attempts to address the problems of RMT. Two types of CBMT were developed: Statistical Machine Translation (SMT) and Example-Based Machine Translation (EBMT). In SMT there are two corpora, one bilingual and the other monolingual, which means there are extensive linguistic data available which the computer uses to search for translation equivalents. A probability model is used to get the best translation. A sentence is generated from translation of single words. Unlike in RBMT, SMT relies on probability, rather than rules. EBMT uses sentences as the basic unit of translation. Normally there is a dual process – translation equivalents are arrived at from the bilingual database. However, if no equivalents are available from the database, the system relies on rules as in RMT.

The dream of faultless precise Machine Translation has not come true. Occasionally the computer still comes up with laughable blunders as it happened seventy years ago. But there is definitely a vast improvement. Machine Translation works well with translation in restricted domains, especially in technical translation. It is extensively used in conferences and summits attended by speakers from diverse linguistic communities. Translation sites like Google Translate are also showing improved efficiency.

5.4 TRANSLATION IN THE AUDIO-VISUAL MEDIA

Translation in the audio-visual Media is nearly a century old. In the early years of cinema intertitles were used to fill in the gaps created by the inability to record conversation and other sounds. Intertitles were translated for an audience which spoke a different language. Today there are basically five forms of audio-visual translation: Subtitling Dubbing or lip-sync, Voice-over or partial dubbing, Translation from and into Sign Language and Audio Description.

- a) Subtitling involves basically the placement of credits or titles on the screen for linguistic and non-linguistic sounds in the same or different language. Same language subtitles are called captions and they do not exactly represent translation. They are simply representation of phonic substance as graphic substance and are meant for the aurally challenged. Subtitling proper is meant for audiences which cannot understand the language of the text. Subtitles, like captions, may represent not just linguistic content like conversations or monologues, but also non-linguistic sounds and information about visuals on the screen.
- b) Dubbing or Lip-sync is the replacement of the spoken linguistic elements in the visuals by spoken linguistic elements in another language. This is a very difficult process because the length of the equivalent of an utterance in the source language is rarely the same. This would often necessitate drastic translation shifts – if only to make the utterance sound natural.
- c) Voice-over or Partial Dubbing is the process of embedding a narration in the target language over a video, which normally gives a gist of what a speaker is saying on the screen, besides often giving a description of the context. Unlike in Lip-sync there is no illusion of the speaker using the target language. Often the original voice is heard for a few seconds at normal volume before it is replaced by the narrator's. It is also not uncommon for the original voice to be heard in the background in low volume. Voice-over is commonly used in documentaries.
- d) Translation from and into sign-language has become a common feature in audio-visual media. Sign languages are as complete and complex as spoken languages and the translation is actually from one medium to another; inter-semiotic translation as described by Roman Jacobson. News in sign language is telecast by many television channels. It is meant for the hearing-impaired and the translation is seen in operation with a split-screen frame. In one part we can see the newsreader reading the news while on the other the sign-language 'gesturer' would be translating it into sign language.

e) Audio Description is a recent form of audio-visual translation meant for the visually challenged. It is the detailed description of a picture or a video which gives the feel of ‘seeing’ it to the visually challenged. Films are increasingly being produced with audio description.

5.5 THE SOVIET EXPERIENCE IN TRANSLATION

The most voluminous translation activity in history was carried out in the Soviet Union following the Second World War. There were translations among the more than hundred languages in the Soviet Union as well as translation into and from major and minor languages of the world. The famous Progress Publishers, based in Moscow enrolled thousands of translators in its panels. For the Soviet Union translation was also a means of asserting its soft power. Progress Publishers translated from and into twelve Indian languages. Literature constituted only a small percentage of the translations published by Progress Publishers. The overwhelming majority of the translations were knowledge texts. This unique experiment in translation continued almost till the dismantling of the Soviet Union in 1991.

5.6 NAMING AND DESCRIBING TRANSLATION STUDIES: JAMES S HOLMES

It was James S Holmes who gave the name Translation Studies to the discipline. It was coined in the essay published in 1972 “The Name and Nature of Translation Studies” which is considered the foundational statement of the discipline. Holmes discussed at some length the validity of the nomenclature and how it would remove the fluffiness which had persisted in discussions on translation. Holmes also proposed a broad classification of the discipline into two: 1) Descriptive Translation Studies, which would “describe the phenomena of translating and translation(s) as they manifest themselves in the world of our experience”, and 2) Theoretical Translation Studies which would “establish general principles by means of which these phenomena can be explained and predicted”.

Holmes divided the first of these categories further into a) process oriented translation studies, b) product oriented translation studies and c) function oriented translation studies. Process oriented translation studies would concern itself with the process or act of translation. They would look at what actually happens in the mind of the translator. Product oriented translation studies would look at existing translations. They would also look at the corpuses and trends of translations in different languages. Function oriented translation studies would look at the specific functions of translations in the recipient language or culture. These translation studies would look into the contexts, rather than the texts.

In 1983, eleven years after Holmes’ path-breaking essay, the Modern Languages Association of America allotted a separate entry for Translation Studies in its annual bibliography indicating that the discipline had come of age.

5.7 SKOPOS THEORY

Skopos Theory was developed by Hans J Vermeer , a German Translation scholar, in the 1970s. ‘Skopos’ is a Greek word meaning ‘aim’ or ‘purpose’. Skopos Theory focuses on the purpose of translation. According to the proponents of the theory, which included translation scholars like Katharina Reiss and Christiane Nord, the strategies of translation are determined by its purpose. They rejected conventional equivalence theories. Skopos Theory can be best understood in the context of religious or politically motivated translations. Eugene A Nida, who headed a group of Bible translators discusses how the message of the Bible can be ideally transmitted using certain translation strategies. The use of translation to establish what was called ‘soft power’, to disseminate their guiding ideologies by the Soviet Union and the USA during the Cold War era can also be studied for the application of the Skopos Theory.

5.8 POLYSYSTEM THEORY

The Polysystem Theory in Translation Studies looks at literature as a polysystem and translated works in a literature as a system in it. The theory is based on what Andre Lefevere calls ‘systems thinking’, the idea that literature is not a corpus, but a system with its particular structure and function. Itamar Even-Zohar’s essay “The Position of Translated Literature within the Literary Polysystem” can be considered as having launched the theory. Polysystemists basically looked at literary influence through translation. The influence that translated works exerted on the target literature depended upon where translated works were positioned in its polysystem. If they occupied a central position, the influence was likely to be more prominent than if they occupied a peripheral position. The position occupied by translation in a literary polysystem, in turn, depends upon the receptivity of the target literature. Some literatures are generally open to translations, while others are not. Translations were more capable of influencing the canon formation in the former than in the latter. Other prominent contributors to the Polysystems Theory include Shohar Shavit, Menackem Perry and Shoshana Blum-Kulka.

5.9 THE REWRITING-CULTURE SCHOOL OF TRANSLATION STUDIES

The Rewriting-Culture school of Translation Studies emerged in the middle of the 1980s. Andre Lefevere’s essay “Beyond Interpretation or the Business of (Re) writing” published in 1987 is considered the defining essay of the movement. But some of the ideas that came to be associated with the movement are found in Lefevere’s essays published in the first half of the 1980s. The Rewriting-Culture school considered translation as essentially a form of rewriting. Translation was conceived as a process that happened between two cultures, rather than two languages or literatures. The traditional notion of equivalence in translation was abandoned. Translation could only be a form of rewriting because of ideological and aesthetic reasons. The target culture would reject those elements in the source text which are not in sync with its predominant ideology or aesthetics. A translator will, therefore, have to rewrite or modify them to bring them in line with the predominant ideological or aesthetic paradigms of the target culture.

Andre Lefevere also talks about certain enterprising translators who cleverly manipulate the translation to smuggle in their personal ideology or aesthetics which go against the predominant ideological or aesthetic paradigms of the target culture. The Rewriting- Culture theoretical paradigm was enriched by a number of translation scholars who included Susan Bassnett, Mary Snell-Hornby, Theo Hermans, Ria Vanderauwera, Lawrence Venuti, Antony Pym and Michael Cronin.

5.10 POSTCOLONIAL TRANSLATION STUDIES

Postcolonial Theory made its presence felt in Translation Studies too at the end of the Twentieth Century. Postcolonial Translation: Theory and Practice, edited by Susan Bassnett and Harish Trivedi is a collection of essays which look at the theory and practice of translation in various postcolonial contexts across the world. Postcolonial Translation Studies look at the asymmetrical power relations between hegemonic and marginalized cultures as reflected in translation. It is generally observed that the language of the coloniser is, more often than not, the donor language and the language of the colonized, the receptor language. The representation of the colonized and their cultures in translation is also an important topic in postcolonial translation studies.

5.11 FEMINIST TRANSLATION STUDIES

Feminist Translation Studies emerged in Canada in the late 1970s. It reflected the advances made in Feminist theory up to the time. There were many concerns. One was the way in which translation perpetuated the stereotypes in gender relations reflected in literature and other discourses. One of the tasks of Feminist Translation studies was to unravel this encoding of gender equations in the source and target texts. The second was to look at how the different levels of gendering in the source and target cultures made translation of texts with gender representations between them problematic. Quite often the power equations visible in the source text became obscured in the target text. Feminist translation studies were also concerned with the work of female translators who foregrounded female subjectivity in the production of meaning in translation. Feminist translation studies in recent times have acquired a broader intersectional approach by co-opting categories on power equations other than gender, like class and disability.

Feminist Translation Studies which began as an essentially ‘Eurocentric’ branch of Translation Studies has moved on to address feminist issues in other cultures of the world. Translation scholars who have made significant contributions in the area include Barbara Godard, Nicole Brossard, Sherry Simon, Lori Chamberlain, Olga Castro, Emek Ergun and Louise Von Flotow.

5.12 ADAPTATION STUDIES

The emergence of Adaptation Studies as a re-invented branch of study at the end of the Twentieth Century, altered the landscape of Translation Studies. When it first emerged in the 1950s Adaptation Studies was a very limited discipline with only film adaptations in its ambit of discussion. But in its new avatar, it reached

out to all kinds of adaptations in all kinds of media. In one sense, its theoretical paradigm was directly linked to both the Rewriting-Culture school of Translation Studies and to Roman Jacobson's three-fold division of translation into inter-lingual, intra-lingual and inter-semiotic translation. It can easily be seen that both intra-lingual and inter-semiotic translations would today be called adaptations. Even inter-lingual translations, except for such texts which qualify as, to use Jacobson's phrase, 'translation proper', can be adaptations. Taking off from the notion of translation as rewriting, Adaptation Studies looked at a plethora of rewritings in a variety of media. While the Rewriting-Culture school was primarily concerned with literary texts, the vast majority of texts that came under the scanner of Adaptation Studies had little or nothing to do with literature. If the Rewriting-Culture school had marginalized the equivalence discourse in translation, Adaptation Studies banished it altogether from its domain. Unlimited intertextuality or the possibility of rewriting the source text across genres or media within the same culture or across cultures became the norm. The source text or antecedent was even looked at as a mere launching pad for the adaptation. Julie Sanders called such adaptation, appropriation, reserving the term 'adaptation' for such rewritings which still privileged, or at least looked back to the source text. Translation Studies has never been the same after the advent of Adaptation Studies in its reinvented form.

5.13 LET US SUM UP

Our discussion on translation and Translation Studies in contemporary times begins with an observation on Machine Translation or Computer-Aided Translation. Although many of the claims made by early practitioners and theorists have turned out to be illusory, Computer-Aided Translation has proven successful in certain domains and in restricted translation practices. Its role in technical translation and translation in the audiovisual and new media is now universally acknowledged. Its success in facilitating minimalist communication for tourists and travelers is also well established. James S Holmes invented the name 'Translation Studies' for the discipline, gave a focused description of the nature and function of translation as a process, and developed a sound theoretical framework for the discipline.

The Skopos Theory developed by Hans J Vermeer gave a new direction to Translation Studies by linking translation strategies with objectives of translation. The Polysystemists, led by Itamar Even-Zohar tried to study literary influence from translation by examining the relative position of translated literature in what they called the 'literary polysystem'. They found that the relative importance given to translated texts in literatures was in direct proportion to the influence of translation in their canon formation. The Rewriting-Culture school changed the landscape of Translation Studies by undermining the equivalence discourse and positioning translation as a form of rewriting. They also set up a paradigm of rewriting which made sense of the process of translation between cultures which were aesthetically and/or ideologically at odds with each other, and which also implicated the subjectivity of the translator in rewriting texts in translation. Postcolonial theory and Feminism started making decisive interventions in Translation Studies from the 1990s. Postcolonial translation studies looked at the

ways in which colonial power equations were reflected in translations between the hegemonic cultures of the colonizers and the marginalized cultures of the colonized.

They also looked at the resistance put up by the colonized to colonial/neocolonial hegemonic structures. Feminist translation studies analyzed gendering in translation and sought to devise strategies for resisting it. In recent times feminist translation studies have moved over to an intersectional approach towards tackling gendering in translation. The emergence of Adaptation Studies in its reinvented form at the end of the Twentieth Century was a paradigm-altering event that posed serious challenges to the theoretical frame of Translation Studies. Taking its cue from the Rewriting-Culture of Translation Studies, Adaptation Studies rejected the equivalence discourse altogether and set up the notion of unlimited intertextuality or the possibility of uninhibited rewriting of texts across genres or media in the same culture or across cultures. One can even say that

Translation Studies has been superseded by Adaptation Studies.

5.14 CHECK YOUR PROGRESS

1. Give a brief account of the possibilities and limitations of Computer-Aided Translation.
2. Describe briefly James S Holmes' contributions to Translation Studies.
3. What is Skopos Theory? What are its implications for the practice of translation?
4. Outline the theoretical paradigms of the Rewriting-Culture school of Translation Studies briefly.
5. How did Postcolonial and Feminist Translation Studies offer new perspectives on translation?
6. How did Adaptation Studies change the equations of Translation Studies?

5.15 Suggested Reading

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:: STRUCTURE ::

- 6.0 Objectives**
- 6.1 Introduction**
- 6.2 Translation Definitions**
- 6.3 Characteristics of Translation**
- 6.4 Brief History of Translation**
- 6.5 Dryden as poet**
- 6.6 Dryden as a critic**
- 6.7 Dryden's Classification**
 - ❖ **Check Your Progress (Objective Questions (MCQ)**
- 6.8 Cat ford's Theory of Translation**
- 6.9 Catford's Theory of Equivalence**
- 6.10 Let Us Sum Up**
 - ❖ **Check your progress**
- 6.11 Key words**
- 6.12 Suggested Reading**

6.0 OBJECTIVES

The objective of the unit is to introduce John Dryden's Translation Vikuss about classification. He was a great poet after Johan Milton in English literature. This unit is about Translation and its different theories and classification.

John Dryden was a poet, critic, satirist and translator. In this unit we shall discuss his life works and contribution to literature, criticism and translation. The objectives of the unit are as follows:

- Dryden as a poet
- Dryden as a Critic
- Dryden Views about Translation
- His theory and classification of translation

Dryden was one of the most talented literary writers which will be briefly discussed in this unit.

6.1 INTRODUCTION

In introduction, first of all, we shall discuss what translation is and what are its theories. Translation is not a new contribution to literature. It is the transfer of content or message from one language to another. These two languages are literature and target literature. Translation is communication between different languages and linguistic communities. If we look at the human history, we find that in the ancient times people communicated through signs, gestures and sounds. The development took place in different ways in different places. They are divided into different groups. In the beginning, they had a problem of communicating property. People could not understand what others say however, there arose the need for interpretation. Interpretation was oral communication. Advent of writing arose after a pretty long time. In India and other ancient cultured countries, language developed quite intelligently.

There are many ways of translation from one language to another. In modern time, technology helps in translation. This translation is useful in certain ways but in literary translation, it is not proper as it misses the aesthetic delight and artistic elements. Languages are very useful for human development.

There are many ways of translation from one language to another. Easy way is to word to word in translation. However, this kind of translation misses art and literature. Automatic translator has certain shortcomings. The result of such translation is not reliable or understandable. Translation became useful for conveying literary beauties into another language. Languages are of strategic importance to the people who play vital role in development. Translation also carries out culture of one community to another through translation. Quality of education also depends on language. It strengthens co-operation, harmony, interaction and human relationships. Even Community, Society and family develop through language. Benefits of Science and technology are also received through language cultural heritage gets maintained through language communication and interactions through translation.

Every year, the world celebrates International Translation Day on September 30, as declared by the UN General Assembly. This date honours St. Jerome, the renowned scholar who translated the Bible from Greek into Latin and passed away on this day.

Translation is a means of communication but it plays an important role in overcoming language barriers. Translation involves, grammar, meaning, culture and context. It is very important part of our society. When people of the society communicate, they create peace, harmony and relationships.

Presently, translation is very useful in our time, daily life as in furniture, instruments, machines etc. require multi language manual instruction in various languages. This allows us to assemble furniture and starting machines properly. Even laptop computer, smart phone requires such translated instructions like Hindi, Gujarati, English, Bengali, Urdu etc.

Translation is very important for entertaining people. It plays role in literary works like novels, short stories, movies, television or other sources of entertainment. "Language translation is essential in global world now a days. All people remain connected through language. Language also allows people to learn about other cultures, their views about politics, economics, sociology etc. Translation plays great role in Sociological relationships.

6.2 TRANSLATION DEFINITIONS

To understand what others say we need to have the Knowledge of the heard / written language of the teacher who teaches into Gujarati to Hindi, they will not understand what the teacher teaches. The Same is true for bilingual Communication. Translator transfers his Source language to target language. For example, from Hindi to English. Hindi is source language and target language is English. Generally, the target language is the mother tongue of the translator. He/She can normally express himself/herself. This is the example of oral translation or interpretation.

Written translation conveys the message faithfully. Great ancient scriptures or religious books have been translated from ancient language like Sanskrit to Hindi or Gujarati: These written books spread culture and philosophy all over the world. Translation has a high impact on everyday life of the people. In modern times, translated languages are used in laws, business, science, technology and many other things.

Necessary training is required in translation:

- (1) Knowledge of source language.
- (2) Knowledge of target language.
- (3) Knowledge of grammar, idioms and proverbs.
- (4) Aim of entertainment through literary works, movies and television programmes.
- (5) Knowledge of translation provides employment / jobs.
- (6) Technical translation like legal, scientific, commercial etc. are in good demand now a days.
- (7) Comprehension, creation of meaning, writing a new text are contribution of good translators.

- Translation can be defined as a transposition of text into other language. Original language is source language and translated language is target language.
- The objective of the translator is to transfer the text from the source language to
- target language. Meaning and style should be similar in both languages.
- There are also informative translator like news and Journalism.
- Literary translation includes poetry, fiction, drama etc.
- Scientific translations refer to medical, scientific, chemical, industrial legal etc.

- Financial translation involves texts related to finance.
- In new inventions, internet, AI (artificial intelligence) are introduced which will require new techniques.

6.3 CHARACTERISTICS OF TRANSLATION

Translation is not an easy task. It requires certain skills. Translation is useful in science, commerce, business and legal tours etc. One should have proper vocabulary, syntax, synonyms etc. Let us discuss some important characteristics of good translation.

- (1) Language skill: To be a good translator, one requires language skills. He must know both source language and target language. Vocabulary is the most required thing in translation.
- (2) Translation skill: Translation is a linguistic specialization. The translation requires both source language and target language. If a translation translates from English into Gujarati, he must have translation skills of both the languages, style and he should use technical tools like Google etc. quite skillfully when someone refers to synonyms, they should use synonyms exclusively.
- (3) Background Knowledge: All writings have certain background in their themes. First of all, a good translator must have the knowledge of background theme and use them in language very intelligently. Background knowledge creates good translation of the translator.
- (4) Technological Competence. New technologies are very prominent now-days. Smart phone, laptop, computer, WIFI, internet are used in translation and writing skills. Software helps in Correction, translation, research, Terminology etc. Grammar and spellings are required to be hundred percent correct in good translation, Database and files are to be managed properly.,
- (5) Time-stress Time-limit : It is not easy to translate quickly. It requires study of the source work and also of Target work. Time limit may create stress and there are possibilities of some errors. Therefore, proper time should be given for good translation other expert should read it carefully and find out some errors etc.
- (6) Sensitivity: Translation requires sensitivity towards the source content. Break ground culture should be understood and maintained in target literature.
- (7) Morality: In fact, morality is required in all human actions. Morals are required in translation also. Translator should be faithful to documents and ideas of source document. In legal area, wrong presentation can act as immoral.
- (8) Communication : Translation is the central of communication. It is two sided and translator and client/render Should be kept in mind . Exchanging of ideas should be presented intelligently.

Top qualities of good translation are as follows:

- (1) Accuracy

- (2) Clarity
- (3) Authenticity.
- (4) tone and style
- (5) Cultural appropriate mess
- (6) Consistency.
- (7) Contemporary language. old language like Chaucer's language cannot work properly Language changes with time adding Vocabulary and style of speaking and writing.

6.4 BRIEF HISTORY OF TRANSLATION+

Translation has remarkable impact on world literature and other sources of Knowledge. In modern global world, it plays a very important role. It shares different Kinds of Knowledge. It also spreads different culture in different parts of the world. All different society have different cultures, customs, religions and ways of life.

The word translation is derived from Latin word ‘translatio’; which means to ‘carry across’. The earliest translations were religious texts and poetry. Sumerian poem ‘Epic of Gilgamesh was the first translation. It was an epic poem which was translated from Akkadian to various Asian languages around 2000 BC.

Translation enables communication, insights understanding. There is now societal development the entire world on which translation has a very high impact.

In the Western language and literature, The Bible was translated from Hebrew to Latin. Later it was translated in around 700 translations. Another example of translation comes from Rosetta Stone Ancient Egypt also played an important role in the Spread of translation.

Writers, philosophers and religious scholars translated various literary and religious books. Even in modern times, some works are translated in a new manner. Saint Jerome who was a patron saint of Christianity translated the Bible into Latin. He was a Catholic Christian so he followed ancient Bible. Jerome read the Hebrew Bible and studied it profoundly.

In the same way translation played an important role in the spread of Buddhism across India. Key translations of Buddhism were the translations of great Scholarly Buddhist monk Kumarjira during 4th Century AD. He translated is from Sanskrit into Chinese. The Diamond Sutra ‘; is a popular work bark of Buddhism due to its clear sense and meaning.

Even today, translation of religious books is quite popular. They are translated in various languages. Science and philosophy also became popular among people. English language spread much during King Alfred the Great.

During Renaissance, there were inventions of the printing press and other pretensions Gutenberg's printing press published books and or hap help in growth of literary writings and philosophy. Francis Bacon was a practical philosopher whose essays were impacted by Latin and Greek languages. Geoffrey Chancer

was the first English poet whose ‘Canterbury Tales’ have influence of Latin and French. Popularity of English language was inspired by Chancer. During Renaissance England Italy revived art and literature. New writers and thinkers propagated humanitarianism and entertainment of literature.

Later, translation contained all over the world and literature become global in real sense. Translation theories underwent severe changes. In India, many writers, poets write in English and their Indian English literature also became popular presenting modern culture and social problems.

6.5 DRYDEN AS POET

John Dryden was a poet, critic, satirist and playwright. He was creative and active poet. He tried different types of genres. As a poet, he was England first poet Laureate. Dryden wrote plays, satires, prologues, epilogues and odes. Dryden’s most famous poem is: Absalom and Achitophel. He was influenced by the Restoration England. He was born in 1631 and died in 1700. His literary career can be divided into three periods.

1. The dramatic period lasting till 1680.
2. The period of his greatest work till 1699
3. The period of translation till the end of his life.

The main literary works of John Dryden are as follows:

1. Death of the protector (Cromwell) (1657)
2. Astrea Redux (1660)
3. Anus Mirabilis (1666)
4. Absalom and Achitophel (1681).
5. The Medal (1682)
6. Mac Flecknoe (1682)
7. Religio Laid (1682)
8. The Hind and the Panther (1687).
9. Translations of Ovid, Boccaccio and Virgil. (1688).
10. Lyrical Poems (1687)

He wrote a few dramas also, like “The Wild Gallant” (1663), The Rival (1663). ‘The Indian Emperor’; (1665). He wrote blank verse tragedy;” All for Love (1678).

Dryden was a neo- classical critic. He was the first great critic in England. Dr. Johnson called him the Father of English criticism. His critical comments are found in Dedications and prefaces of the literary works.

His critical views are mainly neo-classical. He did not support the use of blank verse by Shakespeare in his plays. He introduced new stanza heroic couplet. He believed that it is the true soul of poetry. In stanza of four lines, he supported

alternate rhymes. For him, rhyming poetry is very important. Free verse (અછાંડસ) was not supported by him at all. Though he was a critic and satirist he was liberal minded. He always appreciated good poesy with rhyme, rhythm, metres and intelligence. He used the Word 'wit'; which referred to delightful imagining of persons, actions and passions and things".

His critical work 'Essay of Dramatic Poesy' contained these views about dramatic poetry. Dryden's purpose was not to dogmatize but to debate the described characters, themes and dialogues of the drama. This critical book is a land mark in the history of English criticism.

As a satirist, he was very powerful and influenced others satirists like Alexander Pope'; etc. He criticized literary works as Comparative literature. We shall discuss his views about translation later.

6.6 DRYDEN AS A CRITIC

Dryden was a poet, dramatist, translator, critic and satirist. Dr. Johnson called him the first English critic. He called him the father of English criticism. Dryden admired Ben Jonson for his classical views about literature, Dryden was a liberal classicist. Dryden's views on criticism are bold and forceful. He did not agree to trivialities in literature. Dryden remarked on all types of critical things like poetry, drama, satire etc. He wrote an Essay of Dramatic poesy. According to Dryden, there are two types of criticism legislative criticism and theoretical criticism. He did not support blank verse in drama but he admired Shakespeare for his multiple talents.

Dryden said that a critic should use torch and miss sceptre. He needs to punish but analyse literary works. (Check) He should use critical and comparative analysis of literary works. Dryden believed in classical views though they were neo-classical. He defined drama which was the mixture of Aristotle and Horace.

According to Dryden, there should be three unities with liberalism. He said that Shakespeare added natural and liberal unities of time, place and plot (theme). Dryden admonished Ben Jonson for his critical views based on classicism. He found some shortcomings in Shakespeare but loved him for his originality and poetic presentation.

Dryden says that Shakespeare's characters are psychological and true human beings. They are great but they have some limitations also.

Dryden's critical views are generally found in prefaces, dedications etc. Let us have brief views of Dryden's criticism.

- He believed like Aristotle that poetry is the by the process of imitation
- Function of poetry is to provide aesthetic pleasure to readers or spectators.
- Battles and the stage death should not be shown in plays.
- Three unities should be used properly in a play-tragedy or comedy. He favours sub-plots in the main play of the play. However, it must be rational and practical.

- He agreed with Aristotle about tragedy. Fear and pity can be purified pass through psychological Catharsis. It provides the spectators the purgation of pity and fear.
- Dryden did not favour the use of chorus as in Greek language.
- Comedy is to represent of human faults. and low subjects Comedy provides humour and entertainment.
- Epic is the greatest literary work of human life
- Satire is criticism of errors, follies and other trivialities of human life.
- Finally, criticism is literary analysis with classical rules. Design and expression are inheritable parts of literary works.

6.7 DRYDEN'S CLASSIFICATION

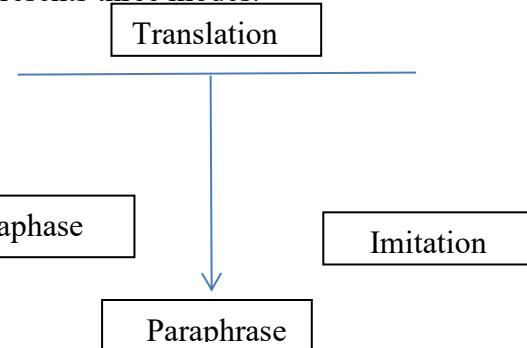
Dryden was a great poet, critic, satirist and translator. He studied in Westminster school and started writing. He wrote “Fables Ancient and modern”. He showed his conception of translation to refine English language. He had great views about translation of the arts between successive cultures and philosophical views. He did so from ancient Greece to Restoration Age.

As a critic, he introduced new-classical Views. He showed three modes of translation Metaphrase, imitation and paraphrase this theory is highly effective.

1. Metaphrase means word to word. Metaphrase means expression within...
2. Imitation: Imitation is a liberal adaptation where the translator abandons original text but presents his translation on his own. He means to say, “I express ever sense to sense.”
3. Paraphrase: Paraphrase means sense for sense. Translator accepts the sense without any error. For him, the expression of reader. (Check)

Language is more important than other language (source language)

In Short, Dryden's theory presents three modes.



Metaphrase means word to word. Imitation is loose, liberal writing Paraphrase is the middle path not word to word or loose writing.

Saint Jerome is regarded as the Father of Translation at the end of 4th century. Dryden also translated many Greek, Latin works into English. He was passionate about Greek and Latin languages. According to him, translation is as follows:

SL	TL
Language to be translated (Source language)	Translated language (Target language)

For example, if Greek language is translated into English, it can be said that Greek is the source language while English is a target language. What are the guidelines for ideal translation:

1. Every language has its own culture which should be maintained by the translator.
2. The translator should study the source text carefully.
3. Translation should not be word-to-word. Metaphrase is not the proper way for translation.
4. Appropriate language for target language should be wed with proper understanding.
5. The use of idioms, phrases and figures of speech should be presented from the target language.
6. Terminology of the language (source) should be used carefully or originally while translating.
7. Unity and diversity should be maintained properly.
8. Avoiding ambiguity is very important in translation.
9. There should be no errors or defects in translation. Translation is not science but art. It should aim at entertainment and aesthetic pleasure.
10. In good translation there should be :
 1. faithfulness
 2. well-expressed language
 3. closeness to basic principles of translation.

Dryden was the first powerful translator. Dr. Johnson called him “The father of English Translation”. He was a genius with profound understanding and scholarship.

❖ Check your Progress (Objective question)

Fill in the gaps with appropriate answer.

1. Dryden was a poet of _____ Age.

- (A) Romantic
- (B) classical
- (C) Puritan
- (D) Restoration

2. Translation is a _____ between different languages.

- (A) Dialogue
- (B) Relationship

- (C) Communication
- (D) Lack of Communication

3. Literal translation means _____

- (A) Word to word,
- (B) Word to writing
- (C) Words to sounds
- (D) Words and proven

4. Translation plays important role in _____ world

- (A) Internal.
- (B) International
- (C) Global
- (D) Ancient

5. Sanskrit is a _____ ancient language.

- (A) Christian
- (B) Hebrew
- (C) France
- (D) Hind

6. These are _____ Vedas in India.

- (A) Two
- (B) Three
- (C) Four
- (D) Five

7. Epic of Gilgamesh was _____ poem.

- (A) Greek
- (B) Latin
- (C) Sumerian
- (D) Arabic.

8. _____ translated the Bible into Latin,

- (A) Dryden
- (B) Pope.
- (C) Luther
- (D) Both Jerome.

9. Lord Buddha used _____ language for teaching.

- (A) Prakrit
- (B) Sanskrit
- (C) Latin
- (D) Pali

6.8 CAT FORD'S THEORY OF TRANSLATION

Translation is the comprehension of the meaning of the text and the subsequent translation copy of the target text. The text that is translated is called Source text and the text that is to be translated is target text. The product is often called target text. It is bilingual action.

Catford's Theory of translation is linguistic theory. According to Catford, "Translation is the replacement of textual material in one language (SL) by equivalent textual material in another language. Catford was born in Edinburgh, Scotland. He contributed to Linguistic Theory of translation the based presented theory of translation Linguistic Theory. (Check)

Catford established his theory with linguistics. According to Catford, there are different types of translation (1) Level or rank shift and (2) Category Shift. Level or rank shift refers to language item that is equivalent to Source language to Target language Category shift refers to departure from formal correspondence in translation. Thus; these three aspects in Catford's theory are extent, level and ranks. Based on the extent, there are these types of translation – Full Translation, Partial translation.

In terms of level, there are total translation and restricted translation. There are three models of translation viz.

- (1) Paralinguistic Theories
- (2) Linguistic Theories
- (3) Cultural Theories

Catford believed that the central problem of translation practice is that of finding translation equivalents. He distinguished between formal correspondence and textual equivalence.

6.9 CATFORD'S THEORY OF EQUIVALENCE

Catford discussed his theory of equivalence which is based on linguistics. It is a formal or textual property of the process of translation. The word equivalence refers to similarity of the languages in translation. It is related to the ability of the translator to maintain at least some of the features of substance indicated in the original text. Catford said that some languages are untranslatable. For example, Arabic has rich culture-specific terms and concepts which have no equivalence in English.

Theoretically, equivalence has been a Controversial Issue in translation. According to Catford, equivalences are basic and central concept. However, many critics criticize it as imprecise, ill-defined and representing the illusion a symmetry between languages.

- Equivalence does not mean the source text. It does not distinguish translation from writing.
- Equivalence to a text in another language raises obstacles, linguistic, temporal or cultural.
- Sameness to the source text is neither possible nor even desired.
- Text type is also an important factor. It is not a static term but similar to that of value in economics.

Thus, Catford said that equivalence to the replacement of textual material in one language by equivalent textual material in another language. There are four types of equivalence - linguistic, paradigmatic textual, and stylistic equivalence.

Types of Equivalence

EQUivalence (22)

Catford's Types of Equivalence	Formal correspondent is any I category-unit, class, element of structure which can be said to occupy, as nearly as possible
Formal Correspondence	Textual equivalence Catford as 12 defined by any TL text or portion of text which is observed on a particular occasion. there SL becomes similar to TL
Textual Equivalence	

6.10 LET US SUM UP

This was it is quite profound to understand. It is based on linguistics. Dryden was a poet, critic translator. He discussed the theory of translation in detail. He also translated many literary books. Literal and literary translations are quite different. Literal is word to word while literary translation is based on creativity, suggestive language and tone. To translate poetry into another language is very difficult. Rhyming, rhythm, metres, symbolism, figures of speech etc. play important role in poetry and therefore to translate this is quite illogical. Only meaning can be presented but Aesthetic beauty remains inauthentic. Let us study Catford as a linguist so that we may understand his linguistic theory.

❖ Check your Progress (Detailed Questions)

1. Discuss translation in detail
2. Explain Dryden's classification of translation.
3. What are the three modes of translation?

4. Explain Metaphrase.
5. What are source Language and target languages?
6. What is the theory of Equivalence?
7. What are the three types of equivalence by Catford.

6.11 KEY WORDS

Neo Classicism, satire, translation/paraphrase/Metaphrase, paraphrase, imitation, Source Level (SL) Target level (TL), Equivalence, untranslatability, cultural, translation.

6.12 SUGGESTED READING

1. Catford, J.C. (1965) A Linguistic Theory of Translation
2. Hopkins, David John Dryden ed. by Isobel Armstrong
3. The works about Dryden University of California
4. Eliot, T.S. Johan Daydes Faber and Faber, 1932
5. Dryden's classification in Translation.
6. Equivalence by Catford,

❖ **Answers of MCQ :**

1. (D) / 2. (C) / 3. (A)/ 4. (C)/ 5. (D) / 6. (C)/ 7. (C)/ 8. (D)/ 9. (D)

:: STRUCTURE ::

- 7.0 Objectives**
- 7.1 Introduction to Roman Jakobson**
- 7.2 Life and work**
- 7.3 Translation Theories**
- 7.4 Fundamentals of Language**
- 7.5 Jakobson's functions of language**
- 7.6 Roman Jakobson's Literary Theory: Formalism**
- I Check your progress (Objective Questions)**
- 7.7 Roman Jakobson's Classification**
- 7.8 Explanation of Linguistic glossary**
- II Check your progress (Detailed Questions)**
- 7.9 Let us sum up**
- 7.10 Key words**
- 7.11 Suggested Reading**
- ❖ Answer of Objective Question**

7.0 OBJECTIVES

Translation studies have become quite controversial and debatable. When translation from one language to other takes place, there can be multiple problems. These problems are related to language, meaning and culture word-to-word translation is meaningless. In science or technology, there are word-to-word translation possible as here the meanings of words are the same. In literary works, translation becomes paradoxical. In poetry the words are suggestive and metaphorical. One sentence of a poem may carry long, meaningful essence.

That is the reason why psychology, anthropology and cultural studies are involved. There are different kinds of theories of translation. In the unit, we will discuss Jakobson's theory of intralingual, interlingual and intersemiotic. It is advisable study these topics carefully for better understanding.

7.1 INTRODUCTION TO ROMAN JAKOBSON

Roman Jakobson was born on October 11, 1896. He was born in Russia. Later he lived in the USA. He was influenced by Ferdinand de Saussure. He was passionately interested in linguistics, communication and literature. He was a Slavic language scholar. He was the principal founder of structural linguistics.

Jakobson left Russia in 1920 and began to live in the USA. He died at the age of 85 in 1982. He worked in Cambridge then. His critical views were about functions of languages. He influenced many modern critics and linguistics. He was the most prominent of linguistics. He studies on different aspects of linguistics like phonology, phonetics, semantics and morphology. He also studied about poetry, music, visual arts and cinema. He had influenced clause Levi Strauss and Rolang Barthes. He included the study of philosophy, anthropology and literary theory. Saussure developed this theory as structuralism.

7.2 LIFE AND WORK

Jakobson was born in Moscow in Russia. His parents were well-to-do. At a young age, he was profoundly interested in language. He was interested in Russian futurism. He published a book of poetry which inspired him to be an expert linguist. He received Master's Degree from Moscow in 1918. Earlier he was the supporter of the Bolshevik Revolution but soon he became disillusioned. He felt that art became the victim of conservatism and hostility. Jakobson liked both academic and cultural life of pre-World War II in Czechoslovakia and developed relationships with many Czechoslovakia poets and artists. He received Ph.D. degree from Charles university in 1930.

In 1939 he escaped from Prague to the USA after visiting several European countries. He then settled in New York and started his career in the USA. He started there as a formal teacher. He came in touch with linguists and anthropologists. In 1949 he moved to Harvard University. He wrote several books and became a reputed critical writer. At last, in 1986 he died in Cambridge, Massachusetts.

Jakobson's contribution to linguistics is highly remarkable. He quested to uncover the function of and structure of sound in language. He collaborated with Trubetzkoy

Jakobson also _____ the communication functions of language. His elements of communication are as follows:

1. Referential (Contextual information)
2. Aesthetic/poetic
3. Eruptive (self-expression)
4. Conative (Vocative or imperative)
5. Metalingual (checking code working)

Context Sender
Chamel Code

Message

Receiver

Jakobson says that poetry of grammar turns into grammar of poetry. Jakobson's legacy is highly relevant today. His three principal ideas in linguistics play a major role in the present time:

1. Linguistic typology
2. Nakedness
3. Linguistic Universal

7.3 TRANSLATION THEORIES

There are different theories of translation. There are various approaches and concepts. It transfers the meaning of one language into another. It provides different kinds of processes. It has a different kind of frameworks also. It evaluates challenges. Meaning and culture are transferred from one language to another.

There are several prominent theories in the field of translation. They have different perspectives and emphasis. Here are the key theories given below:

1. Equivalence Theory: Eugene Nida proposed this theory she focused on achieving equivalence between the source text and target text. It emphasizes possible closer meaning and effect in the target text.
2. Skopos theory: This theory emphasizes the purpose of the translation and target audience. Translators' priorities the intended function of target text.
3. Poly system Theory: This theory views translation as a part of larger literary and cultural system. It emphasizes the influence of norms power relations and the reception.
4. Descriptive Translation Studies: This theory focuses on analyzing and describing translations they occur in practice.
5. Post-colonial Translation Theory: This theory was influenced by post-colonial studies. It explores the power dynamics and cultural implications of translations. It deals with the context of colonialism and globalization.
6. Cognitive Translation Studies: This idea draws on cognitive science and psychology to investigate the mental processes involved in translation. It examines aspects such as problem solving, decision-making and the role of memory in translation.

These theories have multiple aims but analysis, evaluation, criticism and improvement are the major aims of these theories.

7.4 FUNDAMENTALS OF LANGUAGE

Language is a complex system of communication. It is used to express thoughts, ideas and emotions. This is the fundamental aspect of human cultures and human society. Here are the important concepts of language fundamentals.

1. Communication: Language is the key to communication. It is a primary tool of communication. Even a little child begins to learn to communicate. Without language no communication is possible. People share their thoughts, experiences of feelings. Messages are sent and received by the speaker to the

listener. There are spoken words, written words, gestures or signs are used for communication.

2. Structure and Grammar: All Language have their particular structure, Grammar is the means of language structure. Grammar encompasses-syntax, morphology, phonology of a language. Syntax is a word order, morphology is word formation and phonology refers to sound patterns.

- Language (1) Syntax- word order
- (2) morphology – word formation
- (3) phonology – sound patterns

Meaningful communication is possible when syntax, morphology and phonology are properly used,

3. Phonetics: Phonetics deals with physical aspects of sounds in language. It includes production articulation and perception.

4. Phonology: Phonology examines the patterns and organization of sounds. They are within particular language.

5. Vocabulary: Vocabulary means collection of words and phrases in language. Each word has a meaning or multiple meanings.

6. Semantics: Semantics explores how words are and sentences convey information. Meaning derives from context.

7. Syntax: Syntax refers to arrangement of words and phrases to create grammatically correct sentences. It involves the relationship between different parts of a sentence like-

- 1. Subject
- 2. Verb
- 3. Object
- 4. Adjective
- 5. Adverb
- 6. Modifiers etc.

7. Pragmatics: Pragmatics focuses on how language is used in real life and social contexts. It involves understanding of social norms, Politeness and cultural variations.

8. Language System: Written forms have alphabets and logographic systems.

9. Writing system: Written forms have alphabets and logographic systems.

10. Language change and evolution: Language changes with time. It is not static. It evolves with time in vocabulary, grammar through social, historical factors.

7.5 JAKOBSON'S FUNCTIONS OF LANGUAGE

Jakobson was a Russian linguist. He proposed American Russian linguistics. He believed that language has six important functions. These functions according's to Jakobson are as follows:

1. Referential Function: This function focused on the content of the message and its relation to the context and referent. It conveys information and describes the facts about the world. If someone says- “It is very cold, he refers to weather information.
2. Expressive Function: This function refers to emotions or attitudes of the speaker. It may contain personal opinions of a person says, “I am not well”, he refers to his illness. Thus it is expressive in nature.
3. Conative Function: This function is about the influence on the listener or reader. He is a recipient of the message. Its aim is to persuade explain or motivate the receiver of the speaker say, “please give me your smartphone” It is the example of conative function which affects the listener.
4. Phatic Function: Phatic function is about maintaining social relationships and interactions. It focuses on communication coming at the fact that communication is open small chat like “How are you” refers to phatic function of language.
5. Multilingual Function: Multilingual is about the use and dissensions about language. It defines words, expressions or language, structures, when we speak a particular word, we mean it and conveys it to listener.
6. Poetic Function: Poetic function focuses on aesthetic and artistic aspects of language. It uses figures of speech tone, metaphors, similes, symbols etc. The poetic function has no direct meaning but suggestive meaning very often a single line of poem carries multiple meanings.

These functions are no mutually out of exclusiveness. It provides different kind of functions of language. There are around 7000 language in the world. Jakobson studied the structure of language. He was also an intellectual philosopher.

According to Jakobson the six factors are as follows:

Addresser (Speaker) Context Addresses (Listener) Contact

7.6 ROMAN JAKOBSON'S LITERARY THEORY: FORMALISM

Jakobson was a great linguist from Russia However, he began to live in the USA and worked there as a writer and professor. He was also structuralist impressed by Saussure. He had significant contribution to the study of language, semiotics and literature. According to him, language has six major functions as referential, expressive, poetic, conative, phatic and multilingual.

Jakobson’s theory emphasizes multifaceted nature of language and its application to various functions. This framework provides a useful tool for understanding the various functions of language and their significance in literature.

Jakobson’s literary theory applies to his literary theory called formalism. Here let us discuss here briefly. These functions of literary theory of language are (1) poetic (2) Binary (3) Metaphor and metonymy (4) context and function (5) structuralism and semiotics.

Jakobson emphasized the poetic function of language in literature. In literary works there are aesthetic qualities. In literary works there are aesthetic qualities of

language. According to Jakobson, poetic function foregrounds the form, sound, rhythm, imagery etc. Experience of art becomes possible only through literary use of language.

Binary opposition is also literary art. They are contrasting elements like male/female, life/death, presence absence etc. Language and literature are also often contrasting in nature. He suggests that binary oppositions play an important role in poetic/literary texts. Metaphor is a figure of speech. Metaphor and metonymy are two basic fundamental tropes in literary language. Metaphor involves the transfer of meaning from one domain to another. Metonymy involves the association of closely related concepts or entities. These things are essential for creating fissures of speech adding deeper meaning, symbolism or imagery.

Jakobson also focuses on context and function. In literary analysis historical, cultural and social contexts that affect the literary understanding. Moreover, emotions, social critique and aesthetic possibilities are expressed in literary works. Literature is the mirror of social life and psychological aspects.

Structuralism and semiotics are important part of literary theory. He sees literature as a system of signs that can be analyzed and interpreted using the principles of structuralism and semiotics. Jakobson's formalism refers to formal parts and structural elements in literary works. Thus Jakobson played a vital role in the development of formalism and structuralism. He formulated the concept of literariness that carries messages artistically providing esthetic delight.

I. Check Your Progress

Fill in the gaps with appropriate options

1. **Roman Jakobson was _____**

- (A) Indian
- (B) Australian
- (C) Russian
- (D) French

2. **Jakobson was a scholar of _____ language**

- (A) Slavic
- (B) French
- (C) Spanish
- (D) Anglo-Saxon

3. **Jakobson died in _____**

- (A) India
- (B) China
- (C) Japan
- (D) The USA

4. **Jakobson influenced _____**

- (A) Claude Levi-Strauss
- (B) Sartre
- (C) T. S. Eliot
- (D) W. B. Yeats

5. Jakobson was interested in _____ futurism
(A) English
(B) French
(C) Spanish
(D) Russian

6. Eugene Nida proposed _____ theory.
(A) Equivalence
(B) Skopos
(C) Polysystem
(D) Descriptre

7. _____ is the key of communication.
(A) Language
(B) Speech
(C) Writing
(D) Literary

8. _____ is the means of language structure.
(A) Grammar
(B) Vocabulary
(C) Syntax
(D) Vowel

9. Syntax means _____
(A) Words
(B) Word-order
(C) Structure
(D) Phonology

10. _____ function influences listener.
(A) Syntax
(B) Conative
(C) Phatic
(D) Expressive

11. Phatic function is about maintaining _____
(A) Social relationship
(B) Social Life
(C) Grammar
(D) Interactions

7.7 ROMAN JAKOBSON'S CLASSIFICATION

Jakobson was a great linguist and structuralist. He was a great researcher and thinker. He studied about language and its use for literary writing.

He classified translations into three types:

- (1) Intralingual: Intralingual refers to interpretation of verbal signs by means of some other language. It is a proper translation. In his famous text, Jakobson tried to show how translation mechanism would function. Interlingual can be

called rewording. It is interpretation of verbal signs by the means of the same language. It encompasses dictionaries, reformulation of paraphrases or sentences.

- (2) Interlingual: Intra means within while inter means into the other. It is the interpretation of verbal sign by some other language. For example, Gujarati into English. It may be bilingual or trilingual. It is the translation between languages.
- (3) The third kind of translation is (intersemiotic). It is transmutation. It means of signs of non-verbal sign system. This category applies to TV, Cinema, Movie, Books etc. Movie is translated into a book or books are used in films. It is vice versa.

This scheme states that art address sends message to an addresses with a context through contact or channel using a code. But each element of this scheme involves a kind of language functions like-

- Emotive (Regarding emotions)
- Poetic : Related to Poetry
- Conative : (Related to listener)
- Referential : (Referential)
- Phatic : (Related to things/objects/information)
- Metalingual (talking about language).

:: STRUCTURE ::

- 8.0 Objectives**
- 8.1 Introduction of translations**
- 8.2. What a literal translation?**
 - Definitions.**
- 8.3 Features of literal translation**
- 8.4 Literal translation and transcreation**
- 8.5. Differences between literal and literary translations**
- 8.6. Examples of literal sentences**
- I Check your progress. (Objective Question MCQ)**
- 8.7 Types of Translations**
- 8.8. Direct and literal Translation**
- 8.9 Drawbacks of literal translation**
- 8.10 Literal translation vs Semantic Translation**
- 8.11 Why is literal translation not desirable?**
- II. Check your progress.**
 - (Detailed Question/short notes)**
- 8.12 Let us sum-up**
- 8.13 Key words**
- 8.14 Suggested Reading**
- ❖ Answers of objective question/MCQs**

8.0 OBJECTIVES

Translation is transfer of words and meanings into another language. Literal translation is related to word-to word translation. In science commerce or technology, liberal translation is generally usable and appropriate. However, the proper appendix is necessary. Translation is both skill and art. In past, many books have been translated in India, Greece and other cultural countries. Great religious or philosophical books are already available in translation. Translation

can be regional, national or global. Translation is not an easy task. It requires knowledge of the Source Language (SL) and Target Language (TL).

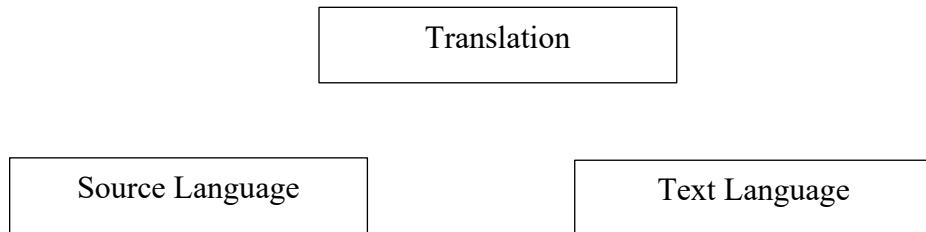
In this unit, we shall discuss differences between literal and literary translations. There are many types of translation that we shall discuss. We will also refer to some examples and discuss how the translation is valid or invalid.

8.1 INTRODUCTION OF TRANSLATIONS

Translation is an important aspect of language. All languages are not the same. They have different features. Language often depends on culture and Social background. Now, in the global world translation plays Very important role.

1. Translation is defined in different ways: Translation a process of translating words or texts from one language into the other language"
2. Technically, "translation is the process of moving something from one place to another."
3. Translation means written or meaning of a word spoken rendering of the or a text to another language.
4. Translation is the process of converting the meaning of a written message (text) from one language to another.
5. Translation means written or spoken rendering of the meaning of a word or a text to another language.
6. Translation in the process of converting the meaning of a written message (text) from one language to another.

As an image, translation can be explained as follows:



For example, of Hindi poem is in source language, it is translated into English. Therefore, Hindi is a source language and English is a text language. There are different kinds of translation which suggests the technical or scientific meanings but literary translation is a translation from source language into poetic language to aesthetic translation. They include poetic elements like rhythm, figures of speech and imagery etc.

8.2. WHAT A LITERAL TRANSLATION? DEFINITIONS

Literal translation is word-to-word translation. It can also be called direct translation. It refers to the process of translating a text from one language to another e.g. Hindi to English or English to Hindi. It does not translate proverbs,

idioms and cultural nuances grammatical structure of target language is also avoided. Therefore, the translation looks artificial. It aims to maintain close adherence to the original text's workings and Structures.

Professional translators typically avoid strict literal translation. They opt for a more dynamic approach that takes into account the cultural and linguistic approach that makes them cultured and linguistic approach alert. The original meaning and intent are effectively present in target language.

In further discussion we shall discuss how feral and literary translations differ and how their features are different from each other. Literal means. 'shabdik in Hindi or Sanskrit. It tries to remains quite close to source text. However, it is hard to read. It does not convey the meaning of the original text. Literal translations are avoidable because they do not present originally and correctly sometimes, it becomes unnatural and awkward. Literal translations are not only difficult to read and understand. The message of the original text remains awkward and normal. For natural translation, do not copy everything. Read the translation alone to yourself. Take Your eyes away five more minutes.

8.3 FEATURES OF LITERAL TRANSLATION

Literal translation in word-to word translation. Literal translation has many drawbacks. It replaces words from one language to another with evaluating cultural context. Word-to-word translation is a common path for learning a language. But if you read it, it has incapable words that carry real meaning.

In literal translation there are Source language and Target language. Source language desires words that join target language. There is often technical translation which follows words without much change. Translations are produced by algorithms that literally translate sentences one at a time. That is why it looks artificial and mechanical.

Idioms, proverbs and other deeper meanings are avoided in Literal translation. For example, are therein an idiom named Tocca Ferro It is translated as Touch Iren, but in fact it is touch wood. Two languages are generally different in Vocabulary and grammar, In Hindi, Gujarati and other Indian languages, there are feminine and masculine words. In Gujarati even things are noted by feminine or masculine. For example, 'chair', 'Khurashi' etc are feminine when we say about 'Khurashi' grammatical problems make literal translation often useless or lacking in understanding.

Literal translation is easy but uncomfortable. Even when sentences make sense its liberal translation is done grammar, structure, idioms and contexts are not comprehensible.

Major literal features of literal translation have multiple problems. Grammar is different in both languages (SL and TL). If words are followed faithfully the grammar becomes ungrammatical. Idioms have regional culture. For example, 'bhindi' is called 'Lady's fingers'. Suran is called 'Elephant' foot. As in Western countries there are non-veg food and therefore even such vegetables become quite strange. Emotions and tones increase the risk of delivering or creating a text with a different meaning.

Thus, literal translation is neither natural nor logical. Translation requires skill and art. Scientific translation has no problems because their terminology is technical. However creative translation adds pleasure meaning in translation. Later, we shall discuss literal translation V/s creative translation.

8.4 LITERAL TRANSLATION AND TRANSCREATION

Translation is known as creative translation. It is more in-depth approach to translation. In translation, content is presented more creatively. Translation takes into account the context of source content. It deals with not only grammar etc. but with linguistic point of view. It also carries cultural perspective of the target language. Transcreation is done by adapting the source content into a different language. Cultural and social significance are adapted in translation. The content message is adapted in translation. The content message is presented properly and creatively. Even weather affects when people talk about temperature. For London - 1C 1 c may be quite cold but in Canada, it would be far more cold. Thus, content becomes true and rational. Thus, literal translation is often grammatically not correct and translation would also be dissatisfied translation.

The benefits of transcription are as follows:

- (1) More effective and enhanced accessibility is possible in transcription.
- (2) Idioms and proverbs need to be avoided so that it would not look irrelevant.
- (3) It is for supporting learning styles, for better comprehension, and easy reviewing.
- (4) Translated content must be engaging and attractive.
- (5) Humor, tone, motifs and symbolism are required in transcription.
- (6) Poetry requires transcreation as it is not direct translation but creative one.
- (7) It is far more trans-creative than fiction and other kinds of prose.

Problems of Transcription

- (1) Transcription in translation as the part of literary activity.
- (2) However, it requires poetic Knowledge, vocabulary, tabs, rhythm etc.
- (3) It is more time-consuming than other translations.
- (4) All types of Content necessarily need a creative translation solution. For example, the transcreator is a poet who follows the source language poem.
- (5) Culture and other requirements are necessary to make translation ideal piece of art and creativity.

8.5. DIFFERENCES BETWEEN LITERAL AND LITERARY TRANSLATIONS

Literal translation and literary translation are quite different. Literal refers to words for word translation. Literary translation is related to literature and creativity. In Gujarati, literal is called "shabdik" while literary is "Sahityak". The differences of both the translations are presented here!

- (1) Literal Translation focuses on the precise meaning of the source text. These are an addition of style, cultural nuances and other artistic elements.
- (2) Literal translation is word-to-word translation. It follows a more literal or each word and phrases are mechanical approach translated verbally directly from the source text to target text.
- (3) In Literal translation have clarity and accuracy; it generally gives priority to the preservation of the original translation source clarity of meaning becomes clear but it is mechanical rather than literary texts.
- (4) Technical and scientific texts are commonly used technical, mechanical or legal texts. Here exactness is very necessary. There are no imaginations, emotion or romantic atmosphere in the literal translation. It focuses on information, reality and scientific facts. Its aim is to inform rather than provide aesthetic pleasure

The word literal refers to literature and literary form. In translation there are two language-source language (SL) and Target Language (TL). Both in literal and literary, there are two types of languages are there but literary language is not scientific or technical. It is literature-related with literary genres like poetry, novel, epic, fiction etc. For example, if we are translating from Gujarati to English, it has literary attachment.

SL	TL
Source Language	Target Language
Gujarati	English

Literary translation focuses on art, culture and aesthetics. It provides aesthetic pleasure. Here translated work maintains literary aspects of original text recreating tone, symbolism, figures of speech etc. in the Target Language. Original work's impact should be continued.

Fiction, poetry, and literary forms are maintained with their rules in literary translation. The readers should experience aesthetic pleasure in the Target language.

In fact, translations are of two types like authors. While translating, they play a very important role in providing literary characteristic. He takes creative decisions to translate original text to creative decisions to translate original text to Target text.

Literal and Literary both are related to language but their aims are quite different of premise translated word-to-word, it likes aesthetic and beauty,

8.6. EXAMPLES OF LITERAL SENTENCES

Literal translation replaces words from one language to another without evaluating the cultural context word-to-word translation is a common path while learning any language. However, you cannot retain the message of the original Content when you literally translate from one word to another. Literal translation has certain limitations. Here we shall discuss another options that can help in better and meaningful translation.

Examples of Literal translations are often full of improper translate. Many outline translation tools provide word-to-word translation. The sources are free usually and they don't require specific knowledge of the target language

Translation is produced here by algorithms-which literally translate sentences one at a time. That is the reason when they sound mechanical and automatic. There are some examples that include a list of English and Italian idioms to identify the difference between a natural and literal translation."

For example 'Tocca Fero' is an Italian idiom used in avoiding bad luck. This phrase literally translates to "Touch Iron" in English. However the correct translation word-to-word 'Tocca Legno' in Italian Language.

Another example is "I vestiti non fanno l'uomo". In Italian, it literally means, "The clothes do not make the man" in English. In fact the actual English says, "The cowl does not make the monk", this proverb means that a person's external appearance or clothing is not a reliable guide to his/her true character, inner qualities, or actual worth.

In bocca al lupo is a phrase which means Good Luck" or "Break a leg" These examples show that word-to-word translation creates misunderstanding.

Language can have a deep impact on how people interact with others. That is why some true meaning is lost in translation when some word has no proper meaning presented.

Translation is necessary for spreading ideas. Knowledge and information. It needs to present the real culture of the source language. Preservation of real culture brings about true meaning and understanding. Thus, culture brings about true meaning and understanding. Thus, literal translation has multiple problems and that is why it is useful only in technical or legal word's meanings and sentences. Literal translating fails if it is used for literary translation. Literal translation keeps original content without changing structure, form or style. For example, "To estoy tomado" at people is a Spanish idiom. Its meaning in literal translation is "I'm taking your hair" Here the original meaning is conveyed.

In many languages, idioms and proverbs are very effectively used. For example symbols are bound with culture. In Hindi, Gujarati and other regional languages, proverbs display a different kind of inner meaning. Symbols symbolize wisdom.

Proverbs are generally related to local, rural culture. Blue color symbolizes aristocracy. When we say blood is red, it shows commonness of life and when face or feet are compared with lotus, they depict godliness. When we say “Mukharvinda” it means face-lotus (Lotus like beautiful face).

We can compare many international or regional languages regarding literal translation and how they fare to convey original meaning.

I. Check your Progress (Objective Questions/ MCQs)

1. Literal translation means _____.

- (A) word-to-word translation
- (B) creative translation
- (C) Technical translation
- (D) regional translation

2. From one language, sentence is translated, the original language is called.

- (A) Source Language
- (B) Target language
- (C) literal language
- (D) Transcreative language

3. Translation means _____ of language.

- (A) transfer of grammar
- (B) Transfer of words
- (C) transfer of ideas..
- (D) Transfer of images.

4. Transcreation is a _____ translation

- (A) Local
- (B) artificial
- (C) Regional
- (D) Creative

5. Translation is not Science but _____

- (A) Technology
- (B) Mechanism
- (c) art (art)
- (D) history

6. Target language means_____

- (A) Transfer to other language

- (B) Transfer to Sanskrit
- (C) Transfer to your language
- (D) Transfer Of Source language

7. Idioms should not be translated_____

- (A) Vernally
- (B) Literally
- (C) literarily.
- (D) liberally

8. Sanskrit is _____ ancient language in India.

- (A) truly
- (B) must
- (C) much
- (D) too much

9. Vedas are _____ in number.

- (A) Three
- (B) four
- (C) five
- (D) ten

10. Lord Krishna advised to _____ in the Bhagwat Gita.

- (A) Bhim
- (A) Duryodhana
- (C) Arjuna
- (D) Pandavas

11. Proverbs are generally attached to_____

- (A) National area
- (B) Regrind area
- (C) local area
- (D) International area

12 Cats and dogs are raining. It means _____

- (A) light races
- (B) Stormy rain
- (C) heavy rain
- (D) drizzling

8.7 TYPES OF TRANSLATIONS

Translation is important in literature, Technology science etc. However, all translations are not similar. They have different aspects. For example, in science or technology, science has no multiple synonyms when we use the word like hydrogen, we do not use other words. In case of literary translation, the words have of symbolic meaning.

In literal translation words of proverbs or idioms are not the same. They carry another symbolic meaning in the translation. In literal translation such words cause a lot of ambiguities. Thus, there are different types of translation which are used for special purpose only let us discuss different types of translation below.

1. **Literal Translation:** Literal translation refers to word-to-word translation. It is often full of errors and misunderstanding. Idioms and proverb are unnecessarily translated verbally.
2. **Literary Translation :** It refers to translation is poetry drama fiction etc. Author's unique style should be maintained business symbols, figures of speech, rhyme; rhythm or tone of the literary work. Literary work should continue draw literary element from source language and for that for target language's stylistic devices are very important of literary text. Rhythm and metres are also the part of poetry. It is not easy to translate musical or rhythmical element. In many Gujarati and Hindi poetry, there elements are very powerful but they are difficult to survive them. Yet, literary translation plays a very important role. It is remarkable in literary world. The best world literature is often translated and the translator should at least understand its essential elements like tone, theme, characters, etc. There are often puns alliterations and humour in source literature which is to be translate in target language very artificially. It is believed that a good translator experiences the same kind of epithetic pleasure for target literary literature. Literary translation requires the power of creation which he recreates while translating.

Other challenges like culture emotions and historical or political references are difficult to convey. It is often untraceable. It is said that 'style is man'. This means that style is individual acquainting of any other or creative artist. If he is unable to produce an ideal version of a foreign masterpiece Literary translation is not successful.

3 Technical Translation: Technical developments are required in comparatives and Corporate. Technical translation is required in company management. These works and sentences are also technical. There is no imagination or emotions. However, translators must be technically aware; must be highly equipped with the knowledge of both SL and TL. He/She should be aware about administrative, technology, workers, sub-managers etc. Messages are often delivered through translated language like Gujarati or Hindi.

4. Administrative Translation: Administrative areas are to instruct and guide the workers, working in different fields; there will be different fields like finance, business, labour market, service sectors etc. Today in the world of globalization, each in every administrative field needs to be highly updated to walk with the world and therefore translation is highly essential for the workers to perform effectively.

5. Financial Translation: Translation is required in all types of work including finance.

Today, in global markets, the working systems have highly interrelated. Banks insurance companies and other financial divisions need to be active for the financial growth. There are government companies also. Financial companies develop markets and for that income tax, financial statement, reports etc. are required. However technical language related to finance is very necessary. All such official documents need to be regular and perfect. There should be no mistake and the proper, financial languages are helpful in financial translation. The translators of this field should be highly innovative and should be aware of financial language.

6. Legal Translation: Legal translation is often required in courts as then are cases in

regional areas and for effective guidance at every stratum of the legal system, the authentic volumes written in English are used by the advocates to sort out the local level crimes while facing the issues in a village; the advocates may present it in Gujarati but the judges refer to legal documents of laws, witness and statements which are translated in English by the judges. In India legal words are in inheritance of English law. However new laws are made now its English is still used in maximum way. It is related to corporate laws, civil laws and other laws. These laws have been written in English and in a technical manner. In laws, legal works have specific meaning. Yet, social, political and cultural backgrounds need to be understood by judiciary.

There are some other translation types also like judicial translation, medical translation, Pharmaceutical translation, medical devices, websites of the medical companies or hospitals, NGO, public-sector, commercial translation are also moving ahead due to development of the countries and their economic progress.

8.8. DIRECT AND LITERAL TRANSLATION

Direct and literal translations are somewhat similar. Direct translation to word to word (word for word). Direct translation can also be like literal translation. However, their approaches are different. In direct translation involves translating each word. Words and phrases are transferred to target language. This approach is often used when precise rendering of the original text is required. These are usually legal or technical documents,

Literal translation aims to capture the meaning of the source text taking together cultural and linguistic differences. Instead of translating word-to-word a translator focuses on the message of the source text for target text. This approach is more

flexible. The message is presented in a natural language. No proverb or idioms are translated. This approach is more flexible and easier. It is also more beneficial than literal language. It adapts the target languages syntax idioms or cultural norms.

Direct translation can be certainly useful in certain contexts. It often results in non-sensical sentences in target language. Literal translation gives word to word meaning and sometimes fail to convey the intended meaning as sometimes it deviates from the original words intended.

Skillful and expert translators often combine direct and literal techniques. It depends on the Specific requirements and type of the text being translated. Sometimes it happens that thought process of both are not the same, they have certain commonness and resemblances.

8.9 DRAWBACKS OF LITERAL TRANSLATION

Literal translation has certain drawbacks. They are limitations and disadvantage of Literal Translation. Let us discuss them in brief:

- (1) **Loss of Meaning:** Literal translation focuses on translating words and phrases. They lose cultural and contextual nuances of source language. Language has often idioms and phrases. Cultural references cannot be translated.
- (2) **Lack naturalness:** Literal translation often produces target translation that make it artificial and unnatural. All languages have different types of grammar and so grammatically also there is unnatural translation. In language, there are word-power, sentence structures and linguistic Conventions. In translation target translation becomes was natural and grammatically wrong.
- (3) **Ignoring Grammatical differences:** Grammatical differences are often ignored in literal translation. Incorrect grammar and structures create incorrect language for example, in Gujarati feminine verbs are different!

She went to school (English) તેણી શાળાએ ગાઈ

He went to Rajkot : (English) તે રાજકોટ ગાયો

You can see here that there are pronouns like he, she, It, but their verbs are also according to gender etc. and same are different in different language.

- (4) **Cultural inappropriateness:** All languages have their cultural background. There are customs, beliefs and other concepts. Translation of cultural references lead to confusion and lack of understanding.
- (5) **Lack of clarity:** In literal translation, there are lack of clarity and readability. It often becomes strange in understanding. They often lead to confusion. It is necessary to present message clearly.

(6) Technical language, Jargon and Terminology: In literal translation, technical translation is word to word. They have jargons and technical. Meanings of these words are the same and not changeable. In other language, jargons may differ. That is why it is difficult to convey exact message and information.

(7) Loss of style and tone: A literal translation may not capture authors' style, tone or voice. Each language has its own literary devices. There are also literary devices, rhetorical technique tone etc. When they are translated literally, they tone to present them properly. There should not be change in presentation otherwise it differs from the source language in target language.

For meaningful translation, literal translation is not valid. Therefore, better type of translation should be chosen to translate, legal or technical is literary messages.

8.10 LITERAL TRANSLATION VS SEMANTIC TRANSLATION

Literary translation and semantic translation are different. They have certain commonness but they have also limitations and difference.

The word 'Semantic' is referred to meaning language and logic for example, the word! Destination and last stop technically mean the same but the students of semantic analyse their shares of meaning. In language, semantic in the study of meaning of words, phrases and Sentences.

Literal translation is generally known as word-to-word translation. It can also be called direct translation. It aims to preserve the structure and form of the original text. Sometimes, it results in unnatural translation in the target language. Literal translation generally aims primary goal of understanding the information of course, it does not carry cultural nuances.

Semantic translation focuses on conveying the message and intent of the original text in the target language. It takes the following things into account: (1) cultural factors (2) Linguistic factors (3) contextual factors

It produces translation verbally and makes the readers understand the message properly. Semantic translation involves rephrasing adopting and even omitting certain elements of original text. It passes the message effectively.

Literal translation is often useful in legal or technical aspects semantic translation is generally preferred for most type of texts including literature, marketing material and regular communication. It provides better information and communication. Thus, semantic translation is also useful aiming at the meaning of the message.

8.11 WHY IS LITERAL TRANSLATION NOT DESIRABLE?

Literal translation means word to word translation. It involves translation without considering cultural context, idiomatic expression and tonality of target language. That is the reason why literal translation is not proper for use. It needs to be avoided due to following.

1. Loss of Meanings: literal translation often fails in proper meaning of translation. All
2. languages have different structures, idioms, proverbs etc. often they are translated, they fail in providing real meaning.
3. Cultural and Contextual: Differences All languages have cultural background. They are
4. jokes, metaphors, symbolic etc. Literal translation without cultural reference the literal translation is meaning lets.
5. Naturalness: In literal translation naturalness is required not pompous language. Ideas
6. should be presented easily but without unnecessary language.
7. Localization: In language, localization is always required as it creates local culture beliefs and language. Local language and society are related to community people and linguistic preference. Language should not colloquial. Nor it should be sophisticated like Sanskrit in India.
8. Style and tone: In writing, there is always style and tone. It be maintained in target language.
9. Legal and technical accuracy: In literal translation legal and technical words are used but it should be loyal to source language. It should also maintain and nourish original text, technology or legal documents.

II. Check your Progress:

(Answer briefly in 1 or 5 Sentences)

1. What is literal translation?
2. What is direct translation?
3. Is literal translation Technical translation?
4. What is legal translation?
5. Give example of literal sentences.
6. Can idioms be translated in target language?
7. What is source language?
8. What is target language?
9. What are the draw backs of literal translation?
10. What is semantic translation? Explain briefly.
11. Why is literal translation not usable but available?

(Read all details in the unit and prepare for your examination with more details)

8.12 LET US SUM-UP

We have discussed different types of translating. Translation was important literature from ancient time. Great epics, religions books and scriptures were translated in local or regional language. Literal translation is word-to-word translation. It has certain limitations that create problems. It is also called direct translation literary translation is the translation of literary genres like poetry, fiction, drama etc. Transport poetry from source language to target language is a huge problem semantic translation aims at informing the message with clarity of meaning.

8.13 KEY WORDS

- Translation/Direct Translation/Literal
- Translation/Literary Translation
- Translation/Source Language (SL) Target
- Language (TL) culture/linguistics
- Semantics/ grammar/vocabulary etc.

8.14 SUGGESTED READING

1. Munday, Jeremy, 2008 Introducing Translation studies.
2. Cary, Edmund, 1959, Babel/5 pp 4.
3. Vinay, Jean Paul and J. Darbelnet (1958/1995 Comparative stylistic of French and English.
4. Nida, Eugene 1964 Toward a science of translating
5. Catford, J.C. (1965) A linguistic Theory of Translation.
6. Ress, Katherina, (1989) Text types, Translation types, Translation types, Translation Assignment.

Answer to the objective question (MCQ)

1. A
2. A
3. C
4. D
5. C
6. A
7. B
8. C
9. B
10. C
11. Arjuna
12. Local
13. C

:: STRUCTURE ::

- 9.0 Objective**
- 9.1 Introduction to Literary Translation**
- 9.2 What is literary Translation? Definitions**
- 9.3 Literal Translation and literary Translation Compare and Contrast**
- 9.4 Characteristics/features of Literary Translation**
- 9.5 Translation of poetry in Literary Translation**
- 9.6 Functions of Literary Translation**
 - I. Check your progress (Objective Question-MCQ)**
- 9.7 Examples of Literary Translation. /Tips of Translation**
- 9.8 Why is Literary Translation Challenging?**
- 9.9 Exploring Literary Translation**
- 9.10 Literary Translation Example English-Gujarati**
- 9.11 Hindi-English Literary Translation**
- 9.12 Gujarati-English Literary Translation**
- 9.13 The Uses of Literary Translation**
- 9.14 Translation Theories of Literary Translation (Poetry)**
- 9.15 Five Important tips for translation of poetry.**
- 9.16 How to read and understand poetry? Example**
- II. Check your progress (Brief Questions)**
 - 9.17 Let us Sum-up**
 - 9.18 Key words**
 - 9.19 Suggested Reading**
 - * Answer**

9.0 OBJECTIVE

The objective of this unit is to discuss about literary translation. Translation had been quite popular all over the world since ancient time. In India and Europe epics and other religious books were translated to provide them to common people. During Renaissance many plays were written and performed for the people. Shakespeare did not translate but he used many historical or legendary topics for tragedy and comedy.

In India in ancient Aryan Age, Sanskrit was the language of the educated and elite people. Later, these books were re-written in a local Prakrit language. In the same way, Lord Buddha used Pali dialect to teach people about spirituality. The Ramayana the Mahabharata and Bhagwad Gita were translated in many languages with commentaries to explain the readers or audience.

In Christianity original Bible was in Hebrew but later, it was translated in English. St. Jerome was the first Christian monk who translated the Bible which spread all across the world. Like Sanskrit, Greek and Latin were the Language of socially elite people. In Greek and Latin, Plato, Aristotle and other dramatists wrote in Greek but their plays were translated in other language.

So, translation is an import key to developed culture and literature. In modern time also, translation is still useful in drama, films and TV programmes. There are various types of translation like free translation, direct translation, literal translation and literary translation.

Literary translation refers to literature. It is generally used for translating literary works like poetry, drama, fiction etc. Articles, stories and other types of prose are also translated into other language. Literary translation is like creative literature. It is not Verbal (Word-to-Word) translated work. It is different from other categories for example literal translation is like technical or legal translation. It is word-to-word transfer from source language to target language but there is no transfer of cultural or social aspects. It is like science rather than art. In this unit, we shall discuss Literary Translation in details with some examples.

9.1 INTRODUCTION TO LITERARY TRANSLATION

Literary translation is the highest kind of translation theory. Literal translation has many drawbacks. It is the type of translation that cannot convey true message, information and cultural aspects.

Literary Translation is related to literature. It aims at translating the original literary work in another language. They usually deal with literary works/genres like.

1. Poetry
2. Drama
3. Fiction

4. Shot stories
5. Narratives
6. Comedy
7. Tragedy
8. Prose works

Translation of literature is basically different from other works. Poetry and literary works are dominated by poetic communication. It provides aesthetic pleasure or 'rasa' as started in Indian poetics. Aesthetic pleasure provides innocent joy on the readers or audience. Generally, in literal translation the major purpose is to provide information to reader but in literary translation it provides aesthetic pleasure and psychological purgation. Literary works invoke pleasure, joy, emotions etc. There are characters text dialogue are important parts of literary works. Poetry has description or presentation of nature, beauty and Love. There are poetic elements like tone, motif, symbols, setting and rhythm. There are many poems with metrical structure (छंटा) and rhyme (प्राप्ति).

In drama also there are poetic dialogues, acting, songs, stage performance and characters. In drama and fiction there are characters who impact on readers minds, Generally the characters are neither super human or villains. They are generally good-natured but due to their certain weaknesses or shortcomings, they suffer in tragedies. Audience experiences fear and pity which are purified. Thus, Literary works have great positivity which make people realize what is true and good life.

In literary translation the translator perceives these emotions and then re-write the text from beginning to the end. His language and background in the literary works provide the best quality of language and literary style. Therefore, literary translation is like re-creation of original literary works.

The process of literary translation requires following skills:

1. He/She should read original/source text profoundly.
2. He/She must focus on the style and language of his literary translation.
3. Translated text should be analysed logically.
4. As thousands of readers will read the translated book the translator should be in
5. focus for the readers.
6. The text should be well designed and properly translated.
7. He/She should have knowledge of elements of poetry, drama and fiction.
8. The dialogues of the fiction and drama should be realistic and pleasurable generally.
9. Description or narration must be realistic.
10. The translator should focus on psychology of the characters like the original work.

9.2 WHAT IS LITERARY TRANSLATION? DEFINITIONS

Literary translation is the process of translation of translating creative poetry and prose into other language. The aim of the literary translation is to make the

literary work into another literary work. It provides aesthetic pleasure to the readers or audience of other language. For example, some one reads a play by Shakespeare but he does not understand it. He reads translated play in his own language.

Translation is crucial task as it requires literary elements unlike literal translation. Readers learns about foreign culture, religion or politics. Literary translator requires certain creativity. He should have proper knowledge of different literary genres. In literary translation ancient literature is available for readers which provide them a lot of knowledge about ancient culture of the country of ancient literature.

Literary translation ha certain features as such:

1. Literary translation of books, articles, prose narratives.
2. Literary translation of poetry.
3. Translation of advertising materials.
4. Translation of other texts.
5. It should be creative and aesthetic translating.
6. Its style by the original author should be maintained.
7. There should be no grammatical or syntactic errors.
8. Literary translation should provide original meaning and information.
9. Its narratives must also be like the original works.
10. The function of literary translation is to provide original themes, ideas and tone in translated work.
11. Literary translation can be creative aesthetic and dramatic. Translation of poetry is far more difficult as poetry contains symbols, images and figures of speech. For example, when Robert Frost writers: "Miles to go before I sleep" he means to say that we must perform out duties before we sleep.
12. Literary translation helps the readers to shape a reader's understanding of the world, history, philosophy, politics etc.

Literary translation takes creative and interpretative approach. It aims to capture the artistic elements and aesthetic pleasure. It focuses on essence, style, emotion and characters. Literary devices, stylistic elements are the part of literary translation particularly poetry.

Cultural adaptation is necessary in literary works. It may modify idioms, cultural references with target readers. The experience of readers evokes cultural atmosphere reflecting the original author's intentions. In short fidelity to source text should be maintained. The source literature in target literature resonates with readers capturing the original work beyond the literal meaning.

9.3 LITERAL TRANSLATION AND LITERARY TRANSLATION COMPARE AND CONTRAST

Literal and literary translations are quite different literal translation is a direct translation. It is word-to-word translation. It sticks to the source text very closely.

It sounds unnatural in target language. Therefore, it is hard to read and understand. It is also like direct translation.

Literal translation and literary translation are different. Literal translation is the reading of the text from one language to another word at a time. It does not consider the meaning of the text as a whole. It reproduces the general meaning of the original text. A literal translation cannot reflect the depth and meaning of the literary work.

A literary translator reproduces a non-literal rendition of the original text. The following are the similarities and differences. There are some comparisons and contrasts.

1. Literal translation means word-to-word translation.
2. Literary translation reproduces the true meanings of original text.
3. Literal translation focuses on source text only
4. Literary translation focuses on target language as it is to be properly translated.
5. Literal translator requires no particular skill while literary translation requires certain skills.
6. Literal translation is unable to present cultural aspects also. In literary translation it should be presented wisely and clearly.
7. Literary translation symbolism the deep meaning in poetry etc.
8. Literal translation is without imagery, metaphors or other literary devices. Its meaning takes only face value without any inner meaning. Symbolism and figures of speech etc. are the part of poetry. It depicts literary devices nicely.

For example:

“I am very hungry. I could eat a work.

This example shows literal statement.

Literary translations are creative and aesthetic. It has deeper meaning. In Sanskrit it is 'Vyanagartha' (deep meaning) Harper Lee's moved to kill a mocking Bird' b' a literary master piece. In Summary, it can be said Literary master piece. There are themes like racial injustice and moral growth.

Summary :

Literal	Literary
Word to Word	Artistic meaning
Straight forward	Creative/Symbolic
No clear message	Clear message
No Culture	Cultural message
No figurative language	Symbolic/Figures of Speech

For literary works, literary translation is highly in demand. Thousands of books are sold and read by readers even in translated work.

9.4 CHARACTERISTICS/FEATURES OF LITERARY TRANSLATION

Literary translation has certain feature that makes the translation difficult. The word 'literary' refers to 'related to literature. Like well written original literary work, the target work should also be well-translated. One important factor is that literal translation is word-to-word and that is the reason why it is improper and not readable for all.

In literary translation there should not be any inaccuracy and mistake. In translation words play a very important role are therefore appropriate word should be used in target translation. However, it should be worthy for source words. In literary translation there are following literary works for translation:

1. Poetry
2. Fiction
3. Drama
4. Prose Narrative
5. Short Stories
6. Biographies
7. Autobiographies
8. Essays
9. Travelogues etc.

In fiction plot structure, narration, style and dialogues are very useful. There are chapters and episodes with many characters. Sometimes, there are very few characters. In War and Peace by Leo Tolstoy there are hundreds of characters.

In translation of literary works there are certain characteristics or features. In fiction there is a creative type of translation. They are characterized by freedom and liberty of presentation. Literary translation required creativity in the translator's writing art. Literary translation does not require literalism. In Gujarati, very often translation is 'bhavanuvad!' Very often, it differs from the original work (source text) Fiction translator in literary translation form plot, structure, content, setting and mood of the original text should be maintained.

In literary translation phrases often act as important words of the translators play on words, he/she loses the source text language. The meaning in the target language changes actively unlike true translation. Therefore, analogues in another language should be maintained. These words/phrases should have similar in meaning. The major features of literary translation are as follows:

1. Quality of literary translation should be the characteristic of literal translation.
2. The translator of literary translation should have creativity and aesthetic elements.

3. Emotions of the source text must be presented in target text. Emotions, mood, tone etc. should be properly maintained by the literary translator.
4. Style is always important in all arts. Literary translator must carry cultural features with his translation. Translator should study the source text very deeply and understand the culture the place and time.
5. Lengthy dialogues may make the translation uninterested. Narration should also be realistic and properly presented.

Finally, we can say that translated books, poems, drama should be read by readers like true 'bhavak'. In Indian poetics, there are nine types of Bhavas emotions which create aesthetic beauty. This lesson is worth application to literary translation now.

9.5 TRANSLATION OF POETRY IN LITERARY TRANSLATION

Literary translation refers to the translation of poetry, prose, fiction, drama etc. Of all literary forms, the most difficult translation is the translation of poetry. In poetry form is essential to preserve as contents. If the form is not preserved there cannot be called poetry. The translator should reproduce form, metre, rhythm, tone register etc. of the source language text. Target language should also preserve these elements of poetry. It is necessary to maintain these poetic elements even in translation.

One of the most difficult things to translate is poetry. A good translation deserves the dynamic elements of poetry. The original poem should be read with deep understanding. Therefore the flavour of original text can be maintained and experienced by the readers.

Translation of poetry is a complex task which has many challenges. These challenges are maintaining the meaning of the original poem. Therefore, it is necessary to preserve tone, symbols, alliteration etc. and maintain the aesthetic quality of the poem.

Poetry translator must strike a balance between fidelity to the original and creating a new literary translation. There are also difficult to choose words, structure and form. Different translators approach translation in a different way. Some translators provide word-to-word translation while others aim at priority capturing the mood or spirit of the original poetry.

They take liberties about words. Translators must be faithful to original poem. Literary translation of poetry requires maintenance of cultural background. They can consult the poet or possible. It is like research for translator to find out the poet's poetic theme views etc.

However, translating poem is not like copy of the original poem but it adds other skills in target poetry. Poetry requires to maintain beauty of language, meaning, form, metre, rhythm, tone which are poetic qualities of the poem. Source text should hold Target text to maintain its originality. Poetry is a dynamic thing and it requires challenges.

There are prose poems also. They have no rhymes but they are like free verse. Followings are necessary for translating poetry:

- Poetry is the honest kind of literary form and therefore translator should be great regular reader of poetry. He can also recite it along.
- Language culture and thoughts of the original poem should be maintained in target text.
- Language should be like ‘flow’ that creates rhythm.
- In many poems, rhymes are necessary but inner rhyming can create musical rhythm.
- In poetry aesthetic pleasure should be generated. It provides inner joy to the readers or audience.
- Best translator exhibits the greatness of writing. He pursues the path taken by the original writer.
- Musicality is the part of poetry and that is why many songs are based on poetry only.

9.6 FUNCTIONS OF LITERARY TRANSLATION

Literary translation is like a bridge between different cultures and languages. It allows the entire world to keep in touch with the masterpiece of the world. The functions of literary translation are of different types. They have different aspects of functions.

1. Literary translation works as the ambassador of cultural exchange; cultures of different countries and history can reach the people of the world. Knowledge of literary translation also provides transmission of ideas, values and themes.
2. Translated literary work makes reader assessable due to Target language. It provides readers different kinds of poems narrative fiction etc.
3. Translation preserves literally works. For example, if an ancient book is lost but its translation is available it is a positive idea of preserving and saving great literature. At present all many past works are not available but their translation in any language saves it.
4. Literary translation is not only rendering of literal meaning of the text but captures artistic expressions through symbols, figures of speech imagery, metaphor and other artistic elements.
5. Literary translation engages interpretation and adaptation. It conveys linguistic and cultural systems. They bridge the gap between different linguistic and cultural aspects.
6. Intercultural dialogues are the part of literary translation. It allows people now to get acquainted with themes, styles etc. `
7. Literary translation has literary impact on other literatures, languages and cultures. Even the part history is understood by the readers going back to past time.
8. Literary translation plays an important role in learning language and literature. It has educational impact on scholars and students. They can team different kinds of literature and culture.

9. Translated works have market also. They are sold by publishers or other sellers. It enables authors to reach a wider readership. For example, if you read French literature in literary translation, you may be attracted by them and people buy them. It helps literary marketing.
10. Literary translation is both multilingual or multicultural. They promote multicultural and multi-language. It celebrates linguistic diversity and preserve multi-cultures and multi-languages.

In short, literary translation has a very positive role in spreading multi culture and multi literature. Once you read foreign books translated in & target language you know, your knowledge about literature and culture spreads globally. Literary translation in present time can be used for films, movies, OTT and media. Reading books is more important as it is literately connected with literary or aesthetic elements.

I. Check your progress (Objective Question-MCQ)

- 1. Literal Means**
 - (A) Word to Word
 - (B) Cultural Presentation
 - (C) Linguistic presentation
 - (D) Direct Translation
- 2. The most literary form is**
 - (A) Drama
 - (B) Poetry
 - (C) Fiction
 - (D) Essays
- 3. _____ was ancient language of India**
 - (A) Gujarati
 - (B) Hindi
 - (C) Sanskrit
 - (D) Urdu
- 4. Lord Buddha's teachings were in**
 - (A) Sanskrit
 - (B) Prakruti
 - (C) Arabic
 - (D) Pali
- 5. _____ is the regional book of Christians.**
 - A. Scriptures
 - B. The Bible
 - C. The Vedas
 - D. Hebrew
- 6. _____ translated the Bible in English**
 - (A) Tennyson
 - (B) Bacon
 - (C) Jerome

(D) John

7. **Technical and legal translations are like _____**

- (A) Literary
- (B) Technological
- (C) Liberal
- (D) Literal

8. **Drama Belongs to _____**

- (A) Literary translation
- (B) Literal translation
- (C) Poetic translation
- (D) Narrative translation

9. **Rasa Theory in Indian Poetics was Propagated by _____**

- (A) Dandin
- (B) Bhasa
- (C) Kalidas
- (D) Bharatermuni

10. **Translation Source is Called _____**

- (A) Target text
- (B) Source text
- (C) Grammatical text
- (D) Critical text

9.7 EXAMPLES OF LITERARY TRANSLATION. / TIPS OF TRANSLATION

Literary translation refers to the process of translating literary works from one language to another. It preserves their artifice, aesthetic and cultural elements. Literary translation is generally difficult and complex. It has historical, cultural and social context in which the original work was written. Literary work has certain challenging problems like linguistic proficiency, deep understanding of social and cultural contexts. There should be balance between source text and target text. Verbal translation is never the part of literary translation. It must encompass various genres, including novels, short stories, poems, plays and essays. The structure of the source language should be presented equally in literary translation. It must provide aesthetic pleasure along with cultural or social element.

Let us prorate some examples of literary translation. People received an ideal literary translation in the Bible, Don Quixote etc. Those who translate literary works must contain language, culture, thought and message. The translator must know the Target language deeply. Its elements must be preserved properly. Language has dialects, changes, new words, coin words and proverbs etc.

The translator must have writing skill in the mother tongue. Learn literary books and read al classics literature deeply. Then research the writer and his/her works which you want to translate. Always remember that no translation is perfect and that is why it is important prof read and re-read translation. Search for the proper meanings of the source language. In Gujarati, ‘‘Bhagwadgomandal’’ is a great dictionary that provides help to all writers, translators or readers.

In Gujarat there are some good publishers but most of others are not interested in true literature. They are also often negligent in correct proof reading and publishing. In international levels there are wonderful translations. Poetry fiction and drama are properly presented in target language.

9.8 WHY IS LITERARY TRANSLATION CHALLENGING?

Literary translation is very difficult and challenging many translations are improper and full of certain mistakes. Readers often enjoy original poem rather than translated. However, translation has a great value in the sense that it provides another great literary works in targeted language. For example, if one reads famous English poem in Gujarati he would have the aesthetic experience.

The following paragraphs contain several blanks that need to be filled with appropriate words after thoroughly reviewing the manuscript.

Literary translation is creative and dramatic. It should be enriched with cultural, social and linguistic beauties. Literary translation is the most important thing, as great works of the world literature are available in translation like, Homer, Plato, Aristotle and many other great writers. People read the Ramayana or the Mahabharat in translation only. Literary translation reaches the people of the entire world due to translated works. Politics, Philosophy and other sources of knowledge reach out through literary translation.

Literally translation shows that great literature of the world has reached to all the readers of the world through translation. In India, English-translated books have been read by all scholars and teachers. Goethe, Virgil etc. have been read by the readers through translation.

However literary translation recreates new language etc. They often fail in balancing languages. The major difficulties of translation are as follows (1) Improper translation (2) Different kind of language (3) Missing culture of the source literature (4) Mistakes of not following structure tone and aesthetic beauty (5) Poetry is the most difficult translation than any other genre, therefore many poetic expressions are often missing the target text (6) idioms and proverbs must not be translated but similar meaning should be expressed. Ambiguity must be always avoided. These are the challenges of Literary translation.

9.9 EXPLORING LITERARY TRANSLATION

Literary translation is working with text in its original language to prepare a version of new language. This reading promotes wider number of languages. This reading promotes wider number of readers and distribution of work. For simple 'Gilgamesh' written in incident languages of the Middle East. This translated text is available to many readers.

'Invitation to world Literature is translated from other than English. Achebe's novel' Things fall Apart have become the part of world literature. Arundhati Roy's novel 'The God of small Things has been translated from English to several other language. To explore literary translation we must study translated books. The art of translation begins with reading writing and editing. Translator should use the same skills the original authors have used.

A translator must be able to appreciate original literary work. He should use the resources of the writers like diction, tone, style word choice grammar etc. Literary translators have to act as double agents. He should be fully alert regarding source text and target text. The best translation is ideal translation with fidelity to source language literary elements, culture etc. As the languages are different there is no duplication of original work. Translator translates keeping in touch with the source language, culture etc. but at the same time, he must recreate translation loyal to original work. For example, most of the works are in poetry but sometime their translations can be in other language. He often adds or omits certain unnecessary things. Exploration of literary translation is like research and transcription.

9.10 LITERARY TRANSLATION EXAMPLE ENGLISH-GUJARATI

Words	Gujarati
Words are my breath	શબ્દો મારો શાસ છે
Words are my blood	શબ્દો મારું રક્ત છે
Words are my food	શબ્દો મારો આહાર છે
Words are the wood	શબ્દો જે લાકડાને છે
I carve	કોન રૂધું તે લાકડા છે
Words are the branches	શબ્દો ડાળીઓ છે
Where I perch	જેના પર હું બેસું છું
Words are the songs	શબ્દો ગીતો છે

that I hum	જે હું ગણગણાતો હોઉં છું
Words are the lips	શબ્દો મારા હોઠે છું
That I kiss	જેને હું ચુંબુ છું
Words snakes me	શબ્દો મને ધાવણ
With nectar divine	પીવડાવે છે જેમાં
Words are the life	દિવ્યામૃત છે
I live	જીવન એવું જીવન છે જે
Words are the death	હું જીવું છું શબ્દો મૃત્યુ છે જે
I will die	હું મરવાનો છું
Words are my beginning and	શબ્દો મારો પ્રારંભ છે
Words are my end	અને તે જ મારો અંત છે

9.11 HINDI-ENGLISH LITERARY TRANSLATION

हर रात सारी ख्वाहिसो
खुद से पहेला सुला देता
हु मगर रोज सुबह ये मुजसे
पहेले जाग जाती हैं।

- ❖ Every night I make my desires sleep before me.
I always got up early in the morning but my desires woke up earlier than me.
- ❖ इतना क्यों सिखाई जा रही हो जिंदगी
हमें कौन सदिय गुजारनी है यहा?

Why does life teach us so much for long?
How many centuries do we have to live?

अच्छी किताबे और अच्छे लोग
तुरंत समज में नहीं आते हैं।
उन्हें पढ़ना पड़ता है।

Good books and good people

Cannot be understood soon

They have to be studied

(These are some examples of short poems (shayaris) by Gulzar) you can translate your and read no poems)

9.12 GUJARATI-ENGLISH LITERARY TRANSLATION

કમાલ કરે છે. એક ડોસો ડોસીને હજુ હાલ કરે છે. ડોસો જાગે ત્યારે ચશ્મા આપે અને બ્રાશ ઉપર પેસ્ટ લગાડે છે. લોકોનું કહેવું છે કે ડોસીનો આમ કરી શાને બગાડે? મસાલા ચા ગરમાગરમ નાસ્તો ડોસી ડોસાને કેવો ખ્યાલ કરે છે? નિયમ પ્રમાણે દવા આપે છે રોજ અને સંબંધતો એવો રહ્યો છે જાણે તલવાર અને મ્યાન. દરમ્યાન બંને જન મુંગા મુંગા એકમેકને એવા તો ન્યાલ કરે છે. કામમાં આવે છે એના ઇન્જેક્શન કે સિગારેટ, શરાબ હવે છોડી. ડોસોનો પોતાના તાનમાં જીવે. ક્યારેક વહેલો આવે કે ક્યારેક મોડો. બજેની વચ્ચે વહે ઓછું સંગીત પણ બહાર તો ધાધલ ધમાલ કરે છે. ડોસો વાંચે અને ડોસીને મોતિયો બજે જણ વચ્ચે આવો છે પ્રેમ લડે છે, અઘડે છે, હસે છે, રડે છે. જીવન તો જળની જેમ વહેતું જાય એમ દોસ્ત જીવી દીકરીની હાજરીમાં બજે જણ ધરની દિવાલને ગુલાલ કરે છે.

- સુરેશ દલાલ

Really wonderful

One old man loves old wife. The old man wakeup. She gives his Spartacus and paste on tooth brush. People often say, "Why does this oldie spoil the old man?" Spicy tea, hot fresh breakfast. How does she care for old man? As prescribed, she gives him medicines daily. Their relationship between is like sword and sheath. They remain mute all the time and injections in ears. He says stop smoking and drinking. Old man lives in his own mood. Sometimes he comes early sometimes he comes late slow music goes on at home but in streets, there are lot of noise. Old man reads and old woman has cataract. This is the love between them. They may quarrel, Fight, laugh and cry. Their daughter like a friend visits them and in her presence walls of the house become colorful.

9.13 THE USES OF LITERARY TRANSLATION

Literary translation is an important translation. It includes different genres of literature like poetry, novels, short stories, epic, prose narratives etc. It is fundamentally different from other categories. Poetry is the most difficult translation as it requires poetic qualities like images, symbols, figures of speech etc. Its uses are also very remarkable. Communication is the basic function of literary translation. There are artistic images also. It helps reader to access foreign countries. It promotes shared values of literary work.

It enriches and revitalizes languages. It spreads culture globally. It is like research work where you have to search for old culture, history etc. It regenerates literature. Translation creates a new book that readers can read and understand about past historical events.

9.14 TRANSLATION THEORIES OF LITERARY TRANSLATION (POETRY)

Translation has different types like literal literary, technical, legal etc. But the most valuable translation is poetry

(1) literary translation. Literal translation is word-to-word translation Dynamic. Equivalent translation is functional and idiomatic. It maintains literal meaning. Literal translation and cultural adaptation are visible in literary translation. Trans creation is creative activity like that of the poet. He/She translates like a poet. It conveys message tone and impact of source text. Machine translation uses computers, smartphone and chat GTP. Interpretation is also the part of translation. It is done orally or in written manner. Localization refers to local product, service and context. It is linguistic and functional of all these types the greatest translation literary translation which requires creativity, linguistic and cultural knowledge. Some translators combine different kinds of translation. However, the world literature accesses kinds of translation. However, the world literature accesses people through literary translation. The Gita, the Bible etc. have spread all over the world due to literary translation.

9.15 FIVE IMPORTANT TIPS FOR TRANSLATION OF POETRY

Translation of poetry is a difficult task. Some people read translated poetry along with original poetry. There are often questions whether the poem is untranslatable and improper to translate. Translation of poetry requires certain elements which have the part of poetry poetic diction also different Tone, figures of speech, metaphors, symbols, alliteration etc. should be used in poetry but it is difficult whether they are properly used in translated poetry or Target language. Five tips of poetry as literary translation are all follows: (1) Direct access to the original work (2) Interlinear translation with parallel (3) Philological translation (4) single dominant translation (5) Translation with a hierarchy of dominant and subdominants.

9.16 HOW TO READ AND UNDERSTAND POETRY? EXAMPLE

Reading poetry is not so simple. It requires certain qualities. In Sanskrit it is said “Rasik” or “Bhavak”; Rasik or Bhavak are emotional and sensitive. Let us understand how poetry can be understood properly poetry is not like prose. It has symbolic meaning so choose the right type of poetry. As a young sensitive person, you can understand romantic poetry. It is musical and rhythmical, therefore it should be read aloud. It is also necessary to read several times. Study its form like lyric sonnet, ode etc. One should also study its genre characteristics and apply

them. Language of poetry different. It is suggestive and full of imagery etc. So, explore the language as a reader from critical point of view. Look at themes and messages first of all identify the main theme and the poet's insight. Look at the words and phrases that carry different kind of meaning multiple reading will present new ideas to you as a reader. If multiple reading will present new ideas to you as a reader. It required engage with poetry-lovers and scholars. Broad background in poetry presents cultural and social elements. It is personal experience to read poetry so, read with your open heart.

II. Check your progress (Answer briefly and translate some small poems)

1. What are the types of literary translation?
2. Explain literary translator in brief.
3. Discuss differences between literal translation and literary translation.
4. Discuss uses of literary translation

Translate the following short poems in Gujarati or Hindi

Woods are lovely dark and drop
But I have promises to keep.
And miles to go before sleep
And miles to go before steep-

Robert Frost

A Journey of a thousand miles
Begin with a single step

A team and a smile
I would not exchange the sorrow of my heart
For the joys of the multitude and I would not have the tears that sadness makes

9.17 LET US SUM-UP

In this unit we learnt about different types of translation which are of different reasons. It may be useful for business industries administration, technologies. We described literal and literary translation. Literal is 'shabdik' (word-to-word) while literary is related to literature. From ancient past time, we had been great translated epics, religious books etc. Its major role is cultural spreading (Check??). Read more about it so that you can also learn translation literary or practical.

9.18 KEY WORDS

Literal Translation	Figures of speech
Literary Translation	Metaphor
Machine Translation	Symbolism
Transcreation	Message
Source Text/Language	Epic

Target Text/Language	Novel (Fiction)
Communication	Translation Studies
Culture	Bhavanuvad
Poetic Elements	Interpretation

9.19 SUGGESTED READING

1. (2006) Advice to students wishing to become conference interpreters.
2. Allen S.(Ea) (1999) Translation of poetry and poetic prose.
3. Anmon, U. (2001) The dominance of English as a language of science.
4. Europe on stage: Translation and Theatre London.
5. ARBERRY A-J (1995) The Koran Interpreted

*** Answer of objective questions**

1. (A)	2. (B)	3. (C)	4. (D)	5. (D)	6. (C)
7. (D)	8. (A)	9. (D)	10. (B)		

:: STRUCTURE ::**10.0 Objectives**

- 10.1 Introduction to Eugene Nida**
- 10.2 Works of Nida**
- 10.3 His Model of Translation**
- 10.4 Formal and Dynamic Equivalence**
- 10.5 Conclusion**
- 10.6 Suggested Readings**
- 10.7 Modal Answers**

10.0 OBJECTIVES

The objectives of this unit are:

- 1. To familiarize ourselves with the biographical details and literary works of Eugene Nida
- 2. To understand Nida's Theoretical Framework or model of Translation
- 3. Explore Eugene Nida's fundamental concepts and principles in the field of translation.
- 4. Engage in a critical examination of the strengths and limitations of Nida's model.
- 5. Understand how Nida's principles can be adapted to suit the specific requirements of various professional translation contexts.

10.1 INTRODUCTION TO EUGENE NIDA

Eugene A. Nida (1914-2011) was a renowned American linguist and pioneer in the field of translation theory. He was Born on November 11, 1914, in Oklahoma City. He graduated summa cum laude with a B.A. in Greek from the University of California at Los Angeles in 1939. He followed by a Bachelor of Divinity from the American School of Theology in 1939.

Nida went on to obtain a Ph.D. in Linguistics from the University of Michigan in 1943. His groundbreaking work in translation theory, particularly his concept of

dynamic equivalence, significantly influenced the field of Bible translation and linguistic studies. Nida served as the Executive Secretary of Translations for the American Bible Society for over four decades, where he played a pivotal role in shaping translation methodologies.

Graduating summa cum laude with a B.A. in Greek from the University of California at Los Angeles in 1936, he immediately demonstrated exceptional academic prowess. This laid the foundation for his subsequent role as a teacher of Morphology and Syntax at the Summer Institute of Linguistics (SIL) from 1937 to 1953. Following the completion of his Master's degree in New Testament Greek from the University of Southern California in 1939, Nida swiftly earned his Ph.D. in Linguistics at the University of Michigan at Ann Arbor in just two years (1943).

10.2 WORKS OF NIDA

The year 1943 marked a turning point in Nida's career, as he was ordained in the Northern Baptist Convention, married Althea Sprague, and joined the American Bible Society staff as the Associate Secretary of Versions. Notably, he played a crucial role as a delegate to the founding conference of the United Bible Societies in 1946, and in the same year, published "Morphology: The Descriptive Analysis of Words." Nida's commitment to advancing Bible translation led to the establishment of the influential journal, "The Bible Translator," in 1949, of which he served as the editor. Throughout the 1950s and 1960s, Nida continued to shape the landscape of translation theory, culminating in the sponsorship of the first official Triennial Translation Workshop in Pennsylvania in 1960.

The seminal work "Toward a Science of Translating" (1964) introduced Nida's groundbreaking theory of Dynamic Equivalence, revolutionizing the approach to Bible translation. Nida's influence extended to the publication of the Greek New Testament with critical apparatus in 1966 and the release of "Good News for Modern Man" in 1966, adhering to dynamic equivalent principles. His pivotal role in the UBS/Vatican agreement in 1967 marked a milestone in interconfessional Bible translation projects worldwide. This commitment continued in 1968 when he co-authored "The Theory and Practice of Translation" (TAPOT) with Charles R. Taber, refining and simplifying the Dynamic Equivalence theory.

Nida's impact extended beyond the theoretical realm into practical achievements. In 1970, he was appointed United Bible Societies Translations Research Coordinator, and in 1976, the culmination of his efforts materialized with the publication of the "Good News Bible" (Today's English Version). Widely recognized for his contributions, Christian Herald magazine editors hailed Nida in 1978, acknowledging his pivotal role in providing people with accessible Scripture in their own language.

Nida's journey continued with co-authorship, including "From one Language to Another" (1986) with Jan de Waard and "The Greek-English Lexicon of the New Testament based on Semantic Domains" (1988) with Johannes Louw. Amidst personal milestones, such as the passing of Althea Sprague Nida in 1993 and his marriage to Dr. Elena Fernandez-Miranda in 1997, Nida's legacy was celebrated at

the Eugene A. Nida Institute for Biblical Scholarship, named in his honor by the American Bible Society in 2001. His enduring impact on the field of Bible translation and linguistic studies solidifies Eugene A. Nida as a luminary whose influence continues to resonate in academia and beyond.

Check Your Progress: 1

A. Answer the following question in detail.

1. Analyze how Eugene Nida's concept of Dynamic Equivalence revolutionized the field of Bible translation and its implications on modern translation methodologies.
2. Discuss the significance of Nida's role as the Executive Secretary of Translations for the American Bible Society in shaping translation practices across linguistic and cultural contexts.
3. Evaluate the impact of Nida's publication "Toward a Science of Translating" (1964) on academic studies of translation theory.
4. Explore the collaboration between Eugene Nida and Charles R. Taber in "The Theory and Practice of Translation" (1968). How did their work refine Dynamic Equivalence principles?
5. Consider Nida's contribution to interconfessional Bible translation projects, particularly his role in the UBS/Vatican agreement in 1967. How did this reflect his vision of cross-cultural linguistic accessibility?

B. Write an answer of the following questions in 3-4 lines.

1. Summarize Eugene Nida's early academic achievements and how they laid the foundation for his career in linguistics and translation.
2. What is the significance of "Morphology: The Descriptive Analysis of Words" in Nida's body of work?
3. Explain how Nida's editorial role in "The Bible Translator" contributed to the dissemination of translation research.
4. What were the major milestones in Nida's career during the 1960s?
5. Describe the importance of the Triennial Translation Workshop sponsored by Nida in 1960.
6. How did the "Good News Bible" embody Nida's Dynamic Equivalence theory?
7. Discuss Nida's contribution to creating a Greek-English Lexicon of the New Testament based on Semantic Domains.
8. Highlight the role of the Eugene A. Nida Institute for Biblical Scholarship in preserving Nida's legacy.
9. What was the significance of Nida's marriage to Dr. Elena Fernandez-Miranda in the later years of his life?
10. How did Nida's linguistic expertise influence interfaith and cross-cultural translation collaborations?

C. Read the following questions and select the appropriate option.

1. What year was Eugene Nida born?

- a) 1908
- b) 1911
- c) 1914
- d) 1917

2. Where did Nida obtain his Ph.D. in Linguistics?

- a) University of Southern California
- b) University of Michigan
- c) University of California, Los Angeles
- d) Harvard University

3. Which of the following books introduced the theory of Dynamic Equivalence?

- a) "The Bible Translator"
- b) "Toward a Science of Translating"
- c) "The Theory and Practice of Translation"
- d) "Good News for Modern Man"

4. In what year was "The Bible Translator" journal established?

- a) 1949**
- b) 1951
- c) 1960
- d) 1966

5. Who co-authored "The Theory and Practice of Translation" with Nida?

- a) Charles R. Taber
- b) Jan de Waard
- c) Johannes Louw
- d) Althea Sprague

6. Which translation was published in 1976 and based on Dynamic Equivalence principles?

- a) Revised Standard Version
- b) Good News Bible
- c) New International Version
- d) New Living Translation

7. **What was Nida's role in the American Bible Society?**

- a) Editor of Translations
- b) Executive Secretary of Translations
- c) Chair of Linguistics Department
- d) Chief Translator

8. **The UBS/Vatican agreement, which Nida was instrumental in, took place in:**

- a) 1963
- b) 1965
- c) 1967
- d) 1970

9. **Nida co-authored "From One Language to Another" with:**

- a) Charles R. Taber
- b) Jan de Waard
- c) Johannes Louw
- d) Elena Fernandez-Miranda

10. **Which journal recognized Nida's contributions to accessible Scripture translations in 1978?**

- a) Christian Herald
- b) Bible Society Journal
- c) Linguistic Quarterly
- d) American Linguistic Review

D. Fill in the blanks with the most suitable word or phrase.

1. Eugene Nida introduced the theory of _____, which transformed Bible translation practices.
2. Nida earned his B.A. in _____ from the University of California, Los Angeles.
3. In 1946, Nida was a delegate to the founding conference of the _____.
4. The journal "The Bible Translator" was first published in the year _____.
5. The "Good News Bible" was released in _____.
6. Nida's book "Toward a Science of Translating" was published in _____.
7. The UBS/Vatican agreement facilitated interconfessional translation projects in the year _____.
8. Nida co-authored "The Theory and Practice of Translation" with _____.

9. Nida's Ph.D. in Linguistics was completed at the University of _____.
10. The Eugene A. Nida Institute for Biblical Scholarship was established in _____.

E. Determine whether the given statement is True or False.

1. Eugene Nida was born in 1911.
2. Nida's Dynamic Equivalence theory focuses on literal translation accuracy.
3. "Toward a Science of Translating" was published in 1964.
4. Nida co-authored "From One Language to Another" with Charles R. Taber.
5. The "Good News Bible" was published in the 1980s.
6. Nida served as the Executive Secretary of Translations for over four decades.
7. The Triennial Translation Workshop began in 1960 under Nida's sponsorship.
8. Nida earned his Master's degree in New Testament Greek in 1939.
9. "Morphology: The Descriptive Analysis of Words" was Nida's first published book.
10. Nida passed away in 2011, leaving a lasting legacy in the field of translation.

10.3 HIS MODEL OF TRANSLATION

Nida's Model of Translation significantly challenges the conventional view that written or printed words inherently possess a fixed meaning. In his seminal work, *Toward a Science of Translating* published 1964, E. Nida argued that the meaning of a word is dynamic and context-dependent, shaped by the cultural and situational environment in which it is used. For instance, a word like "gay" holds varying connotations across cultures and time periods. Similarly, in an Indian context, certain words may evoke meanings that are deeply rooted in regional culture, often differing substantially from their usage elsewhere. This perspective underscores that translation is not a mere linguistic exercise but a cultural act that involves capturing the contextual essence of words.

To understand meaning more systematically, Nida classified it into three distinct dimensions:

- (1) Linguistic meaning
- (2) Referential or denotative meaning
- (3) Emotive or connotative meaning.

These dimensions reveal the layered complexity of language and help translators better capture the essence of words and phrases in different contexts.

Linguistic meaning refers to the structural and grammatical aspects of a word or phrase within a sentence. It is about how words fit together according to the rules of a language. For instance, consider the word "run." Linguistically, it functions as a verb in "I run every morning," as a noun in "He went for a quick run," and as

an adjective in “a run-down house.” The word’s role changes depending on its position and usage within a sentence. Another example is the word “light,” which can mean a source of illumination as a noun (“The light in the room is bright”) or indicate weight as an adjective (“This bag is very light”). Linguistic meaning focuses on how these structural shifts occur, enabling translators to account for such changes accurately.

Referential or denotative meaning is the literal, dictionary-based definition of a word. This is often the first layer of meaning that comes to mind. For example, the word “tree” refers to a tall plant with a trunk and branches—this is its referential meaning. Similarly, “dog” denotes a domesticated animal commonly kept as a pet. Another example is “chair,” which literally means a piece of furniture designed for sitting. This aspect of meaning is straightforward and universally recognized, but it does not capture the emotional or cultural nuances that may be attached to a word, which is where the next dimension comes into play.

Emotive or connotative meaning explores the emotional and cultural associations a word carries, which can vary widely between contexts. For instance, the word “home” may literally refer to a place where one lives, but connotatively, it evokes feelings of warmth, safety, and belonging. Another example is the word “rose,” which denotes a type of flower but often symbolizes love, beauty, or romance in cultural contexts. Similarly, in some regions, the word “cow” might bring to mind sacredness and respect due to its religious significance, whereas in others, it may simply refer to a source of dairy or meat. Translators must carefully consider these connotations to ensure that the emotional undertones are conveyed accurately in the target language.

Nida also introduced several techniques for determining the meaning of lexical items, aiding translators in their task. **Hierarchical Structuring** is one such method, which involves differentiating a series of words based on their levels of abstraction or specificity. For example, terms like “animal,” “mammal,” and “dog” can be organized hierarchically, showcasing the relational layers of meaning. Other methods include **Componential Analysis**, which breaks down words into their core semantic features, and **Semantic Structure Analysis**, which examines the interrelationships among meanings within a text. These techniques collectively provide translators with a scientific framework for dissecting and reconstructing meaning, ensuring a more precise and culturally sensitive translation process.

Let us understand each with the examples:

(A) Hierarchical Structuring:

Differentiate the series of words according to their level.

Superordinate	Hyponymes
Humans	Man, Woman, Child,

Animal	Lion, Tiger, Goat, Dog, Cow
Flower	Lotus, Rose, Sunflower

1. Man → Woman → Child
2. Lion, Tiger → Goat, Dog, Cow

Hierarchical Structuring technique is useful but not in all cases, in such cases the remaining other two techniques are used.

(B) Componential Analysis:

Finding out the meaning by dividing it into components.

Identifies and discriminates specific features of a range of related words.

The results can be made plotted visually to assist in making an overall comparison.

(C) Semantic Structure Analysis:

Separates out visually the different meanings of a word on the basis of its context.

Spirit(demons, angels, gods, ghosts, ethos, alcohol etc.) according to their characteristics (humans vs non humans, good vs bad) etc.

Semantic Structure analysis technique stresses the importance of context for communication when dealing with metaphorical meaning and complex cultural idioms, for example, where the sense of the phrase often diverges from the sum of the individual elements.

Example: The Hebrew idiom *bene Chuppah* (lit. children of the bridechamber) refers to the wedding guests, especially the friends of the bridegroom.

Now, let us discuss the Model of Translation proposed by E. Nida:

Eugene Nida's model of translation, deeply influenced by Chomsky's generative-transformational grammar, provides a structured framework for bridging linguistic and cultural gaps between the Source Text (ST) and the Target Text (TT). At the heart of Nida's approach is the idea that translation is not merely about replacing words from one language with those of another but about understanding and transferring meaning in a way that resonates with the target audience. This model is particularly useful in clarifying ambiguities, elucidating obscure passages, and identifying cultural differences, ensuring that translations remain faithful to the original text while being culturally and contextually appropriate.

Nida proposed a three-stage system of translation, as can be seen in the below figure, begins with an **analysis** of the ST's surface structure. This involves breaking down sentences into their most basic components, known as kernels. Kernels represent the foundational meaning of sentences, stripped of complexities

and embellishments. For example, a sentence like “I wish to win this prize” can be reduced into two kernel structures: “I wish to win” and “I wish this prize.” By reducing sentences to kernels, translators can focus on the essential message without being distracted by linguistic or stylistic differences.

The second stage, **transfer**, is where these kernels are mapped onto equivalent meanings in the target language. This stage emphasizes the universality of kernel structures across languages. Nida argued that while languages may differ in their surface structures—such as grammar, syntax, and vocabulary—they are surprisingly similar at the kernel level. All languages, according to Nida, have between six and a dozen basic kernel structures. This universality allows the translator to focus on transferring meaning rather than form. For example, in the kernel structure “I wish this prize,” the translator would ensure that the concept of “wishing” and “prize” are appropriately conveyed in the TT, even if the grammatical construction differs.

The final stage, **restructuring**, involves adapting the transferred meaning into the surface structure of the TT. Here, the focus shifts to making the translation natural, fluent, and culturally appropriate. Nida recognized that not all linguistic forms could be transferred literally; hence, this stage allows for creative adjustments. For instance, idiomatic expressions in the ST might need to be replaced with culturally relevant equivalents in the TT. The process of restructuring ensures that the translated text is not only accurate in meaning but also effective in communication.

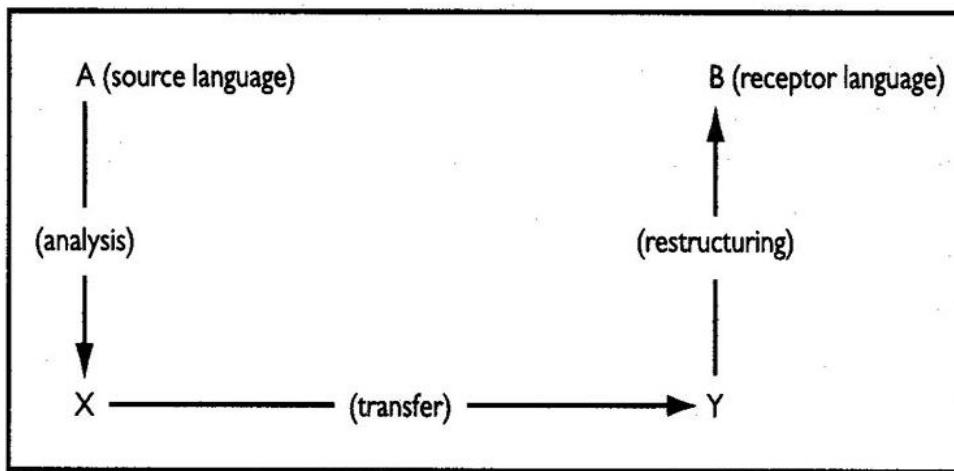
Nida’s model also incorporates techniques to address specific challenges in translation. Drawing from generative-transformational grammar, he introduced functional categories such as **events**, **objects**, **abstracts**, and **relations** to help dissect and analyze meanings. Events often correspond to verbs, objects to nouns, abstracts to qualities or quantities like adjectives, and relations to connectors like prepositions. By identifying these elements, translators can better understand the deep structure of the ST and reconstruct it in the TT.

The process of back-transformation, where complex surface structures are reduced to simple kernels, highlights Nida’s belief in the importance of context. For example, a complex sentence like “The boy who won the race received a prize” can be reduced to basic kernels: “The boy won the race” and “The boy received a prize.” This reductive process helps translators focus on the essential message while navigating linguistic differences.

Nida’s model also outlines different levels of transfer to accommodate varying translation goals. These include **literal transfer** (word-for-word translation), **minimal transfer** (adjusting for sense-to-sense accuracy), and **literary transfer** (adapting for stylistic and cultural relevance). For example, when translating idioms, a literal transfer might lead to confusion, while a literary transfer could involve substituting an equivalent idiom in the TT.

We can say that Nida’s translation model provides a robust, scientifically grounded approach that balances linguistic accuracy with cultural sensitivity. By focusing on kernels, analyzing deep structures, and adapting meaning through restructuring, Nida’s method ensures that translations remain faithful to the

original text while being accessible and relevant to the target audience. This systematic approach continues to be a cornerstone in translation studies, offering valuable insights into the complexities of cross-linguistic communication.



Needa's three stage system of translation

10.4 FORMAL AND DYNAMIC EQUIVALENCE

Eugene Nida revolutionized translation theory by moving away from traditional terms such as "literal," "free," and "faithful" translations. Instead, he introduced two fundamental types of equivalence: **Formal Equivalence** and **Dynamic Equivalence**. These concepts focus on how translations can effectively convey the meaning of the Source Text (ST) while addressing the linguistic and cultural needs of the Target Text (TT).

Formal Equivalence

Formal equivalence is centered on preserving the form and content of the ST as closely as possible in the TT. This approach emphasizes accuracy, structure, and fidelity to the original text. The goal is to ensure that the TT matches the ST not only in meaning but also in linguistic features, such as word order, grammar, and stylistic nuances.

A common method of achieving formal equivalence is through gloss translation, which provides a close approximation of the ST structure. For example, a formal translation of the biblical phrase "In principio erat Verbum" (Latin) would be "In the beginning was the Word." This translation mirrors the structure and vocabulary of the original, even though the expression may feel slightly archaic or unnatural in contemporary English.

Formal equivalence is particularly valuable in academic and scholarly contexts where the exact wording and structure of the ST carry significant weight. For instance, legal documents, historical texts, and sacred scriptures often require this type of translation to maintain their integrity. However, this approach can sometimes lead to awkwardness or stiffness in the TT, as the translator prioritizes faithfulness to the ST over naturalness in the TT.

Dynamic Equivalence

Dynamic equivalence, also known as functional equivalence, focuses on achieving the same effect on the TT audience that the ST had on its original audience. This approach emphasizes naturalness of expression and cultural relevance, aiming to make the TT as understandable and relatable as possible for its readers.

Nida's principle of **equivalent effect** is central to dynamic equivalence. The idea is that the relationship between the TT audience and the translated message should mirror the relationship between the ST audience and the original message. For example, the biblical phrase "Give us this day our daily bread" might be translated dynamically in a non-Christian context as "Provide us today with the food we need." Here, the translator adapts the meaning to fit the cultural and linguistic expectations of the TT audience while preserving the essence of the message.

Dynamic equivalence also involves adapting cultural references to ensure that they make sense to the TT audience. For instance, if translating an English text that says, "He is as brave as a lion," into a language where lions are not culturally significant, the translator might use "He is as brave as a tiger" or another locally relevant metaphor. This receptor-oriented approach minimizes the foreignness of the ST and ensures that the TT feels natural and accessible.

Nida's Four Basic Requirements for Translation

Nida outlined four essential criteria for a successful translation, which align more closely with dynamic equivalence but are relevant to both approaches:

1. **Making Sense:** The translation must convey the intended meaning of the ST in a clear and understandable way.
2. **Conveying the Spirit and Manner of the Original:** It should reflect the tone, style, and mood of the ST, whether formal, humorous, or serious.
3. **Having a Natural and Easy Form of Expression:** The TT should be fluent and feel natural to the target audience without awkwardness or interference from the ST structure.
4. **Producing a Similar Equivalent Response:** The emotional or intellectual impact of the TT should replicate that of the ST for its audience.

Check Your Progress - 2

A. Answer the following questions in detail.

1. **Discuss the model of Translation proposed by Eugene Nida.**
2. **Discuss the key differences between Formal Equivalence and Dynamic Equivalence. Illustrate your answer with example.**

Check Your Progress - 2

B. Select an appropriate answer for the following questions.

1. **What is the primary focus of formal equivalence in translation?**
 - a) Adapting the text to the target culture
 - b) Maintaining the structure and content of the source text
 - c) Ensuring naturalness of expression in the target text
 - d) Prioritizing the reader's understanding over accuracy
2. **Dynamic equivalence is also known as:**
 - a) Literal translation
 - b) Faithful translation
 - c) Functional equivalence
 - d) Gloss translation
3. **In formal equivalence, translations often include:**
 - a) Creative interpretations
 - b) Gloss translations with scholarly footnotes
 - c) Simplified expressions
 - d) Paraphrased meanings
4. **The principle of "equivalent effect" is central to:**
 - a) Formal equivalence
 - b) Dynamic equivalence
 - c) Literal translation
 - d) Free translation
5. **Which translation method emphasizes cultural adaptation to make the text relatable to the target audience?**
 - a) Formal equivalence
 - b) Dynamic equivalence
 - c) Gloss translation
 - d) Literal translation
6. **An example of formal equivalence is:**
 - a) Translating "In principio erat Verbum" as "In the beginning was the Word"
 - b) Translating "Give us this day our daily bread" as "Provide us today with the food we need"
 - c) Using "He is as brave as a tiger" instead of "He is as brave as a lion"
 - d) Adapting an idiom to a culturally relevant expression
7. **Dynamic equivalence aims to achieve:**
 - a) Precision and accuracy in grammar and vocabulary
 - b) The closest natural equivalent of the source text message

- c) A word-for-word correspondence with the source text
- d) A literal reproduction of the original text

8. Formal equivalence is particularly suitable for:

- a) Novels and advertisements
- b) Sacred texts and legal documents
- c) Casual conversations and idiomatic expressions
- d) Poems and cultural stories

9. Nida's four basic requirements for translation include:

- a) Literal translation and cultural adaptation
- b) Making sense and producing an equivalent response
- c) Free translation and formal equivalence
- d) Word-for-word translation and grammatical accuracy

10. The phrase “Got Milk?” was translated into Spanish as:

- a) “Consigue Leche”
- b) “Tienes leche?”
- c) “Obtienes Leche?”
- d) “Compra Leche”

C. Fill in the blanks with appropriate word or phrase.

1. Eugene Nida introduced the translation concepts of _____ and _____.
2. Formal equivalence focuses on preserving the _____ and _____ of the source text.
3. A common method of formal equivalence is _____ translation.
4. Dynamic equivalence is also called _____ equivalence.
5. The principle of _____ is central to dynamic equivalence.
6. _____ is the key requirement for dynamic equivalence.
7. The relationship between the TT audience and the translated message should mirror the relationship between the _____ audience and the original message.
8. Dynamic equivalence aims to minimize the _____ of the source text setting.
9. Formal equivalence is especially important for _____ texts and _____ documents.
10. Nida's four basic requirements for translation include _____, conveying the spirit of the original, having a natural form, and producing an _____ response.

10.5 CONCLUSION

In this unit, we have discussed Eugene Nida's transformative contributions to translation studies. First we discussed about his life and his influential works. We then discussed his groundbreaking Model of Translation. Nida's integration of linguistic and cultural insights revolutionized the field, emphasizing meaning over mere word-for-word accuracy. His concepts of Formal Equivalence, which prioritizes structural fidelity, and Dynamic Equivalence, which focuses on achieving equivalent effect for the target audience, highlight the nuanced challenges of translation. By addressing the interplay between language, culture, and audience reception, Nida's theories remain foundational in translation practice, offering invaluable tools for preserving meaning while bridging linguistic and cultural divides.

10.6 SUGGESTED READINGS

1. *Toward a Science of Translating* (1964): A seminal work where Nida introduces his theory of translation, including the concepts of Formal and Dynamic Equivalence.
2. *The Theory and Practice of Translation* (with Charles R. Taber, 1969): Expands on the practical application of his translation model.
3. *From One Language to Another* (with Jan de Waard, 1986): Explores cross-cultural and interlinguistic challenges in translation.
4. *Exploring Semantic Structures* (1975): Discusses the interplay of semantics in translation.
5. *Linguistic Interludes* (1973): A collection of essays on linguistics and its role in translation.

10.7 MODAL ANSWERS

Check Your Progress: 1

C. Multiple-Choice Questions:

1. b) 1911
2. b) University of Michigan
3. c) "The Theory and Practice of Translation"
4. b) 1951
5. a) Charles R. Taber
6. b) Good News Bible
7. b) Executive Secretary of Translations
8. b) 1965
9. b) Jan de Waard

10. a) Christian Herald

D. Fill in the Blanks:

1. Eugene Nida introduced the theory of **Dynamic Equivalence**, which transformed Bible translation practices.
2. Nida earned his B.A. in **Classics** from the University of California, Los Angeles.
3. In 1946, Nida was a delegate to the founding conference of the **United Bible Societies (UBS)**.
4. The journal "The Bible Translator" was first published in the year **1951**.
5. The "Good News Bible" was released in **1976**.
6. Nida's book "Toward a Science of Translating" was published in **1964**.
7. The UBS/Vatican agreement facilitated interconfessional translation projects in the year **1965**.
8. Nida co-authored "The Theory and Practice of Translation" with **Charles R. Taber**.
9. Nida's Ph.D. in Linguistics was completed at the University of **Michigan**.
10. The Eugene A. Nida Institute for Biblical Scholarship was established in **1998**.

E. True or False:

1. Eugene Nida was born in 1911. **True**
2. Nida's Dynamic Equivalence theory focuses on literal translation accuracy. **False** (It focuses on meaning and cultural equivalence, not literal accuracy.)
3. "Toward a Science of Translating" was published in 1964. **True**
4. Nida co-authored "From One Language to Another" with Charles R. Taber. **False** (He co-authored it with Jan de Waard.)
5. The "Good News Bible" was published in the 1980s. **False** (It was published in 1976.)
6. Nida served as the Executive Secretary of Translations for over four decades. **False** (His tenure was substantial but not over four decades.)
7. The Triennial Translation Workshop began in 1960 under Nida's sponsorship. **False** (There is no specific record of such an event in 1960.)
8. Nida earned his Master's degree in New Testament Greek in 1939. **True**
9. "Morphology: The Descriptive Analysis of Words" was Nida's first published book. **True**

10. Nida passed away in 2011, leaving a lasting legacy in the field of translation.

True

❖ Check Your Progress - 2

B. MCQs

1. b) Maintaining the structure and content of the source text
2. c) Functional equivalence
3. b) Gloss translations with scholarly footnotes
4. b) Dynamic equivalence
5. b) Dynamic equivalence
6. a) Translating “In principio erat Verbum” as “In the beginning was the Word”
7. b) The closest natural equivalent of the source text message
8. b) Sacred texts and legal documents
9. b) Making sense and producing an equivalent response
10. b) “¿Tienes leche?”

C. Fill in the Blanks

1. Formal equivalence, Dynamic equivalence
2. form, content
3. gloss
4. functional
5. equivalent effect
6. Naturalness
7. source text (ST)
8. foreignness
9. sacred, legal
10. making sense, equivalent

:: STRUCTURE ::**11.0 Objectives**

- 11.1 Introduction to Wolfram Wills**
- 11.2 Wills' Model of Translation**
- 11.3 Conclusion**
- 11.4 Suggested Readings**
- 11.5 Model Answers**

11.0 OBJECTIVES

This unit aims to:

- Introduce the life and academic contributions of Wolfram Wills.
- Explore Wills' model of translation
- Discuss translation as transformation, simulation, and problem-solving behavior.
- Analyze the pedagogical and practical relevance of Wills' model for professional translators.

11.1 INTRODUCTION TO WOLFRAM WILLS

Wolfram Wills was a prominent German translation theorist whose works significantly influenced translation pedagogy and applied linguistics. Born in 1925, Wills served as a professor at the University of Saarbrücken, where he led innovative research in translation studies. He was especially influential during the 1980s and 1990s, when translation began to emerge as a cognitive science. It is crucial for us to know the biographical background of Wills as it will help us to connect and understand his model of Translation.

--- Early Life and Education

Wolfram Wilss was born on July 25, 1925, in the historic town of Ravensburg, Germany. He was the son of a senior academic, Ludwig Wilss. Wilss completed his Abitur (university entrance qualification) in 1943 at the prestigious Uhland-Gymnasium in Tübingen, a time marked by the political turmoil and violence of World War II. Shortly after, Wilss was drafted into the German military and

served until the end of the war. He was briefly held in American war captivity until June 1945.

In the aftermath of the war, Wilss quickly turned to academic life. In the autumn of 1945, he enrolled at the University of Tübingen, where he studied philology, specializing in German, English, and Latin. His educational pursuits culminated in 1950, when he received his Doctor of Philosophy with a dissertation focusing on medieval German literature, analyzing the structural and philosophical aspects of the works of Hartmann von Aue and Gottfried von Straßburg.

--- Early Career and Government Service

Wolfram Wilss began his professional career with a strong emphasis on both practical and institutional language services. Between 1954 and 1955, and again from 1955 to 1957, he served as Head of the Language Services Division at the Federal Chancellery (Bundeskanzleramt) in Bonn, then the capital of West Germany. This role placed him at the intersection of high-level political communication and multilingual diplomacy.

His government service provided him with firsthand experience in interpreting, translating, and managing multilingual communications at the state level—an experience that would later profoundly shape his theoretical orientation towards translation as a real-world communicative and cognitive task.

--- Academic Career and Contributions to Translation Studies

Wilss's transition into academia proved to be transformative for the discipline of translation in Germany. In 1966, he was appointed as Director of the Institute for Interpreters (Dolmetscher-Institute) at the University of Saarland in Saarbrücken. Two years later, in 1968, he was appointed to the Chair of Applied Linguistics with Special Emphasis on Translation Theory, an academic position that he held until his retirement in 1990.

During his tenure, Wilss became a central figure in German translation studies, and he worked to institutionalize translation as a formal academic discipline. He led numerous translation theory seminars and was actively involved in the training of professional translators and interpreters. His emphasis was always on combining linguistic theory, cognitive science, and practical translation skills, reflecting his belief that translation is both an intellectual and applied discipline.

Wilss was also the spokesperson and project leader of the Collaborative Research Center for Electronic Language Research (Sonderforschungsbereich "Elektronische Sprachforschung"), a prestigious and interdisciplinary project hosted at Saarland University. His leadership in this center demonstrated his willingness to engage with technological innovations, including early discussions around machine translation and electronic corpora.

--- Major Works and Intellectual Legacy

Wolfram Wilss authored numerous influential works that helped shape modern translation theory. His 1977 book *Übersetzungswissenschaft: Probleme und Methoden* later translated into English as *The Science of Translation: Problems and Methods* (1982), remains a cornerstone in the study of translation. This work

emphasized translation as a problem-solving activity grounded in linguistic analysis, pragmatics, and cognitive processes.

Among his other key publications are:

1. *Wortbildungstendenzen in der deutschen Gegenwartssprache* (1986): A detailed study of word formation in contemporary German.
2. *Kognition und Übersetzen* (1988): An important theoretical text addressing both human and machine translation from a cognitive perspective.
3. *Übersetzungs fertigkeit* (1992): A foundational work exploring translation competence as a complex, multi-dimensional skill.
4. *Knowledge and Skills in Translator Behavior* (1996): A major study focusing on translator competence, decision-making, and strategic behavior.
5. *Übersetzen und Dolmetschen im 20. Jahrhundert* (1999): A historical account of translation and interpreting practices, particularly in the German-speaking world.

Wilss also contributed to institutional and meta-level reflections in works like *Wandlungen eines Universitätsinstituts* (2000), which traces the transformation of the Saarland University's translation department, and edited volumes like *Weltgesellschaft, Weltverkehrssprache und Weltkultur* (2000), reflecting on the role of translation in a globalized world.

---- Honors and Later Life

In recognition of his contributions, Wolfram Wilss was awarded an honorary doctorate by the Aarhus School of Business in Denmark. His scholarly work was also honored by colleagues and students through the publication of festschriften and commemorative volumes, such as *Multiperspektivische Fragestellungen der Translation in der Romania* (2007), celebrating his 80th birthday. Wilss's academic legacy continues to be preserved through his archival materials, which are housed in the University Archive of Saarbrücken. His research, teachings, and publications remain essential references for translation scholars and practitioners across the globe. He passed away on August 3, 2012, in Saarbrücken, leaving behind a remarkable legacy as a scholar, educator, and thought leader in the field of translation studies.

Check Your Progress - 1

A. Complete the following sentences using the most appropriate word or phrase.

1. Wolfram Wilss was born in the year _____ in Ravensburg, Germany.
2. He completed his Abitur in 1943 from _____.
3. After World War II, Wilss enrolled at the _____ to study philology.
4. Wilss received his doctorate in 1950 with a dissertation on _____ literature.
5. Between 1954 and 1957, Wilss worked in the _____ in Bonn.

6. In 1966, Wilss became the Director of the _____ at Saarland University.
7. Wilss led the _____ for Electronic Language Research at Saarland University.
8. His 1977 book *Übersetzungswissenschaft: Probleme und Methoden* was translated into English as _____.
9. Wilss passed away in the city of _____ in 2012.
 - He received an honorary doctorate from the _____ School of Business in Denmark.

B. *Read each statement and write True or False.*

1. Wilss was held as a prisoner of war by the British until 1946.
2. He studied English, German, and Latin at the University of Tübingen.
3. Wilss's translation model emphasized only syntactic equivalence.
4. He served as Director of the Dolmetscher-Institut in Munich.
5. *Kognition und Übersetzen* deals with both human and machine translation.
6. Wilss retired in 1990 but continued contributing to academia.
7. He viewed translation primarily as a mechanical act.
8. His book *Übersetzungsfertigkeit* focuses on translation competence.
9. Wilss never worked in a government position.
10. His contributions are preserved in the University Archive of Saarbrücken.

C. *Select the appropriate option from the choices given.*

1. **Wolfram Wilss was born in which year?**
 - a) 1920
 - b) 1925
 - c) 1930
 - d) 1935
2. **Wilss received his Ph.D. from which university?**
 - a) Saarland University
 - b) Heidelberg University
 - c) University of Tübingen
 - d) University of Bonn
3. **Which German institution did Wilss work at as Language Services Head?**
 - a) Ministry of Education
 - b) Federal Chancellery
 - c) German Bundestag
 - d) Foreign Office
4. **What was the focus of Wilss's doctoral thesis?**
 - a) Linguistic theory
 - b) Legal translation
 - c) Medieval German literature
 - d) Latin syntax
5. **When was *The Science of Translation* published in English?**
 - a) 1975
 - b) 1982
 - c) 1986
 - d) 1990

6. Which of the following works focuses on translation competence?

- a) *Kognition und Übersetzen*
- b) *Übersetzungsfertigkeit*
- c) *Weltgesellschaft, Weltkultur*
- d) *Wortbildungstendenzen*

7. Where was Wilss Director of the Institute for Interpreters?

- a) Leipzig
- b) Munich
- c) Saarbrücken
- d) Berlin

8. *Kognition und Übersetzen* was published in which year?

- a) 1977
- b) 1982
- c) 1988
- d) 1992

9. What was Wilss's role in the Sonderforschungsbereich?

- a) Consultant
- b) Translator
- c) Spokesperson and project leader
- d) Administrative officer

10. In which year did Wilss pass away?

- a) 2005
- b) 2010
- c) 2012
- d) 2014

D. Answer the following questions briefly (in 20–30 words).

1. When and where was Wolfram Wilss born?
2. What subjects did Wilss study at the University of Tübingen?
3. What was the focus of Wilss's doctoral dissertation?
4. What role did Wilss hold in the German government?
5. What institution did Wilss join in 1966?
6. What was Wilss's approach to translation studies?
7. What kind of research did the Sonderforschungsbereich focus on?
8. Name a key English work by Wilss on translation theory.
9. Which of Wilss's books explores translation competence in depth?
10. Where are Wolfram Wilss's academic materials archived?

E. Answer the following questions in 100–150 words.

1. Discuss the academic journey of Wolfram Wilss from student to professor.
2. Explain how Wilss's government service influenced his theoretical views on translation.
3. Describe Wilss's contribution to the institutionalization of translation studies in Germany.
4. How did Wilss integrate technology and language research in his academic work?
5. What are the key arguments made in *The Science of Translation*?

6. Outline the importance of *Knowledge and Skills in Translator Behavior* in translation pedagogy.
7. Compare Wilss's approach to translation with traditional linguistic theories.
8. What role did Saarland University play in advancing Wilss's ideas?
9. Discuss the significance of Wilss's honorary doctorate from the Aarhus School of Business.
10. Evaluate the lasting legacy of Wolfram Wilss in the field of translation studies.

F. Match Column A with Column B correctly.

Column A	Column B
1. Saarland University	A. Host of the Dolmetscher-Institute
2. Aarhus School of Business	B. Awarded Wilss an honorary doctorate
3. <i>Kognition und Übersetzen</i>	C. Explores human and machine translation
4. <i>Wortbildungstendenzen...</i>	D. Focuses on word formation in contemporary German
5. <i>Knowledge and Skills in Translator Behavior</i>	E. Analyzes translator competence and strategy
6. Sonderforschungsbereich	F. Interdisciplinary electronic language research project
7. Federal Chancellery (Bonn)	G. Wilss's workplace from 1954 to 1957
8. <i>Übersetzungsfertigkeit</i>	H. Explores translation skills and performance
9. University of Tübingen	I. Wilss's alma mater
10. <i>Übersetzungswissenschaft: Problem und Methoden</i>	J. Translated as <i>The Science of Translation</i>

11.2 WILLS' MODEL OF TRANSLATION

Dear students, in the following section, we will discuss and try to understand the Will's definition and his views on Translation. Next, we will examine Will's cognitive model of translation. We will also explore three levels of translation as a mental process suggested by Will.

---Definition of Translation

Wolfram Wilss offered a detailed and layered understanding of what constitutes translation. His widely cited definition reads:

“Translation is a transfer process which aims at the transformation of a written source language text (SLT) into an optimally equivalent target language text (TLT), and which requires the syntactic, semantic, and pragmatic understanding and analytical processing of the source text.” (Wilss in Noss, 1982:3)

At first glance, this may seem like a technical and academic description. However, each component of this definition is crucial in understanding translation as a meaning-making act, not just word substitution.

Let us break it down:

- Transfer process: This implies that translation is a movement — not physical, but linguistic and conceptual — from one language system (source language) to another (target language). But it's not a mechanical replacement of words; it's about transporting ideas, tone, mood, structure, and function from one cultural and linguistic space to another.
- Transformation: Wilss deliberately uses the term *transformation* rather than simply *transmission*. This is because translation demands change, adaptation, and reconstruction of the original text so that it is meaningful in the target context. It's not enough to carry the message — the form, register, and intent must evolve too. Optimally equivalent: The term “optimal” here is key. It suggests that perfect equivalence is rarely possible, but the translator should aim for the best possible match between SLT and TLT. Optimality considers linguistic, cultural, functional, and stylistic alignment.
- Syntactic, Semantic, and Pragmatic Understanding: Translation, according to Wilss, must be comprehensive. The translator must: (1) Understand the grammatical structure of both languages (syntax), (2) Decode the meaning of words and phrases accurately (semantics), (3) Grasp the intended use or function behind each utterance (pragmatics)

Consider the sentence in English: "He kicked the bucket."

If this phrase is translated literally into Hindi as: "उसने बाल्टी को लात मारी," the translation fails. Why?

- Semantically, the words are correct.
- Syntactically, the sentence is fine.
- But pragmatically, the meaning is lost. The phrase is an idiom meaning "he died."

So a correct translation would be: "उसकी मूल्य हो गई" or "वह चल बसा" — capturing the actual intended meaning, not just the surface. This is precisely what Wilss highlights: translation must function on all three levels and go beyond mechanical reproduction. Now let us understand Translation as a cognitive(mental) process.

----Translation as a Cognitive Process

Wolfram Wilss (1990) stressed that translation is not just a linguistic task — it is a deeply cognitive process, involving thinking, decision-making, and problem-solving. The translator is not a machine or a passive tool; they are an active processor of meaning. As per Wilss, Translation is a mental activity. According to him, translation requires the translator to engage in multiple mental operations simultaneously:

1. **Comparing Meanings Across Languages:** Translator needs to ask: "What does this phrase *really* mean in the source language, and how do I say this naturally in the target language?"

Example:

English: "I see what you mean." Literal Hindi: "मैं देखता हूँ तुम क्या मतलब हो!"



Functional Hindi: "मैं समझ रहा हूँ कि तुम क्या कहना चाहते हो!"

2. **Interpreting Contextual Cues:** Words change meaning depending on where, how, and by whom they are used. Translators must detect tone, speaker intention, setting, and audience.

3. **Example:**

English: "Nice job!" Depending on tone/context, this could mean:

- Genuine praise ("बहुत अच्छा काम किया!")
- Sarcasm ("वाह! क्या कमाल कर दिया!")

4. **Considering Reader Impact & Cultural Expectations:** The goal of translation is not just to reflect the source text — but to make it meaningful, relatable, and effective for the target reader. This often requires cultural adaptation.

Example:

A joke about Thanksgiving in the U.S. may fall flat in India. The translator may choose to adapt it to a more familiar cultural context like Diwali or a cricket reference.

5. Wilss emphasizes that translators must be mentally agile, creative, and analytically sharp. The process of decoding, processing, and re-encoding meaning involves the same mental faculties as problem-solving in logic or mathematics.

----Three Levels of Understanding

Wilss's model identifies three key levels that a translator must process while working with any source text: syntactic, semantic, and pragmatic understanding.

These levels are interrelated and cannot be ignored if one aims for functional and meaningful translation.

---Syntactic Understanding

This involves the grammatical structure of sentences — how words are ordered, what parts of speech are used, and how syntax affects meaning.

Example:

"She gave him a look."

Translation into Hindi:

"उसने उसे एक नज़र दी।"

The structure is preserved, and so is the immediate meaning.

However, problems can arise if we ignore how **syntax changes tone or emphasis** in different languages. English prefers passive constructions; Hindi often avoids them.

----- Semantic Understanding

Semantics deals with **meaning** — not just of individual words, but phrases, collocations, and contextually bound expressions.

Example:

In the sentence "She gave him a look", the word "look" could mean:

- a glance,
- a warning,
- an expression of love, etc.

The **translator must decide**: what does "look" mean in this context?

"उसने उसे धूरा" (if it's anger) "उसने उसे मुस्कराकर देखा" (if it's affection)

----Pragmatic Understanding

Pragmatics deals with **how language is used** — not what is said literally, but what is meant *implicitly*.

It includes:

- Speaker intention,
- Cultural conventions,
- Social hierarchy,
- Tone of communication.

Example:

English: "Can you open the window?"

Literal meaning: Ability question Pragmatic meaning: A polite request
Translation: "क्या आप खिड़की खोल देंगे?" — not "क्या आप खिड़की खोल सकते हैं?"

For your easy understanding, please refer the below simplified table.

Level	Example Sentence	Focus	Interpretation
Syntactic	“She gave him a look.”	Grammar structure	SVO construction; sentence functions
Semantic	“Look” = Expression on face	Literal/denotative meaning	“Look” as a noun implies facial expression, not vision
Pragmatic	Depending tone/context on	Speaker’s implied intention	May express disapproval, surprise, affection, etc. — varies with tone/context

In conclusion, Wilss's model demands that the translator be a grammarian, semantic analyst, and pragmatic interpreter — all at once. Ignoring any of these levels can result in poor translation quality. His definition and cognitive model both stress the idea that translation is a strategic, culturally sensitive, and intellectually demanding process.

Wolfram Wilss's model of translation stands out for its intellectual richness and applied insight, particularly in the way it positions the translator not merely as a linguistic intermediary but as an interlingual problem-solver engaged in a strategic and interpretive act. According to Wilss, the role of the translator extends far beyond the passive reproduction of words from one language to another. Instead, translators must actively deconstruct the complexity of the source language by analyzing its grammar, stylistic features, sentence structure, idiomatic expressions, and context-dependent cues. This involves isolating key elements within the surface structure—such as tense, aspect, modality, and lexical choices—and simultaneously accessing the deep structure, which encompasses the speaker's intent, tone, cultural subtext, and communicative goals. Once the surface and deeper meanings are identified, the translator must then reconstruct the message in the target language using expressions that are not only linguistically equivalent but also culturally and functionally appropriate for the target audience. This requires a delicate balancing act between fidelity to the source and naturalness in the target, where literalness may be sacrificed in favor of clarity, idiomaticity, or emotional resonance, depending on the communicative situation. For instance, a translator working on an advertising slogan or a political speech must maintain not only the content but also the emotional impact, rhythm, and persuasive force of the original, which may require significant adaptation.

A distinctive strength of Wilss's model lies in its emphasis on optimal equivalence. While earlier theories of translation often emphasized rigid binaries such as “word-for-word” (literal) versus “sense-for-sense” (free) translation, Wilss argues for a more nuanced understanding rooted in cognitive linguistics and

real-world application. His notion of optimal equivalence does not suggest that perfect one-to-one correspondence between source and target texts is always possible; rather, it acknowledges that equivalence must be functional, meaning that the translated text should fulfill the same purpose, evoke the same response, and deliver a similar effect as the original—within the constraints of the target language and culture. Optimal equivalence therefore becomes a dynamic goal, requiring the translator to weigh linguistic structure against pragmatic needs, textual genre, and audience expectations. For example, while legal translation might require a high degree of formal equivalence to maintain legal precision, literary translation may prioritize expressive style or emotional tone over structural symmetry. Wilss's cognitive model of translation supports this functional flexibility by allowing the translator to adapt their strategies depending on text type, purpose, and communicative context, which reinforces the idea that translation is not a mechanical substitution but an interpretive and decision-based activity.

In his influential 1983 article titled *"Translation Difficulties,"* Wilss also classified the common challenges faced by translators into four broad categories: lexical, cultural, structural, and pragmatic. First, lexical gaps refer to the absence of direct equivalents between words in the source language (SL) and the target language (TL). This is particularly common when dealing with culturally specific items, new terminology, or idiomatic expressions. For instance, the German word "Waldeinsamkeit" has no single-word equivalent in English and must be paraphrased as "the feeling of solitude in the woods." Such lexical gaps demand not only creativity but also cultural sensitivity on the part of the translator. Second, cultural gaps arise when a particular idiom, proverb, tradition, or value embedded in the SL text has no corresponding reference or significance in the TL culture. An example would be translating an Indian cultural reference like "Jalebi" into English for a non-Indian audience—it may require explanatory translation or substitution with a culturally relatable food item. Third, structural differences pertain to variations in grammatical patterns, word order, morphology, and stylistic conventions between languages. For example, German typically uses long compound words and places verbs at the end of subordinate clauses, which can be challenging for translators working into English, where such structures are uncommon and can affect fluency if translated too literally. Lastly, pragmatic misalignments occur when the speech act—such as a request, apology, or sarcasm—functions differently across languages and social contexts. For instance, what may be considered a polite request in Japanese could seem overly formal or distant in English, necessitating an adjustment in tone. These translation difficulties highlight that successful translation is not solely a matter of knowing vocabulary and grammar, but of mastering how language operates within its cultural and communicative frameworks.

Wilss's model promotes a comprehensive, skill-based, and cognitively engaged approach to translation that takes into account the real-world complexities of language, culture, audience, and purpose. It moves beyond binary models and provides translators with a flexible, analytical toolkit that equips them to make informed decisions in diverse and often ambiguous situations. His recognition of translators as problem-solvers who must bridge linguistic and cultural gaps

through strategic choices continues to shape modern translation theory and pedagogy, making his model not only academically rigorous but also practically relevant for professional translators and students alike.

Check Your Progress - II

I. Choose the correct option (a, b, c, or d) for each of the following.

- 1. According to Wilss, translation is primarily:**
 - a) A mechanical activity
 - b) A cultural habit
 - c) A cognitive process
 - d) A poetic process
- 2. The term "optimal equivalence" in Wilss's model refers to:**
 - a) Word-for-word translation
 - b) Close literal rendering
 - c) Best possible equivalence in meaning and form
 - d) Rigid formal structure
- 3. Which of the following is not a level in Wilss's model?**
 - a) Syntactic
 - b) Lexical
 - c) Semantic
 - d) Pragmatic
- 4. The idiom "He kicked the bucket" is best translated in Hindi as:**
 - a) उसने बाल्टी को लात मारी
 - b) उसने गुस्से में बाल्टी को मारा
 - c) वह चल बसा
 - d) उसने अपना काम खत्म किया
- 5. Translation difficulties, as per Wilss, include:**
 - a) Literary misunderstandings
 - b) Technical errors
 - c) Lexical, cultural, structural, pragmatic challenges
 - d) Political interpretation
- 6. The translator's role in Wilss's model is:**
 - a) Neutral observer
 - b) Passive receptor

c) Interlingual problem-solver

d) Literary critic

7. Semantic understanding relates to:

a) Sentence structure

b) Literal and contextual meaning

c) Tone and sarcasm

d) Target audience expectations

8. "Nice job!" depending on context, could be:

a) A mechanical statement

b) A factual report

c) Praise or sarcasm

d) A direct order

9. Wilss began using cognitive approaches to translation during:

a) The 1970s

b) The 1980s and 1990s

c) The 2000s

d) His early schooling

10. In pragmatic understanding, the translator must focus on:

a) Grammar only

b) Vocabulary level

c) Speaker intention and tone

d) Alphabet usage

II. Fill in the correct word/phrase in the blanks below.

1. Wilss defined translation as a _____ process that involves understanding and transforming meaning.

2. The three levels of understanding are syntactic, semantic, and _____.

3. Translation, as per Wilss, is not word substitution but a meaning-_____ activity.

4. "He kicked the bucket" means _____.

5. Translators must consider reader _____ and cultural expectations.

6. Wilss emphasized the translator's role as a _____ thinker.

7. Literal translation of idioms often leads to _____ meaning.

8. Syntactic understanding focuses on sentence _____ and grammar.
9. Semantic understanding involves literal and _____ meanings.
10. Pragmatic understanding helps in recognizing _____ meaning behind the sentence.

III. Write True or False for each of the following statements.

1. Translation is always a mechanical process.
2. Wilss believed in rigid equivalence between SLT and TLT.
3. Pragmatics deals with sentence structure.
4. Translators can ignore cultural differences while translating.
5. Semantic understanding helps in decoding word meanings.
6. "Nice job!" can mean different things depending on the tone.
7. Optimal equivalence means perfect matching word-by-word.
8. Translation is part of cognitive and analytical skills.
9. Cultural gaps are never a problem in translation.
10. Translators must simulate and replace ideas, not just words.

IV. Write brief answers to the following questions in 20-30 words.

1. What is the basic idea of translation according to Wilss?
2. How does Wilss define "optimal equivalence"?
3. Give one example of a lexical gap and explain its impact.
4. What does syntactic understanding focus on?
5. Why can literal translation of idioms be problematic?
6. What role does culture play in Wilss's model?
7. How is translation a mental activity?
8. What is the difference between semantic and pragmatic understanding?
9. How would you translate "Can you open the window?" pragmatically in Hindi?
10. What makes the translator an interlingual problem solver?

V. Answer the following questions in 100–150 words.

1. Explain Wilss's definition of translation with examples.
2. Discuss the importance of cognitive skills in translation according to Wilss.
3. Describe syntactic, semantic, and pragmatic understanding with your own examples.

4. What are the different translation difficulties Wilss discussed in his 1983 article?
5. How is optimal equivalence different from literal translation?
6. Explain how cultural gaps impact translation with examples.
7. Why is translation not a mechanical activity?
8. How do translators act as problem-solvers in Wilss's theory?
9. Illustrate the role of pragmatic understanding using a conversational example.
10. How does Wilss's model help in professional translation training?

VI. Match the Following

Match Column A with Column B.

Column A	Column B
1. Syntactic Understanding	a. Intention, tone, context
2. Semantic Understanding	b. Grammar and structure
3. Pragmatic Understanding	c. Literal and contextual meaning
4. Lexical Gap	d. No exact word match
5. Interlingual Problem Solver	e. Translator's decision-making role
6. Optimal Equivalence	f. Best possible match in content and form
7. Cultural Gap	g. No shared references between SL and TL
8. Structural Difference	h. Syntax and morphology variation
9. Cognitive Process	i. Mental activity involving interpretation
10. Idiomatic Error	j. Wrong literal translation of phrases

11.3 CONCLUSION

In this unit, we have discussed that Wolfram Wills' model brought a paradigm shift in translation theory by recognizing translation as a strategic and cognitive process, grounded in deep linguistic and cultural analysis. His emphasis on syntactic, semantic, and pragmatic understanding, along with optimal equivalence, equips translators to deal with real-world complexities. His work remains foundational in translator training programs and continues to influence the development of translation competence frameworks globally.

11.4 SUGGESTED READINGS

- Wills, W. (1996). *Knowledge and Skills in Translator Behavior*. John Benjamins.
- Wills, W. (1983). *Translation Difficulties*. In *Communicating Across Cultures*.
- Wills, W. (1990). *The Science of Translation: Problems and Methods*.
- Noss, R. (Ed.) (1982). *Language and Communication: A Series of Translation Studies*.

11.5 MODEL ANSWERS

Check Your Progress - 1

A. Fill in the Blanks

1. 1925
2. Uhland-Gymnasium, Tübingen
3. University of Tübingen
4. Medieval German
5. Federal Chancellery (Bundeskanzleramt)
6. Institute for Interpreters (Dolmetscher-Institut)
7. Collaborative Research Center (Sonderforschungsbereich)
8. *The Science of Translation: Problems and Methods*
9. Saarbrücken
10. Aarhus

B. True or False

1. False
2. True
3. False
4. False
5. True

6. True

7. False

8. True

9. False

10. True

C. MCQs

1. b) 1925

2. c) University of Tübingen

3. b) Federal Chancellery

4. c) Medieval German literature

5. b) 1982

6. b) *Übersetzungsfertigkeit*

7. c) Saarbrücken

8. c) 1988

9. c) Spokesperson and project leader

10. c) 2012

F. Match the Following

1 → A

2 → B

3 → C

4 → D

5 → E

6 → F

7 → G

8 → H

9 → I

10 → J

Check Your Progress - II

I. Multiple Choice Answers:

1. c

2. c

3. b

4. c

5. c

6. c

7. b

8. c

9. b

10. c

II. Fill in the Blanks:

1. transfer

2. pragmatic

3. making

4. he died

5. impact

6. cognitive

7. incorrect

8. structure

9. contextual

10. intended

III. True or False:

1. False

2. False

3. False

4. False

5. True

6. True

7. False

8. True

9. False

10. True

IV. Short Answers:

1. Translation is the act of transferring meaning from one language to another while preserving form, context, and function.

2. It is the best possible match between the source and target language considering structure, context, and cultural expectations.

3. “Waldeinsamkeit” has no English equivalent; this creates a gap that requires explanation or paraphrasing.
4. It examines sentence order, grammatical correctness, and how syntax conveys meaning.
5. Idioms lose their intended meaning when translated word-for-word, often causing confusion.
6. Culture shapes expressions, idioms, and humor. Translation must adapt culturally.
7. It involves understanding, analyzing, and converting meaning — not mere substitution.
8. Semantics is about literal meaning; pragmatics is about implied or contextual meaning.
9. “क्या आप खिड़की खोल देंगे?” shows politeness better than a literal rendering.
10. They decode, interpret, and recreate meaning, solving linguistic and cultural challenges.

:: STRUCTURE ::

- 12.0 Introduction to George Stener**
- 12.1 Works of George Steiner**
- 12.2 George Stener's Model of Translation**
- 12.3 Key Words**
- 12.4 Conclusion**
- 12.5 Model Answers**
- 12.6 Suggested Readings**

12.0 INTRODUCTION TO GEORGE STENER

In this unit, we will discuss Steiner's life, his major works, his contribution in the discipline of translation studies and his model of translation.

12.1 WORKS OF GEORGE STEINER

Francis George Steiner (1929–2020) was an intellectual giant, renowned for his profound contributions to literary criticism, philosophy, and translation studies. Born on April 23, 1929, in Paris to Frederick and Elsie Steiner, secular Jews of Viennese descent, Steiner was immersed in a multilingual and culturally rich environment from an early age. His upbringing in a polyglot household, where English, French, and German intertwined seamlessly, inspired his lifelong passion for language, literature, and culture.

Steiner's father, a prominent investment banker, foresaw the impending dangers of Hitler's rise to power and moved the family to New York in 1940. This prescient decision saved them from the horrors of World War II and allowed Steiner to thrive in the intellectual haven of Manhattan. He became a naturalized U.S. citizen in 1944, completing his early education at a French lycée in New York.

By the age of 19, Steiner had earned his B.A. from the University of Chicago, an institution known for fostering intellectual rigor and creativity. After that, he earned a master's degree from Harvard in 1950 and later won a Rhodes Scholarship to Balliol College, Oxford. At Oxford, he contributed to poetry magazines, won the Chancellor's English Essay Prize, and captivated the literary world with his brilliance. His first book, *Tolstoy or Dostoyevsky: An Essay in the Old Criticism* (1959), showcased his remarkable analytical acumen and established him as a literary critic of formidable depth.

Throughout his career, Steiner held prestigious academic positions at some of the world's leading institutions, including the University of Chicago, Harvard,

Oxford, Princeton, Cambridge, and Geneva. As a founding fellow at Churchill College, Cambridge, he further solidified his reputation as an erudite scholar. Despite facing scepticism from some colleagues at Cambridge, Steiner remained undeterred, publishing groundbreaking works like *The Death of Tragedy* (1961), *Language and Silence* (1967), and *After Babel* (1975).

Steiner's intellectual pursuits spanned a diverse array of disciplines, including tragedy, linguistics, translation studies, the Holocaust, and the intersection of language and culture. His work often explored the boundaries of human understanding, grappling with profound philosophical questions about the nature of existence, the role of language, and the moral responsibilities of intellectuals in the modern world. His seminal text, *After Babel*, revolutionized the study of translation, emphasizing the creative possibilities of linguistic interpretation and the enduring legacy of classical myths in Western culture.

A prolific essayist and reviewer, Steiner's writings appeared in esteemed publications like *The New Yorker*, *The Times Literary Supplement*, and *The Sunday Times*. His essays, collected in volumes such as *On Difficulty* (1978) and *No Passion Spent* (1996), exemplify his incisive critique and wide-ranging scholarship. Steiner also delved into fiction, producing works like *The Portage to San Cristobal of AH* (1979), a daring and controversial novel that examined the Holocaust's moral and philosophical ramifications.

Throughout his life, Steiner remained deeply aware of his Jewish heritage and the historical tragedies that shaped his worldview. His reflections on the Holocaust, particularly in works like *Language and Silence*, underscore his attempts to grapple with the ethical and cultural consequences of one of history's darkest chapters. Despite being personally non-observant, Steiner theoretically aligned with Zionism, advocating for the continued existence of Israel as a refuge for Jews in an uncertain world.

In later years, Steiner's interests took a theological turn, as seen in works like *Real Presences* (1989) and *Grammars of Creation* (2001). His essays in *My Unwritten Books* (2008) revealed a playful and introspective side, exploring unfinished projects and personal musings on topics such as sexuality, envy among intellectuals, and Jewish identity.

Steiner's legacy extends beyond his prolific body of work. His teaching, particularly his fabled doctoral seminar on comparative literature and poetics at Geneva University, inspired generations of scholars. The enduring influence of his ideas can be seen in academic centres for translation worldwide, including those founded by his contemporaries like W.G. Sebald.

George Steiner passed away on February 3, 2020, leaving behind a vast and multifaceted intellectual heritage. His contributions to literature, philosophy, and translation continue to resonate, making him a towering figure whose influence will endure for generations.

❖ **Check Your Progress - 1**

A. Select the correct answer from the options given below each of the following statements:

1. **Where was George Steiner born?**
 - a) Vienna
 - b) Paris
 - c) New York
 - d) Geneva
2. **Which university did Steiner attend for his bachelor's degree?**
 - a) Harvard
 - b) Princeton
 - c) University of Chicago
 - d) Oxford
3. **What was the title of Steiner's first book?**
 - a) *Language and Silence*
 - b) *After Babel*
 - c) *Tolstoy or Dostoyevsky: An Essay in the Old Criticism*
 - d) *The Death of Tragedy*
4. **In which year did Steiner publish *After Babel*?**
 - a) 1967
 - b) 1973
 - c) 1989
 - d) 1996
5. **What was the theme of *The Portage to San Cristobal of AH*?**
 - a) Holocaust survivors
 - b) Translation theories
 - c) Arguments about Hitler and the Holocaust
 - d) Decline of literacy
6. **Which prestigious scholarship did Steiner win to attend Oxford?**
 - a) Fulbright Scholarship
 - b) Guggenheim Fellowship
 - c) Rhodes Scholarship
 - d) Chevening Scholarship

7. **What position did Steiner hold at the University of Geneva?**

- a) Professor of Philosophy
- b) Chair in Comparative Literature
- c) Dean of Humanities
- d) Director of Linguistic Studies

8. **What is Steiner's autobiography titled?**

- a) *Errata: An Examined Life*
- b) *No Passion Spent*
- c) *Grammars of Creation*
- d) *Language and Silence*

9. **In which year did Steiner donate his personal papers to Churchill College, Cambridge?**

- a) 1997
- b) 2000
- c) 2005
- d) 2010

10. What concept did Steiner explore in *Real Presences*?

- a) Decline of privacy
- b) Literary criticism and theology
- c) Translation theories
- d) Comparative linguistics

B. Fill in the following blanks with the correct answers.

1. George Steiner was born in the year _____.
2. Steiner's parents were secular Jews from _____.
3. Steiner completed his bachelor's degree at the University of Chicago at the age of _____.
4. His first book was titled _____.
5. *The Death of Tragedy* was published in _____.
6. Steiner's notable work on translation theory is _____.
7. *The Portage to San Cristobal of AH* was adapted for the stage by _____.
8. Steiner held a chair in Comparative Literature at _____.
9. *Errata: An Examined Life* was published in the year _____.
10. Steiner's BBC radio talks helped make British intellectual life less _____.

C. Answer the Following in 2-3 Lines.

1. Describe George Steiner's early life and upbringing.
2. What inspired Steiner's family to leave Europe, and where did they move?
3. What academic opportunities did Steiner pursue in his early years?
4. Name one of Steiner's significant contributions to translation studies.
5. What was *The Portage to San Cristobal of AH* about, and why was it controversial?
6. Which of Steiner's works discusses the decline of privacy and the changing act of reading?
7. What themes did Steiner explore in *After Babel*?
8. How did Steiner contribute to British intellectual life?
9. What was the focus of *Real Presences*?
10. Name a significant late work of Steiner and its focus.

12.2 GEORGE STEINER'S MODEL OF TRANSLATION

Now let us have a look at Steiner's important works.

1. Language and Silence (1967)

George Steiner's *Language and Silence* examines the intricate relationship between language, culture, and silence. The book delves into how language shapes human thought and serves as both a powerful tool of communication and a limiting factor in expressing profound experiences. Steiner reflects on historical atrocities, such as the Holocaust, to illustrate how language often fails in the face of immense human suffering, leaving silence as a more potent medium of expression. He critiques the modern degradation of language caused by overuse, manipulation, and the loss of authenticity, arguing that silence can serve as a necessary space for reflection and a counterbalance to the chaos of words. This work highlights Steiner's deep concerns about the ethical and cultural implications of language and its role in modern society.

2. Essays on Language, Literature, and the Inhuman (1967)

In *Essays on Language, Literature, and the Inhuman*, Steiner explores the complex interplay between language, literature, and the concept of the "inhuman." This collection of essays reflects on the boundaries of language and its ability to capture the essence of human and inhuman experiences. Steiner discusses how literature serves as a vehicle for grappling with existential and cultural dilemmas, often transcending the ordinary limits of language to engage with the ineffable. He also examines the "inhuman" aspects of literature, including the ways in which language can alienate, manipulate, or fail to convey deeper truths. By analysing various literary works and traditions, Steiner offers a profound critique of the cultural and philosophical dimensions of language and its role in shaping human understanding.

3. After Babel: Aspects of Language and Translation (1975):

The book *After Babel: Aspects of Language and Translation* was published in the form of monograph in 1975 and is considered as one of pioneer works in the discipline of translation studies. In this book, Steiner challenged the old conventional notion of language and translation. According to him Language is human centric and is a part of human cognition and cultural exchange. He writes, translation is not a marginal act as it involves communication and centres around the language. In this book, he discusses the inseparability of communication, human understanding, and the act of translation. He considers the above three terms - 'communication', 'understanding' and 'translation' can be used interchangeably. He writes 'Communication is based on understanding, and understanding is only possible through translation processes across times, spaces and different borders' (p. 29). So, all the types of communication, between humans, across cultures or through the past - involves the process of translation.

❖ Check Your Progress - 2

Answer the following questions in 3-4 lines.

Questions on George Steiner's Works

- 1. What is the central theme of George Steiner's *Language and Silence*?**
- 2. How does Steiner use the Holocaust as an example in *Language and Silence*?**
- 3. What does Steiner criticize about modern language in *Language and Silence*?**
- 4. In *Essays on Language, Literature, and the Inhuman*, what does Steiner mean by the "inhuman" aspects of literature?**
- 5. How does Steiner describe literature's ability to deal with existential and cultural dilemmas?**
- 6. What is Steiner's primary argument in *After Babel: Aspects of Language and Translation*?**
- 7. According to Steiner, what is the relationship between communication, understanding, and translation in *After Babel*?**
- 8. How does *After Babel* redefine the traditional notions of language and translation?**
- 9. What does Steiner argue about the role of translation in cultural and human cognition in *After Babel*?**
- 10. How does Steiner view the process of translation in relation to communication across cultures and time?**

12.3 STEINER'S MODEL OF TRANSLATION

George Steiner's *Hermeneutic Motion* is a seminal theory in translation studies, marking a significant development in understanding the intricacies of translation as an interpretive and transformative act. Derived from the Greek term "hermeneucin," which means to interpret, hermeneutics initially applied to biblical exegesis but has since expanded into various disciplines, including translation. Steiner's conceptualization draws from ancient traditions, notably Aristotle's *Poetics*, German Romanticists like Schleiermacher, and philosophers such as Heidegger and Derrida, embedding it within a rich philosophical context. His essay "The Hermeneutic Motion" outlines this theory, emphasizing the translator's role as an interpreter and re-creator of meaning. This model is rooted in four interdependent stages: Trust, Aggression, Incorporation, and Restitution.

The process of translation begins with trust, a fundamental belief that the source text holds meaning worth interpreting and that an equivalent expression exists in the target language. This stage reflects the translator's initial confidence in the translatability of the text and its communicative intent. Trust compels the translator to engage with the source material, assuming its inherent value and coherence. However, Steiner warns that this faith is neither absolute nor immune to doubt. As the translator delves deeper, questions of meaning and interpretation arise, challenging their initial assumptions. The translator may encounter moments of uncertainty, grappling with the possibility that words might not always convey definitive meaning. Despite these challenges, trust is indispensable, as it anchors the translator's engagement with the text and propels the process forward.

The second stage, aggression, involves penetrating the source text to uncover its deeper meanings. Steiner likens this to breaking a code or dissecting the text's structure to extract its essence. This stage reflects a more analytical and intrusive approach, where the translator seeks to decode linguistic, cultural, and contextual nuances. Drawing from Heidegger's idea that comprehension is an act of creation, Steiner emphasizes that translation demands an active engagement with the text's underlying layers.

Aggression is not merely about understanding surface-level meaning but also about confronting the complexities and ambiguities of the source material. The translator must interrogate the text, unravel its cultural and linguistic intricacies, and wrestle with its inherent challenges. This stage symbolizes the translator's struggle to conquer the "fort" of the source text, gaining access to its hidden depths. However, Steiner acknowledges that complete mastery is unattainable, as the nuances of meaning often elude precise articulation.

Incorporation, the third stage, involves assimilating the meaning and form of the source text into the target language. At this stage, the translator embodies the source text, importing its essence while attempting to reconcile it with the norms and structures of the target language. This process requires the translator to balance fidelity to the original with the need for linguistic and cultural adaptation.

Steiner highlights the challenges of incorporation, noting that the target language often resists the "foreign" elements of the source text. The translator must

navigate this resistance, striving to naturalize the imported meaning without compromising its integrity. Incorporation is inherently transformative, as the act of translation reshapes the target language, either redefining its structure or altering it entirely. Despite these challenges, incorporation is a vital step in making the source text accessible and meaningful to a new audience.

The final stage, restitution, brings the translation process to completion. This phase involves restoring balance and achieving a sense of satisfaction with the translated work. Restitution is characterized by reciprocity, as the translation not only conveys the meaning of the source text but also enriches both the source and target languages. Steiner views translation as a dynamic exchange, akin to Levi-Strauss's concept of reciprocity in social structures. Just as societies achieve equilibrium through the exchange of goods and words, translation fosters a cultural and linguistic dialogue that benefits both languages.

Restitution also addresses the ethical and creative dimensions of translation. Steiner emphasizes the translator's responsibility to remain faithful to the source text while acknowledging the inevitability of transformation. This stage underscores the translator's role as both a mediator and a creator, bridging linguistic and cultural divides to produce a work that resonates with its intended audience.

Central to Steiner's model is the notion that translation is an act of understanding. Unlike traditional definitions of translation, which emphasize equivalence and fidelity, Steiner views translation as a process of interpretation and reinterpretation. This perspective aligns with Eugene Nida's and J.C. Catford's theories of equivalence but extends beyond them by highlighting the subjective and creative aspects of translation.

Steiner argues that translation occurs not only between languages but also within a single language (intralingual translation), as individuals interpret meanings in different contexts. This perspective reframes translation as a universal human activity, integral to all forms of communication. By understanding the speaker's intent, cultural background, and emotional nuances, the translator can capture the essence of the source text and convey it effectively in the target language.

For Steiner, translation is not merely a derivative act but a form of creation. The translator occupies a pivotal role, bridging the gap between the source text and its audience. This creative process involves reimagining the source text within the cultural and linguistic framework of the target language. Steiner highlights the transformative potential of translation, noting that it can breathe new life into a text and introduce it to new audiences.

Translation, in Steiner's view, is a collaborative endeavor, requiring the translator to engage with the text as both a reader and a creator. This dual role enables the translator to transcend the limitations of the original text, crafting a work that resonates with its new context while preserving its core meaning.

Steiner acknowledges the inherent challenges of translation, emphasizing that translatability is conditional. Factors such as cultural differences, linguistic disparities, and historical context influence the feasibility of translation. Steiner

notes that while communication and understanding are universal, the nuances of meaning and expression often pose significant obstacles.

For instance, cultural idioms, metaphors, and context-dependent expressions may resist straightforward translation. The translator must navigate these challenges, balancing fidelity to the source text with the need for cultural and linguistic adaptation. Despite these difficulties, Steiner maintains that translation is an essential and attainable human endeavour, rooted in the universal desire for communication and understanding.

❖ Check Your Progress - 3

A. Fill in the Blanks

1. George Steiner's Hermeneutic Motion is a seminal theory in _____ studies.
2. The term "hermeneutics" is derived from the Greek word "hermeneucin," which means _____.
3. Steiner's model of translation involves four interdependent stages: Trust, _____, Incorporation, and Restitution.
4. The second stage of the Hermeneutic Motion, _____, involves penetrating the source text to uncover its deeper meanings.
5. Steiner argues that _____ plays a crucial role in understanding the source text and propelling the translation process.
6. In the Incorporation stage, the translator must assimilate the meaning and form of the source text into the _____ language.
7. Restitution is the final stage, where the translator seeks to achieve _____ with the translated work.
8. Translation, in Steiner's view, is not merely a derivative act, but a form of _____.
9. The translator's role in Steiner's model is to act as both an interpreter and a _____ of meaning.
10. Steiner views translation as a dynamic _____ between languages and cultures.

B. True or False

1. Steiner's theory of Hermeneutic Motion applies only to literary translation. (False)
2. Trust is the stage where the translator questions the meaning of the source text. (False)
3. The Incorporation stage deals with assimilating the source text into the target language. (True)
4. Steiner's theory includes four stages: Trust, Aggression, Incorporation, and Creation. (False)

5. Restitution brings balance to the translation process and enriches both languages. (True)
6. Aggression is an analytical approach to understanding surface-level meaning. (False)
7. In Steiner's view, translation is only a linguistic activity. (False)
8. According to Steiner, translation involves understanding both linguistic and cultural contexts. (True)
9. Steiner believes that translation should always be exact and literal. (False)
10. In Steiner's model, translation is viewed as a collaborative endeavour. (True)

C. Answer the following questions in 2-3 Lines.

1. What is the Hermeneutic Motion?

The Hermeneutic Motion is a theory developed by George Steiner in translation studies, which emphasizes translation as an interpretive and transformative act. It includes four stages: Trust, Aggression, Incorporation, and Restitution.

2. What is the role of trust in Steiner's model of translation?

Trust is the first stage in Steiner's Hermeneutic Motion. It refers to the translator's belief that the source text holds meaningful content worth interpreting, and that an equivalent expression can be found in the target language.

3. How does aggression function in Steiner's translation process?

Aggression is the stage where the translator penetrates the source text to uncover its deeper meanings. It involves analysing the text's structure and context to interpret its full significance, going beyond surface-level understanding.

4. What is the significance of incorporation in translation?

Incorporation involves assimilating the meaning and form of the source text into the target language. The translator adapts the text, balancing fidelity to the original while adjusting for cultural and linguistic differences.

5. What does Steiner mean by restitution in translation?

Restitution is the final stage in Steiner's model, where the translation process reaches a sense of balance. It involves completing the translation by restoring the meaning and achieving satisfaction with the work.

6. How does Steiner's model view the translator's role?

In Steiner's model, the translator is seen as both an interpreter and a re-creator. They actively engage with the source text, decipher its meaning, and then

reimagine it within the context of the target language.

7. How does Steiner's perspective differ from traditional views of translation?

Unlike traditional views that emphasize linguistic equivalence, Steiner argues that translation is more about interpretation and creativity. The translator reinterprets the source text, capturing its essence in the target language.

8. What is the challenge of translation in Steiner's model?

The challenge lies in the cultural and linguistic differences between the source and target languages. Translation requires the translator to navigate these challenges while maintaining fidelity to the original text's meaning.

9. What does Steiner say about the creative aspect of translation?

Steiner believes that translation is not just about converting words but is a form of creation. The translator has to reimagine the source text, adapting it to the cultural and linguistic norms of the target language.

10. Why is the process of translation seen as collaborative in Steiner's view?

Steiner sees translation as collaborative because it requires the translator to engage with the text both as a reader and a creator. This dual role allows the translator to bridge the gap between the source and target language, enriching both.

D. Answer the following questions in detail.

1. Explain the four stages of Steiner's Hermeneutic Motion in detail.
2. How does Steiner's theory of aggression apply to the translator's interaction with the source text?
3. Discuss the challenges a translator faces during the Incorporation stage and how they might overcome them.
4. What does Steiner mean by the term "restitution," and how does it affect the translation process?
5. How does Steiner's perspective on translation as creation contrast with traditional ideas of translation?
6. What is the relationship between cultural context and translation, according to Steiner?
7. How does Steiner's model of translation address the issue of translatability?
8. Discuss the ethical and creative dimensions of translation as outlined in Steiner's theory.
9. Explain Steiner's view on the translator's responsibility to both the source and target languages.

10. How can Steiner's Hermeneutic Motion be applied to contemporary translation practices?

12.3 KEY WORDS

1. **Hermeneutics:** Hermeneutics is the art of interpretation, particularly of texts. It involves understanding the meaning beyond the words themselves, and in translation, it emphasizes the role of the translator in interpreting the original text. Steiner applied this concept to argue that translation is a process of deep comprehension, not just linguistic conversion.
2. **Translation as Comprehension:** Translation is seen by Steiner as an act of understanding rather than mere word substitution. The translator must grasp the meaning, context, and cultural significance of the original text, as the essence of communication transcends direct linguistic equivalence.
3. **Inhuman in Literature:** The "inhuman" refers to those aspects of human existence that language struggles to express, such as suffering or alienation. Steiner discusses how literature can reveal these inhuman elements, where language fails, and silence or non-verbal expression becomes a more profound way of communicating.
4. **Language and Silence:** Steiner argues that language often fails to fully capture profound human experiences, particularly in situations of intense suffering, like the Holocaust. In these cases, silence becomes a more powerful means of expression, offering reflection and deeper insight when words are inadequate.
5. **Cultural Exchange in Translation:** Steiner suggests that translation is not just a linguistic act but also a cultural exchange. It bridges the gap between different cultural understandings, allowing for deeper communication and shared meaning across boundaries.
6. **Aggression and Incorporation in Translation:** According to Steiner, translation involves a "hermeneutic motion" that includes aggression (the translator's interaction with the text) and incorporation (the integration of meaning into the target language). These stages reflect how the translator must actively engage with the source text to bring out its full essence.
7. **Ethical Implications of Language:** Steiner discusses how language can be manipulated or misused, leading to ethical concerns. The degradation of language in contemporary society, particularly through overuse or distortion, can impact the truthfulness and authenticity of communication.
8. **The Role of Literature in Capturing Truth:** Steiner explores how literature transcends ordinary language to capture existential truths. Through its exploration of the ineffable, literature can express deeper human experiences that standard language cannot fully articulate, often confronting themes like the absurd or the tragic.
9. **The Holocaust and Language Failure:** In his works, Steiner reflects on the Holocaust as an example where language faltered in conveying the depth of human suffering. The failure of language in such extreme circumstances

highlights its limitations and underscores the need for alternative means of expression, like silence or non-verbal communication.

10. **Translation as a Creative Act:** Steiner views translation as a creative act rather than a mechanical task. Translators must engage in a deep, interpretive process to accurately reflect the source text's meaning, requiring not just linguistic skill but also cultural and intellectual creativity.

12.4 SUGGESTED READINGS

1. Tan Zaixi. *A Brief History of Western Translation*. Beijing: The Commercial Press, 1991:266,267,265.
2. Steiner, George. *After Bable: Aspects of Language and Translation*. Shanghai: Shanghai Foreign Language Education Press, 2001:49,31,416, 266,312, 314, 314-315.
3. Deng Xiao. *A Report on English-Chinese Translation Practice from the Perspective of George Steiner's Four-Step Translation Theory*.
4. Zheng Wenwen. *Analysis on George Steiner's Understanding Is Interpreting'*

Model Answers:

Check Your Progress -1

A. MCQs

1. b) Paris
2. c) University of Chicago
3. c) *Tolstoy or Dostoyevsky: An Essay in the Old Criticism*
4. b) 1973
5. c) Arguments about Hitler and the Holocaust
6. c) Rhodes Scholarship
7. b) Chair in Comparative Literature
8. a) *Errata: An Examined Life*
9. b) 2000
10. b) Literary criticism and theology

B. Fill in the Blanks.

1. 1929
2. Vienna
3. 19
4. *Tolstoy or Dostoyevsky: An Essay in the Old Criticism*
5. 1961

6. *After Babel*
7. Christopher Hampton
8. University of Geneva
9. 1997
10. Provincial

C. Answer the Following.

1. Steiner was raised in a cultured and multilingual environment, with English, French, and German spoken at home, fostering his intellectual development.
2. Steiner's father foresaw the Nazi threat and moved the family to New York in 1940 for safety.
3. He studied at the University of Chicago, Harvard, and Oxford, excelling in literature, philosophy, and comparative studies.
4. Steiner's *After Babel* explored the complexities and possibilities of translation.
5. The novel presents arguments by Hitler about the Holocaust, sparking controversy for its provocative approach.
6. *On Difficulty* discusses privacy's decline and the changing nature of solitary reading.
7. *After Babel* examined the nature of translation and its impact on understanding across cultures.
8. Steiner's reviews and radio talks brought continental intellectual traditions to British and American audiences.
9. *Real Presences* focused on the interaction between theology, literature, and criticism.
10. *My Unwritten Books* reflected on uncompleted projects, including studies on sexuality and language.

❖ **Check Your Progress - 2**

1. *Language and Silence* explores how language shapes thought, reflects human culture, and fails to capture profound experiences, such as those arising from immense suffering.
2. Steiner uses the Holocaust to show how language often proves inadequate in expressing profound suffering, leaving silence as a more profound means of expression.
3. Steiner critiques the degradation of modern language, arguing that its overuse, manipulation, and loss of authenticity diminish its value.
4. The "inhuman" aspects of literature refer to the ways language can alienate, manipulate, or fail to convey deeper truths, as explored in *Essays on Language, Literature, and the Inhuman*.

5. Steiner argues that literature transcends the limits of language to grapple with existential and cultural dilemmas, engaging with experiences beyond words.
6. In *After Babel*, Steiner argues that translation is central to human communication and cultural exchange, challenging conventional ideas that marginalize translation.
7. Steiner posits that communication relies on understanding, which in turn is possible only through translation processes across time, space, and cultures.
8. *After Babel* redefines language and translation as intrinsic to human cognition and interaction, rather than being merely technical acts.
9. Steiner sees translation as a vital part of cultural and human cognition, emphasizing its role in enabling understanding and communication.
10. Steiner argues that all forms of communication—between people, across cultures, or through history—are forms of translation, highlighting its universality.

:: STRUCTURE ::**13.0 Objective**

- 13.1 Relation between Linguistics & Translation**
- 13.2 Concepts in Translation**
- 13.3 Common Linguistic problems in Translation**
- 13.4 Translation strategies and techniques:**
- 13.5 Linguistic Approaches in Translation**
- 13.6 Activity**
- 13.7 Let's Sum Up**

13.0 OBJECTIVE

Analyse diverse marketing literature for global market trends and communication strategies.

- Navigate translation complexities to preserve impactful messages across languages and cultures.
- Develop proficiency in translation strategies for accurate and culturally relevant commercial content adaptation.
- Engage in hands-on exercises for practical application in multilingual business scenarios.
- Foster critical thinking through case studies, exploring successful strategies in adapting commercial messages globally.

13.1 RELATION BETWEEN LINGUISTICS & TRANSLATION

The relationship between linguistics and translation is intricate and mutually beneficial, with each field significantly influencing and enhancing the other. This interconnection involves the application of linguistic principles in the practice of translation and, conversely, the contributions of translation to the study of language.

1. Linguistics as a Foundation for Translation:

- **Structural Analysis:** Linguistics provides the fundamental tools for the structural analysis of languages. Translators utilize linguistic knowledge to comprehend the grammatical, syntactic, and semantic structures of both the source and target languages. This comprehension is essential for ensuring precise and meaningful translations.
- **Semantics and Pragmatics:** Linguistics, particularly semantics and pragmatics, plays a pivotal role in translation. Translators must not only consider the literal meaning of words but also account for implied meanings, cultural nuances, and contextual appropriateness. Pragmatic considerations, such as the speaker's intent and the audience's expectations, are integral to producing effective translations.
- **Contrastive Linguistics:** The study of contrastive linguistics, which compares linguistic features of different languages, aids translators in identifying potential challenges and differences between languages. It assists them in making informed decisions about conveying meaning across linguistic boundaries.
- **Phonetics and Phonology:** Knowledge of phonetics and phonology is essential for accurate pronunciation and representation of sounds in translation, particularly when dealing with languages with distinct phonetic characteristics.

2. Translation as an Application of Linguistic Principles:

- **Equivalence:** The concept of equivalence, a foundational linguistic idea, is central to translation. Translators endeavor to achieve equivalence in meaning, tone, and style between the source and target languages. The linguistic concept of dynamic equivalence, proposed by Eugene Nida, underscores conveying the dynamic force rather than adhering to literal correspondence.
- **Shifts and Adaptations:** Translation involves making linguistic shifts, such as structural, class, or unit shifts, to ensure the target text maintains equivalence with the source text. Understanding these shifts, according to Charles Catford's theory, empowers translators to navigate linguistic differences effectively.
- **Cultural Considerations:** Linguistics assists translators in addressing cultural considerations. Language and culture are interconnected, and a profound understanding of both is necessary to capture the cultural nuances embedded in language. Translators act as cultural mediators, ensuring that the translated text is not only linguistically accurate but also culturally appropriate.
- **Pragmatic Competence:** Translators must possess pragmatic competence, drawing from linguistic pragmatics, to accurately convey the intended meaning in various communicative contexts. Factors such as politeness, deixis, and speech acts are considered to ensure effective communication.

3. Contributions of Translation to Linguistics:

- **Corpus Linguistics:** Translation contributes to the creation of bilingual corpora, valuable resources for linguistic research. Comparative analysis of translated texts and their source counterparts provides insights into language usage, variation, and evolution.

- **Language Contact and Borrowing:** Translation, as a form of language contact, results in linguistic borrowing and influences. Studying translated texts reveals how languages interact, borrow words, and adapt linguistic elements from one another.
- **Lexicography:** Translations contribute to lexicography by providing equivalents and enriching dictionaries. Translators play a role in standardizing terminology, ensuring that dictionaries accurately reflect the nuances of language use.

In essence, the relationship between linguistics and translation is reciprocal. Linguistics furnishes the theoretical foundation and analytical tools for translators, while translation, as a practical application, enriches linguistic studies by demonstrating how languages interact, adapt, and evolve in real-world contexts. This dynamic relationship underscores the interdisciplinary nature of both fields and emphasizes their shared objective of understanding and effectively communicating across linguistic and cultural boundaries.

13.2 CONCEPTS IN TRANSLATION

1. Equivalence and Fidelity in Translation

Equivalence: Translation is akin to a delicate balancing act, aiming not just to replace words but to capture the true essence of the original text. Equivalence in translation seeks to maintain the same impact, meaning, and emotions in the target language as in the source language. It aims to make the translated version feel natural and authentic while staying true to the author's intentions.

Example of Equivalence:

Original: "शांति की तलाश" Translation: "In Search of Peace" In this example, the translator strives for equivalence by capturing the deeper meaning of "शांति की तलाश," conveying the sense of seeking tranquility and harmony in the English translation.

Fidelity: Fidelity in translation is about faithfulness, acting as a trustworthy messenger. A translator seeks to be loyal to the source text, ensuring that the core ideas, tone, and style are preserved. However, absolute fidelity can be elusive, requiring a delicate balance between staying true to the original and ensuring the translation flows naturally in the target language.

Example of Fidelity:

Original: "विद्या ददाति विनयं"

Translation: "Knowledge bestows humility"

In this instance, fidelity is crucial in preserving the wisdom and humility of the original Sanskrit statement, ensuring that the tone and essence are maintained in the target language.

2. Source Language (SL) and Target Language (TL)

Source Language (SL): The source language is the starting point, where the original text is written. It serves as the raw material from which the translator crafts a new version in another language. The ideas, emotions, and cultural nuances are initially expressed in the source language.

Example of Source Language (SL):

Original: "धैर्य और संघर्ष से ही सफलता मिलती है"

Translation: "Success comes through patience and perseverance"

In this example, fidelity is crucial to maintaining the emphasis on patience and perseverance in the original Hindi statement, ensuring that the tone and motivational spirit are faithfully conveyed in the target language.

Target Language (TL): The target language is where the magic happens – the language into which the text is translated. The translator's task is to take the essence of the source language and recreate it in a way that feels native to the target language, allowing the audience to experience the text as if it were originally written in that language.

Example of Target Language (TL):

Original: "सच्ची मित्रता कभी नहीं मरती, बल्कि वह हमेशा बनी रहती है"

Translation: "True friendship never dies; it always remains alive."

In this case, fidelity is vital to preserving the enduring and heartfelt nature of the original Hindi statement, capturing the sincerity and emotional depth in the target language.

3. Literal vs. Dynamic Translation

Literal Translation: Literal translation involves a word-for-word substitution, helpful for conveying basic meaning but may lack nuances, idioms, or cultural references. It strictly adheres to the script without considering the natural flow or expressions in the target language.

Example of Literal Translation:

Original: "जीवन का सबसे बड़ा धन समय है"

Translation: "The greatest wealth in life is time." In this example, fidelity is essential in preserving the profound insight and perspective of the original Hindi statement, ensuring that the wisdom and contemplative tone are faithfully carried over into the target language.

Dynamic Translation: Dynamic translation is a more flexible and artful approach, involving not only translating words but adapting them to suit the cultural and linguistic context of the target language. It gives the translator creative license to ensure the message resonates authentically with the audience.

Example of Dynamic Translation:

Original: "Break a leg!" Dynamic

Translation: "Good luck!"

In this case, a literal translation might cause confusion, as the original English expression doesn't literally mean causing harm. A dynamic translation considers the cultural context and provides an equivalent expression that conveys the intended well-wishing sentiment in another language.

In the realm of translation, these concepts serve as the foundational blocks. Equivalence and fidelity guide the translator's ethical compass, while understanding the dynamics between source and target languages, as well as the choices between literal and dynamic translation, allows for a nuanced and effective conveyance of meaning across linguistic landscapes.

❖ **Check your progress: 01**

Fill in the Blanks:

1. Structural Analysis: Linguistics provides the fundamental tools for the _____ of languages.
2. _____ plays a pivotal role in translation, emphasizing not only the literal meaning of words but also implied meanings, cultural nuances, and contextual appropriateness.
3. Knowledge of phonetics and phonology is essential for accurate pronunciation and representation of sounds in _____, particularly when dealing with languages with distinct phonetic characteristics.
4. Translation involves making linguistic shifts, such as _____, to ensure the target text maintains equivalence with the source text.
5. Language and culture are interconnected, and a profound understanding of both is necessary to capture the cultural nuances embedded in language. _____ act as cultural mediators.
6. Equivalence in translation seeks to maintain the same _____ in the target language as in the source language.
7. Fidelity in translation is about faithfulness, acting as a trustworthy _____.
8. The source language is the starting point, where the original text is written, and it serves as the raw material from which the translator crafts a new version in another language. This language is known as _____.

13.3 COMMON LINGUISTIC PROBLEMS IN TRANSLATION

Translation is a complex task that goes beyond mere language conversion; it involves navigating various linguistic challenges. Here's a detailed exploration of some common linguistic problems in translation:

a. Lexical Challenges:

Ambiguity in Words: Ambiguity arises when a word has multiple meanings. For instance, the English word "bank" can refer to a financial institution or the side of

a river. Translators must decipher the intended meaning based on context to ensure accurate representation in the target language.

Polysemy and Homonymy: Polysemy involves words with multiple related meanings, while homonymy refers to words that sound alike but have different meanings. Distinguishing between these variations is critical in maintaining the intended message.

- **Polysemy:** "Bank" (financial institution and riverbank) shares a conceptual link.
- **Homonymy:** "Bat" (flying mammal and sports equipment) has unrelated meanings.

b. Grammatical Challenges:

Differences in Sentence Structure: Languages often exhibit unique sentence structures, necessitating translators to reorganize sentences to align with the grammatical norms of the target language while maintaining the original meaning. This contrast is particularly notable in languages with diverse word orders, such as English and Hindi.

Let's explore the distinctions in sentence structure between Hindi and English with examples:

In Hindi, sentence structure frequently adheres to a Subject-Object-Verb (SOV) order. The verb typically finds its place at the end of the sentence, and particles play a vital role in denoting the grammatical relationships between elements.

Example of Translation:

- Hindi: मैंने कल दोस्तों के साथ एक फ़िल्म देखी (Maine kal doston ke saath ek film dekhi)
- Literal Translation: "I yesterday with friends a movie watched."
- Adapted English Translation: "Yesterday, I watched a movie with friends."

In this instance, the Hindi sentence follows the SOV structure, where the verb is positioned at the end. However, the English translation adjusts to the SVO structure while ensuring the meaning remains intact. The verb "watched" is moved to a position before the object "a movie" in the English sentence.

Comprehending and navigating these discrepancies in sentence structure is essential for translators to generate precise and idiomatic translations that resonate with the grammatical norms of the target language.

Handling Idioms and Colloquial Expressions:

Idioms are expressions that convey a figurative meaning different from the literal interpretation of the words. They often carry cultural or contextual significance and can be challenging to translate directly. Idioms and colloquial expressions may not have direct equivalents in another language. Translators must find culturally appropriate alternatives to convey the intended meaning.

- Translating idioms requires capturing the underlying concept or sentiment rather than providing a literal equivalent. Direct translations may not convey the intended meaning across different languages and cultures.

Example:

- English Idiom: "The ball is in your court" meaning 'next decision is yours.'
- Literal Translation (Not Recommended): "गेंद आपकी कोर्ट में है" - This Hindi translation is literal but may not make sense in the cultural context.
- Adapted translation- अगला निर्णय लेना आप पर निर्भर है (It is up to you to make the next move) This Hindi translation conveys the idea of someone being in control without using the literal interpretation of the English idiom.

Colloquial expressions are informal phrases or words used in everyday conversation within a specific community or region. They might not be universally understood and can vary between different dialects or languages. The challenge lies in finding equivalent expressions or informal language that resonates with the colloquial tone in the target language. Literal translations may not capture the informal and familiar nuances.

Example:

- English Colloquial Expression: "Hang in there!" meaning Don't give up.
- Literal Translation (Not Recommended): "वहाँ लटको!" (Vahaan latko!) - This Hindi translation is literal but might not convey the same supportive and informal tone.
- Adapted Translation (Preferred): "हार मत मानो!" - This Hindi translation captures the colloquial essence of offering support and encouragement.

Hence, idioms and colloquial expressions present distinct challenges in translation. Idioms require capturing the intended meaning rather than a direct translation, while colloquial expressions demand finding equivalent informal language that maintains the tone and familiarity. Both types of expressions often involve cultural nuances that translators must navigate to ensure effective communication in the target language.

c. Cultural Challenges:

Let's delve into some cultural challenges with examples of recognizing cultural bias in literary translation:

Cultural Specifics: Certain cultural elements, such as specific foods, traditions, or customs, may lack direct equivalents in another language. Translators must navigate these cultural specifics with care, ensuring that the essence is conveyed accurately. This involves finding linguistic substitutes or providing explanations to bridge cultural gaps.

- Original Text (Hindi): "नमस्ते" (Namaste)
- Literal Translation: "Hello" or "Greetings"

While the literal translation is accurate, the deeper cultural meaning of the traditional Indian greeting, which signifies respect and acknowledgment of the divine within the other person, may not be fully conveyed to those unfamiliar with Hindi culture. Translators might need to offer additional information to capture the cultural nuances and significance of the greeting.

Humour and Wordplay: Humour often relies on linguistic nuances, wordplay, or cultural references. Translating jokes or puns requires not only linguistic accuracy but also an understanding of the cultural context. Maintaining the comedic effect while adapting to the linguistic and cultural differences of the target audience is a delicate task.

- Original Text (French joke): "Pourquoi les plongeurs plongent-ils toujours en arrière et jamais en avant?"
- Literal Translation: "Why do divers always dive backward and never forward?"

The humour in the French wordplay ("plongent" meaning both "dive" and "fall") is lost in the literal translation, where the pun doesn't carry over into English.

Societal Norms and Values: Literary works often reflect the societal norms and values of their cultural context. Translators must be attuned to these nuances, ensuring that the translation respects and accurately conveys the cultural, social, or ethical dimensions depicted in the original text.

- Original Text (Indian short story): A story exploring the significance of touching elders' feet as a sign of respect.

In a culture where this gesture holds deep cultural and traditional value, a literal translation might not capture the respect and reverence associated with the act, potentially leading to misinterpretation.

Religious and Philosophical Concepts: Texts often contain religious or philosophical concepts deeply rooted in a particular culture. Translating these involves conveying not only the literal meaning but also the cultural and spiritual dimensions. Care must be taken to avoid oversimplification and to preserve the nuanced understanding embedded in such concepts.

- Original Text (Hindu scripture): Describing the concept of "dharma."

"Dharma" encompasses moral, social, and cosmic order in Hinduism. A translation might struggle to convey the profound cultural and philosophical significance of the term in another language.

Historical and Political Context: References to historical events or political contexts may be unfamiliar to readers from different cultural backgrounds. Translators must provide adequate background information to ensure readers grasp the significance without assuming prior knowledge, preventing misinterpretations or the loss of historical context.

- Original Text (African novel): References to historical events and political struggles in a specific African country.

Translators need to provide adequate contextual information to help readers from different cultures understand the nuances of the historical and political landscape without imposing their own biases.

Stereotyping and Misrepresentation: Avoiding stereotypes and misrepresentations is crucial in translating characters and cultural elements. Translators must be conscious of potential biases and ensure that the language used accurately portrays the diversity and complexity of the original culture, steering clear of harmful generalizations or assumptions.

- Original Text (Middle Eastern characters): A novel featuring characters from a Middle Eastern culture.

Care must be taken to avoid perpetuating stereotypes or misrepresenting cultural nuances. Translators should be vigilant in selecting language that accurately portrays characters and avoids reinforcing bias.

In each of the above examples, the challenge lies not just in translating words but in conveying the cultural depth and context embedded in the original text. Translators must navigate these challenges with cultural sensitivity, ensuring that the translated work resonates authentically with readers from different cultural backgrounds. The process requires a nuanced understanding of both the source and target cultures, linguistic expertise, and a commitment to preserving the authenticity of the original work.

d. Registers and Style:

Maintaining Appropriate Tone and Style: Translators must gauge the tone and style of the original text and replicate it in the target language. A formal legal document should maintain its formality, while a casual conversation should reflect a conversational tone.

Adapting to Different Registers (Formal, Informal): Languages often have formal and informal registers. The challenge lies in choosing the appropriate level of formality based on the context. For instance, addressing a business client requires a more formal register than a conversation among friends.

e. Pragmatic Challenges:

Dealing with Implied Meanings: Many languages convey meanings indirectly or through implication. Translators need to decipher these implied meanings and convey them effectively in the target language. Subtle nuances, such as sarcasm or irony, pose additional challenges.

Consider the English phrase "Well, that's just great," said with a tone of sarcasm. The implied meaning here is often a sense of frustration or disappointment. In translating this to another language, the challenge is not just rendering the literal words but capturing the sarcastic tone and the underlying emotion. An inadequate translation might miss the implied meaning, leading to a loss of the speaker's intended nuance.

In Hindi, the phrase "अच्छा है" (Achha hai), while literally meaning "It is good," can be used with a tone and context to convey a sense of ironic agreement or

resignation. Translating this phrase directly as "It is good" might miss the implied sense of sarcasm or reluctant acceptance that the speaker intends to convey.

Addressing Context-Dependent Phrases: Some phrases heavily depend on the context for accurate interpretation. Translators must consider the broader context to ensure that the translated version aligns with the intended meaning. This is crucial for phrases that may have different interpretations in various situations.

The English phrase "I need some space" can have different meanings depending on the context. In a romantic relationship, it might imply a need for emotional distance, while in a physical setting, it could mean a literal need for personal space. Translators must consider the broader context to accurately convey the intended meaning in the target language.

In Hindi, the phrase "मुझे थोड़ा वक़्त चाहिए" (Mujhe thoda waqt chahiye) can be translated as "I need some time." However, the exact meaning depends on the context. In some situations, it might convey a genuine need for time, while in others, it could signify a desire for personal space or a break. Translators need to understand the context to choose the most appropriate translation.

13.4 TRANSLATION STRATEGIES AND TECHNIQUES

Following are the strategies and techniques that can be used while solving linguistic problems of translation.

1. **Utilization of Paraphrasing:** Paraphrasing entails expressing the meaning of a text in alternative words while preserving its core essence. When confronted with intricate or culturally nuanced phrases lacking direct equivalents in the target language, translators can employ paraphrasing to communicate the intended message. This technique enables the capture of meaning without rigid adherence to the original verbiage. For instance, translating the Japanese term "mono no aware" (the beauty of impermanence) into English may involve paraphrasing it as "appreciating the fleeting nature of life."
2. **Modulation and Adaptation:** Modulation encompasses adjusting the angle or perspective of a statement without altering its fundamental meaning. Translators employ modulation to tailor expressions, tones, or styles to resonate better with the target audience. This strategy proves essential when confronted with cultural or linguistic disparities that could impact the original message's efficacy.
3. **Compensation for Untranslatable Terms:** Untranslatable terms refer to words or phrases in the source language lacking direct equivalents in the target language. Translators use compensation by furnishing additional context or employing descriptive language to convey the intended meaning. This technique seeks to overcome challenges posed by concepts that may be absent in the target culture. For instance, translating the German term "Schadenfreude" (taking pleasure in others' misfortune) into English may involve compensation with a lengthier explanation like "the joy derived from the misfortunes of others."
4. **Employment of Cultural Substitutes:** Cultural substitutes involve substituting culturally specific elements in the source text with equivalents more familiar to

the target audience. This aids in bridging cultural gaps and ensures that the translated work resonates appropriately with the new readership. For example, translating a Japanese haiku that references cherry blossoms into English may involve using a cultural substitute like "cherry blossoms" for a flower that holds similar cultural significance in an English-speaking context.

These translation strategies and techniques underscore the dynamic and intricate nature of the translation process. Translators must exhibit proficiency not only in the languages involved but also in comprehending cultural nuances, context, and the art of conveying meaning effectively across linguistic boundaries.

❖ **Check your progress!**

Multiple-Choice Questions (MCQs):

1. Ambiguity arises in translation when a word has:

- A. Multiple genders.
- B. Multiple meanings.
- C. Multiple tenses.
- D. Multiple syllables.

2. What is notable in languages with diverse word orders, such as English and Hindi?

- A. Consistent sentence structure.
- B. Similar grammatical norms.
- C. Unique sentence structures.
- D. Homogeneous word usage.

3. Idioms require translators to:

- A. Provide literal equivalents.
- B. Capture underlying concepts.
- C. Avoid cultural nuances.
- D. Use direct translations.

4. What is crucial to avoid in translating characters and cultural elements?

- A. Stereotyping and misrepresentation.
- B. Cultural specifics.
- C. Religious concepts.
- D. Historical context.

5. Translators must gauge the tone and style of the original text to:

- A. Ignore the original style.
- B. Adopt a random style.
- C. Replicate it in the target language.

D. Change it completely.

6. When dealing with implied meanings, translators must decipher:

- A. Explicit messages only.
- B. Direct translations.
- C. Literal interpretations.
- D. Indirect meanings.

7. Paraphrasing involves expressing the meaning of a text in alternative words while:

- A. Changing the core essence.
- B. Maintaining its core essence.
- C. Omitting the core essence.
- D. Ignoring the core essence.

8. Compensation for untranslatable terms involves:

- A. Ignoring the terms.
- B. Deleting the terms.
- C. Providing additional context.
- D. Translating literally.

9. Modulation encompasses adjusting the angle or perspective of a statement without altering its fundamental meaning. When is modulation employed?

- A. To create confusion.
- B. To maintain the original message's efficacy.
- C. To change the fundamental meaning.
- D. Only in literary translations.

10. Cultural substitutes involve substituting culturally specific elements in the source text with:

- A. Completely unrelated elements.
- B. Equivalents more familiar to the target audience.
- C. Elements from a different culture.
- D. Random cultural elements.

13.5 LINGUISTIC APPROACHES IN TRANSLATION

Translation, a complex intellectual pursuit, has been approached through various linguistic lenses, each seeking to unravel the intricate dynamics of conveying meaning from one language to another. This exploration delves into diverse linguistic approaches, shedding light on perspectives from notable theorists who have significantly shaped the theoretical foundations of translation studies.

1. Equivalence-Based Approaches:

1.1 Nida's Dynamic Equivalence: Eugene Nida's theory of dynamic equivalence stands out as a pioneering approach in translation studies. Nida contends that the translator's primary responsibility is to convey the dynamic force of the source text, prioritizing equivalent impact over literal correspondence. Effective translation, according to Nida, involves reproducing the functional equivalence of the source text's message in a manner that resonates with the target audience. This approach emphasizes the contextual and cultural dimensions inherent in achieving equivalence.

1.2 Catford's Shifts of Translation: Charles Catford's model of translation shifts adds another layer to equivalence-based approaches. Catford categorizes shifts into three types: structural shifts, class shifts, and unit shifts. Structural shifts involve changes in grammatical structure, class shifts relate to alterations in lexical categories, and unit shifts involve modifications in the rank and composition of translation units. Catford's framework provides a systematic analysis of linguistic modifications during translation, offering insights into maintaining equivalence across languages.

2. Contrastive Linguistics and Translation:

Vinay and Darbelnet's Comparative Stylistics: The contrastive linguistics approach, advocated by Jean-Paul Vinay and Jean Darbelnet, underscores the comparison of linguistic structures between source and target languages. Their theory of comparative stylistics suggests that translators should select specific methods, such as borrowing, calque, adaptation, and modulation, based on the degree of divergence between linguistic structures. Vinay and Darbelnet's framework encourages a meticulous examination of structural disparities between languages, aiding in the selection of appropriate translation strategies.

3. Descriptive Approaches:

Toury's Norms: Gideon Toury's descriptive approach revolves around the idea of norms governing the translation process within specific socio-cultural contexts. According to Toury, translators are bound by cultural, social, and translational norms that dictate the acceptability of linguistic choices. The descriptive approach shifts the focus from prescriptive guidelines to empirical observations of translational practices, recognizing the dynamic nature of translation within diverse cultural settings.

4. Pragmatic Approaches:

Relevance Theory in Translation: Pragmatic approaches, exemplified by relevance theory, highlight the significance of context and the communicative intent of the source text. Developed by Dan Sperber and Deirdre Wilson, relevance theory posits that translation involves the reconstruction of the intended communicative effect, considering the cognitive context of both the source and target audiences. This pragmatic perspective underscores the importance of implicates and contextual inferences in achieving effective cross-linguistic communication.

5. Cognitive Linguistics in Translation:

Cognitive Translatology: Cognitive linguistics, notably through scholars like Barbara Dancygier, introduces a prominent paradigm in translation studies known as cognitive translatology. This approach integrates cognitive linguistic theories, emphasizing the role of mental processes in the translation act. Cognitive translatology explores phenomena such as conceptual metaphors, image schemas, and mental representations, providing insights into how cognitive mechanisms shape the translator's decision-making process.

In conclusion, linguistic approaches in translation studies offer diverse theoretical frameworks, each contributing unique insights into the intricate process of rendering meaning across languages. Whether rooted in equivalence, contrastive linguistics, descriptive analyses, pragmatic considerations, or cognitive perspectives, these approaches collectively illuminate the multifaceted nature of translation. As scholars refine and expand these theories, translation studies evolve as a dynamic field, providing a nuanced understanding of the interplay between language, culture, and cognition in cross-linguistic communication.

13.6 ACTIVITY

Navigating Cultural Richness in Literary Translation

Background: The work under consideration is the renowned Hindi novel, "गोदान" (Godan) by Munshi Premchand. The novel, celebrated for its exploration of rural life, social issues, and moral dilemmas in pre-independence India, stands as a classic in Hindi literature.

Translation Project: The objective is to translate any one chapter of "गोदान" into English, ensuring that the cultural nuances, historical context, and the author's distinctive narrative style are faithfully preserved.

Challenges & Your Approach to Them:

Cultural Nuances:

- **Challenge:** The novel delves into the intricacies of rural Indian life, featuring cultural practices, traditions, and societal norms unique to the region. The challenge is to convey these cultural nuances accurately in English without losing the richness that contributes to the story's authenticity.
- **Approach:** The translator must possess a profound understanding of Indian culture, conducting extensive research and consulting cultural experts to capture the essence of specific terms, rituals, and customs.

Regional Dialects:

- **Challenge:** "गोदान" incorporates various regional dialects and colloquial expressions, presenting a challenge in translating these linguistic elements accurately while maintaining readability and comprehension for an English-speaking audience.
- **Approach:** The translator needs to carefully adapt regional dialogues, balancing linguistic authenticity with the need for clarity in English.

Social Hierarchies and Caste System:

- **Challenge:** The novel explores the complex social fabric of pre-independence India, including the caste system and social hierarchies. Translating the impact of these societal structures into English without oversimplifying or misrepresenting them is a significant challenge.
- **Approach:** In-depth research into the historical and social context is essential. The translator must convey the nuances of the caste system while making the narrative accessible to English-speaking readers.

Idiomatic Expressions:

- **Challenge:** The use of idiomatic expressions specific to Hindi poses a challenge in finding equivalent expressions in English that carry the same cultural weight and convey the intended meaning.
- **Approach:** The translator may need to use English idioms or expressions that capture the essence of the original Hindi idioms, ensuring that the cultural subtleties are not lost.

Author's Literary Style:

- **Challenge:** Munshi Premchand's writing style is characterized by simplicity, yet it conveys profound meanings. Translating this simplicity and depth into English requires a nuanced approach to preserve the author's unique literary voice.
- **Approach:** The translator must have a deep appreciation for Hindi literature and collaborate with bilingual literary experts to maintain the simplicity and profundity of the original text.

13.7 LET'S SUM UP

The connection between language and translation is like a teamwork where both help each other. Think of linguistics as the base for translation, giving tools to understand how language is structured, its meaning, how it's used in different situations, and even how it sounds. This knowledge is super important for doing accurate and meaningful translations. On the flip side, translation is like putting these linguistic principles into action. It's about making sure the translation feels right, respects the original meaning, deals with cultural differences, and makes sense in the new language.

When we talk about translation, there are important ideas like "equivalence" and "fidelity." Equivalence is about capturing the true essence of the original text in the new language, while fidelity is about staying true to the core ideas, tone, and style of the original. Understanding both the language you're translating from and the one you're translating to, and deciding if you want to stick closely to the original or make it more dynamic, are key parts of the translation process.

In translation, there are common problems like words having multiple meanings, differences in how sentences are built, dealing with phrases and everyday expressions, and understanding cultural details like humor, traditions, and history. Handling these challenges means being aware of both languages and cultures.

To solve these challenges, translators use different strategies, like rephrasing, adjusting for words that don't have an exact match, and using cultural substitutes. This shows that translation is not just about knowing languages well but also understanding the culture and making sure the meaning gets across.

Different ways of looking at translation, like equivalence-based approaches, contrastive linguistics, descriptive approaches, and others, give us various angles to understand how languages work together. As researchers keep improving these ideas, we keep learning more about how language, culture, and thinking connect when we communicate across different languages.

❖ **Check your progress!**

Long Questions:

1. How does linguistics help in translation, and what tools does it provide for making translations accurate and meaningful?
2. What is equivalence in translation, and how do translators make sure the meaning, tone, and style stay similar between different languages? Give examples.
3. How does translation contribute to linguistics, especially in areas like corpus linguistics, language contact, and enriching dictionaries?
4. What are the common problems in translating due to language differences, such as ambiguity, grammar, idioms, colloquial expressions, and cultural nuances? Provide examples.
5. Explain different linguistic approaches in translation studies, like dynamic equivalence, contrastive linguistics, descriptive analyses, pragmatic considerations, and cognitive perspectives. How do they help us understand translation?

Short Questions:

1. How does linguistics help translators understand the structure of languages?
2. What is dynamic equivalence in translation, and why is it important?
3. Why is knowledge of phonetics and phonology important for accurate pronunciation in translation?
4. Briefly explain fidelity in translation and why it matters.
5. How do cultural considerations impact the work of translators?
6. Can you give one example each of a lexical and grammatical challenge in translation?
7. What's the difference between literal and dynamic translation, and can you provide examples for each?

Suggested Readings:

Eugene Nida. (1964). "Toward a Science of Translating." Leiden: E.J. Brill.

- Charles Catford. (1965). "A Linguistic Theory of Translation: An Essay in Applied Linguistics." Oxford: Oxford University Press.
- Jean-Paul Vinay and Jean Darbelnet. (1958). "Stylistique comparée du français et de l'anglais: Méthode de traduction." Paris: Didier.
- Gideon Toury. (1995). "Descriptive Translation Studies and Beyond." Amsterdam: John Benjamins.
- Dan Sperber and Deirdre Wilson. (1986). "Relevance: Communication and Cognition." Oxford: Blackwell.
- Barbara Dancygier. (2017). "Viewpoint and the Fabric of Meaning: Form and Use of Viewpoint Tools across Languages and Modalities." Berlin: De Gruyter Mouton.

Answers:

Check your Progress 1

1. Structural analysis
2. Semantics and Pragmatics
3. translation
4. structural, class, or unit shifts
5. Translators
6. impact
7. Messenger
8. Source Language (SL)

Check your Progress 2

1. B. Multiple meanings
2. C. Unique sentence structures
3. B. Capture underlying concepts.
4. A. Stereotyping and misrepresentation.
5. C. Replicate it in the target language.
6. D. Indirect meanings.
7. B. Maintaining its core essence.
8. C. Providing additional context.
9. B. To maintain the original message's efficacy.
10. B. Equivalents more familiar to the target audience

:: STRUCTURE ::**14.0 Objectives****14.1 Introduction****14.2 Relationship between Culture and Translation****14.3 Cultural Problems in Translation****14.4 Approaches to Cultural Translations****14.5 Cultural Turn in Translation Studies****14.6 Conclusion****14.7 Suggested Readings****14.8 Model Answers**

14.0 OBJECTIVES

The objectives of this unit are,

1. To learn the significance of cultural context of translation.
2. To discuss the relationship between translation and culture.
3. To provide insights into various approaches introduced by translation studies scholars to address the question of cultural aspects of the text.
4. To discuss in brief the cultural turn in translation studies scholarship.

14.1 INTRODUCTION

Various countries have various cultures. So it becomes first necessary to understand the basic definition of culture. Does culture mean tradition? or is it a way of lifestyle of people? is it static or is it dynamic? what represents culture? what is included and what is excluded? These questions are unavoidable while thinking about or discussing culture. One of the simple definitions of culture is 'the entire ways of people.' It includes the major and minor patterns of customs, traditions, social habits, values beliefs and language of society. It means the way people speak, the way they live, the food they eat, the clothes they wear, the beliefs they have, from their birth to their end including the customs related to before and afterlife whatever they follow in their entire life to constitute or to be a part of larger society makes one culture. Now it doesn't differ just from country to

country but even within a country, different states and communities can have different culture(s). Culture is a heterogeneous idea and not a homogeneous.

Now as it is heterogeneous, what exists in one branch, it might or might not exist in another and hence it creates a problem for finding an equivalent in others. With the emergence of translation studies as a branch of studies, linguistic and translation scholars have also showed their concerns for this. Hence, we will first now try to understand the relationship between language or specifically translation and culture, then we will gradually focus on cultural problems in translation, different approaches of the translation scholars for the same and then at the end of the unit we will also have a glance over Andre Lefevere's modal of cultural turn in translation.

14.2 RELATIONSHIP BETWEEN CULTURE AND TRANSLATION

Language is one of the integral parts of culture. As said earlier, culture is heterogeneous implies that different cultures will have different languages (spoken at least) and within that one language will have different varieties of language include dialects, jargons, parols etc. The language of a particular culture includes social, regional and cultural implications. Now when one attempts to decipher it into another language, the culture plays an important role. For example, while mourning for someone's death, Indians wear white clothes whereas European culture have black. Hence, it becomes quite crucial for a translator for how to put forth these cultural implications while translating a text.

Translation has to a great extent been seen as a demonstration of exchange between two languages. Recently, With the emergence of translation studies, he critics have drawn our attention to an idea that literary texts are constituted not only of language but also of cultures. Translation studies has seen a paradigmatic shift from translating merely linguistic aspects to translating cultures. In addition, translating linguistic signs also require attention to the cultural context, as languages are grounded in cultures (Hui Guo).

Language is considered to be the heart within the body of culture (Bassnett:13). Phrases like 'A piece of cake' originates from the idea that slicing and distributing a cake is a simple task. It reflects the ease with which a particular activity can be accomplished. Now the cake has significant European cultural roots here. Likewise in Gujarati culture, 'Kansar' is a sweet that is made only during special occasions like marriage or baby shower. Now a European might not even be familiar with what is 'Kansar' which is a significant part of one culture. And while translating this cultural connotation, it cannot be done literally. Hence, there is a significant important relationship between translation and culture as one carries (or has to carry) the other.

While discussing the relationship between culture and translation, many scholars have emphasized on the two major concepts related to this relationship. They are *culture in translation* and *translation in culture*.

The concept of *culture in translation* focuses on how cultural elements, values, and contexts influence the translation process. It recognizes that language is deeply embedded in culture, and when translating a text from one language to another, the cultural dimensions of the source text must be taken into account. This includes understanding cultural nuances, references, idioms, and connotations inherent in the original language. Translators acting as cultural mediators strive to convey not only the linguistic meaning but also the cultural significance of the text to ensure that it resonates appropriately in the target culture. Attention to cultural aspects in translation helps bridge the gap between different linguistic and cultural contexts, fostering accurate and culturally sensitive communication.

Let us understand this concept by few examples. The idiom *Bite the bullet* comes from the military context, where soldiers were sometimes asked to bite on a bullet during surgery to endure pain without anesthesia. In Hindi, it can be translated as मुश्किल समय को साहस से सहना Now this translation maintains the essence of facing a difficult situation with courage but shifts the cultural reference to a more universally relatable concept of bravery. Another Indian *Break a leg* is a theatrical expression wishing someone good luck, possibly originating from a superstition against saying "good luck" directly in a theater. In Hindi, this cannot be translated literally. The Hindi equivalent can be शुभकामनाएँ which directly translates the positive wishes without the theatrical expression, aligning with Hindi cultural norms. Likewise *It's raining cats and dogs* can be simply translated as मूसलाधार बारिश हो रही है as references to raining animals may not be universally understood. In each of this example, cultural elements, references, and nuances from the source language are carefully considered and adapted to make the translation culturally relevant and meaningful in the target language. This process ensures that the intended cultural connotations are effectively conveyed while maintaining linguistic accuracy.

The concept "Translation in culture" refers to the impact of translated texts on the receiving culture. It recognizes that translation is not a one-way process but a dynamic interaction that contributes to the cultural and linguistic evolution of a community. Translated works become a part of the cultural landscape, influencing language use, shaping perceptions, and contributing to the enrichment of the target culture. The act of translation is seen as a transformative force that introduces new ideas, perspectives, and literary forms, thereby playing a vital role in the cultural dialogue between societies. Understanding translation in culture emphasizes the reciprocal relationship between translated texts and the cultural context in which they are received, highlighting the profound influence translations can have on shaping cultural identities and expressions.

In Gujarati, Hindi and other Indian languages, now we have Sonnet, Gazal, Haiku and many other forms of poetry. These are the forms have been translated in Indian languages which are now imbibed in Indian culture. Another example can

be seen in theater. Modern Gujarati theater and drama have characters inspired from Shakespeare and Maulay. The first original Gujarati tragedy 'Lalita Dukh Darshan Natak' is one of the best examples of it.

The relationship between culture and translation: is complex and multifaceted, as both culture and translation are integral aspects of human communication. It includes various aspects such as Language and Cultural Nuances, Cultural Equivalency, Contextual Understanding, Cultural Sensitivity, Cultural Adaptation, Globalization and Hybrid Cultures etc. We will discuss this in the next section.

❖ **Check Your Progress:**

\Fill in the blanks:

1. Language and culture are _____ parts of human communication.
2. Cultural heterogeneity implies that different cultures will have different _____.
3. The language of a particular culture includes social, regional, and _____ implications.
4. While mourning for someone's death, Indians traditionally wear _____ clothes.
5. The emergence of translation studies has shifted focus from translating linguistic aspects to translating _____.
6. According to Bassnett, language is considered to be the _____ within the body of culture.
7. The phrase 'A piece of cake' reflects the _____ with which a particular activity can be accomplished.
8. Scholars have emphasized two major concepts related to the relationship between culture and translation: culture _____ translation and translation _____ culture.
9. The concept of culture in translation focuses on how cultural elements, values, and contexts _____ the translation process.
10. Translators act as cultural mediators to convey not only the linguistic meaning but also the _____ significance of the text.
11. The concept "Translation in culture" refers to the impact of translated texts on the _____ culture.
12. Translated works become a part of the cultural landscape, influencing language use, shaping perceptions, and contributing to the _____ of the target culture.
13. The relationship between culture and translation includes aspects such as language and cultural _____, contextual understanding, and globalization.

14.3 CULTURAL PROBLEMS IN TRANSLATION

Cultural problems in translation can arise due to the inherent differences in language, values, norms, and expressions across different cultures. These problems can impact the accuracy and effectiveness of translations. Let us discuss a few major cultural problems that a translator would generally come across while translating any text.

- (1) **Idiomatic Expressions:** Idioms and phrases that are culturally specific may not have direct equivalents in another language for which translators have to find culturally appropriate ways to convey the intended meaning without a literal translation.
- (2) **Cultural References:** Literary texts often contain references to cultural events, historical figures, or local customs that may not be familiar to the target audience. Translators need to provide explanations or find equivalent references to maintain the intended message.
- (3) **Cultural Connotations:** Words may carry different connotations in different cultures. A word that is neutral in one language may have a positive or negative connotation in another. Translators must be mindful of these connotations to convey the right tone.
- (4) **Cultural Tone and Style:** The tone and style of writing can vary across cultures. Translators need to adapt the tone to match the cultural expectations of the target audience, whether it be formal, informal, academic, or colloquial.
- (5) **Cultural Values and Perspectives:** Cultural values influence the way concepts are expressed. Translators must understand the underlying cultural values to accurately convey the intended meaning and avoid misinterpretation.
- (6) **Linguistic Registers:** Different languages often have various registers for different contexts (e.g., formal vs. informal).
- (7) **Cultural Symbolism:** Symbols and images may carry different meanings in various cultures. Translators must be aware of symbolic significance and choose appropriate equivalents to convey the intended message.
- (8) **Cultural Humility:** Translators need to approach their work with cultural humility, recognizing the limits of their own cultural understanding and being open to learning from the source culture.
- (9) **Cultural Taboos:** Certain words or expressions may be considered taboo in one culture but not in another. Translators must be cautious about using language that may be offensive in the target culture.
- (10) **Cultural Influences on Legal Terminology:** Legal texts may contain terms and concepts that are specific to a particular legal system. Translators must have expertise in both legal terminology and the legal systems of the source and target cultures.

❖ **Check Your Progress 02:**

Answer the following question in 50 - 100 words.

1. How do idiomatic expressions pose challenges in translation, and what strategies can translators employ to overcome these challenges?
2. Explain the impact of cultural references on the translation of literary texts. How can translators ensure that the target audience understands references unfamiliar to them?
3. Why is it crucial for translators to be mindful of cultural connotations when translating words between languages? Provide an example to illustrate this point.
4. In what ways can translators adapt the tone and style of writing to match the cultural expectations of the target audience? Provide examples of cultural variations in tone and style.
5. How do cultural values influence the expression of concepts in language, and why is it important for translators to understand these underlying values?
6. Discuss the role of cultural humility in translation. Why is it necessary for translators to recognize the limits of their own cultural understanding? Provide examples to support your explanation.

14.4 APPROACHES TO CULTURAL TRANSLATIONS

Malinowski was a pioneer in terms of cultural approaches to translation, though he was neither a linguist nor a translator. As an anthropologist he realized that explaining “the native view” of the magic in Trio Band stories to an English audience required more than a literal translation, and hence he was “continually striven to link up grammar with the context of situation and with the context of culture” (1935, p. 73). The context of culture is a wide encompassing frame relating to assumptions regarding appropriate behavior, practices, and values as cued by language (Halliday & Hasan, 1989, p. 47; see also Katan, 2004).

If the interpretative frame, or schema, is an internal cognitive representation, then the “thick description” is what the anthropologist will use to help the outside reader access that interpretative frame. Appiah (2000, p. 427) suggests the same approach for translation, defining “thick translation” as “translation that seeks with its annotations and its accompanying glosses to locate the text in a rich cultural and linguistic context.” The translator here is a visible frame maker explaining cultural differences to the target reader, often through extratextual devices (David Katan).

Eugene Nida, American linguist discussed about formal and dynamic equivalence while discussing strategies for Bible Translation. The focus of formal equivalence according to Nida is 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', and its objective is to allow the reader to understand as much of the SL context as possible. Dynamic equivalence in Nida's view, is based on equivalent effect. That is to say that the relationship between receiver and message should aim at being the same as that between the original receivers and the SL message. For example: "Don't cry over spilled milk." can be translated as "बहुत हो गया, अब मत रोना." In this example, the English expression "Don't cry over spilled milk" is translated into Hindi as "बहुत हो गया, अब मत रोना," which conveys the idea of not lamenting over something that has already happened and cannot be changed. The dynamic equivalence approach in translation considers the cultural context and idiomatic expressions in Hindi. The translator chooses an equivalent expression that captures the essence of the English idiom while making it culturally relevant and understandable for Hindi speakers. The translator according to Nida's theory is under no obligation to reproduce the cultural underpinnings of the original. The translator attempts to reproduce the text in such a way that the Target Language reader can relate to it in a different cultural context. This does give considerable freedom to the translator.

Lawrence Venuti, a prominent figure in translation studies, introduced the concepts of "foreignization" and "domestication" as contrasting translation strategies that address the challenges posed by linguistic and cultural differences between the source text (ST) and the target text (TT). These strategies represent two distinct approaches to the act of translation, offering insights into how translators navigate the complexities of conveying meaning across different languages and cultures.

Foreignization involves intentionally retaining elements of the source culture and language in the translation. This strategy is characterized by a deliberate effort to preserve linguistic and cultural peculiarities that may seem unfamiliar or exotic to the target audience. The purpose of foreignization is to emphasize the foreign nature of the text, encouraging readers to engage with and appreciate a different cultural perspective. An example of foreignization might include translating culturally specific terms or phrases without providing direct equivalents in the target language, thereby maintaining the uniqueness of the source culture within the translated work.

Let us understand the concept of Foreignization with the help of few examples. For instance, A piece of cake. can be translated in Hindi as "बिलकुल मुफ्त में मिल गया." Here, Instead of opting for a literal translation, the phrase is foreignized by using a Hindi expression that conveys the idea of something being easy or effortless, maintaining the essence of the idiom while introducing a culturally appropriate equivalent. Another example "Hit the hay." can be translated as "खादी पर मुर्गा बनने वाला है. Here The idiom is replaced with a culturally relevant metaphor in Hindi, preserving the foreign and idiomatic nature of the expression while conveying the idea of going to sleep.

On the other hand, domestication involves adapting the source text to make it more familiar and culturally acceptable to the target audience. In this approach, the translator modifies linguistic and cultural elements to align with the conventions of the target language and culture. The goal of domestication is to

create a translation that feels natural and easily accessible to the target audience by minimizing linguistic and cultural differences. An example of domestication could be choosing equivalent expressions, idioms, or cultural references in the target language that closely resemble those in the source text, ensuring a smoother reading experience for the audience.

Venuti's concepts of foreignization and domestication underscore the translator's role as a mediator and decision-maker in the translation process. The translator's choices profoundly impact how a text is received in a different linguistic and cultural context. Both strategies have their advantages and challenges, and the selection between them depends on various factors, including the translator's goals, the nature of the text, and the expectations of the target audience.

Ultimately, these concepts have stimulated critical discussions within the field of translation studies, challenging traditional notions of fidelity and equivalence. Venuti's ideas have prompted translators and scholars to reflect on the cultural implications of their choices, acknowledging that translation is not a neutral, transparent process but rather a dynamic act that involves shaping and reshaping the source text to suit the expectations and cultural context of the target audience.

According to Lawrence Venuti foreignization aims at retaining the culture-specific items of the source language and text. Domestication focuses on minimizing the cultural strangeness of the source text by substituting them with the domestic cultural norms that are in keeping with the target language culture and society. He posits that translators in order to make the translated text more fluent to the target language readers, render the foreign elements of the source text invisible by replacing them with the norms suitable to the target readers. If the target language readers are not familiar with the cultural norms of the source language, they grapple with it and it eventually disrupts the readability.

It is to be noted that critics like Lawrence Venuti have problematized the approaches that focus on achieving the same relation between the text and the readers in source text into the target text by modulation, dynamic equivalence or domestication. In Venuti's view, domestication does not allow foreign elements to be assimilated into translated text. He argues that it is the task of a translator to make the difference of source text visible in the target text by retaining the foreignness of the culture in which the source text is embedded. Foreignization thus helps target language and culture evolve and expand by introducing the norms and elements of the foreign culture. The readers may grapple with it, may encounter disruption. However, this disruption may help them imbibe new ideas, ideology or the norms and learn to embrace the difference. The assimilation of foreign elements thus helps enhance plurality.

14.5 CULTURAL TURN IN TRANSLATION STUDIES

In 1990, Bassnet and Lefevere co-published *Translation, History and Culture*, formally putting forward the idea of cultural turn in translation. Cultural approach emphasized especially the important status of culture in translation and the cultural influence of translation in receptor-language region, treating translation as independent literature but not the mere copy of original texts. Different from the

traditional approaches which aimed at conveying message or function, cultural approach put translation into the wide cultural environment, focusing on the cultural contexts, history and the norms (Zeng, 2006: p. 45). It provided a new perspective of translation studies. Polysystem theory was one typical example of cultural approach, though it was put forward before the birth of culture turn. Polysystem theory emphasized the whole cultural environment to decide the method to translate texts. In the 1990s, cultural turn tended to be political, and finally developed into feminist approach, cannibalism and post-colonialism approach. They, on the other hand followed the functionalist approach whose functions varied. But cultural approach at that time just had one function, propagating their political tendency or something else. Obviously, those theorists misunderstood the meaning of cultural approach.

Culture turn in translation studies was not turned up casually but had its deep social reasons. At the same time it was not put forward by Bassnett and Lefevere abruptly but came into being gradually. Bassnett and Lefevere just took advantage of the proper opportunity and made it formally known by the public. The social causes of culture turn in translation studies was complex. From the word-to-word translation to translation involving the background, the reality and the environment, it was a long and gradual history. First and foremost, culture turn in translation practice led to its studies. Here, this paper would deduce it based on the development of functions of translation.

Culture turn means the process that cultural approach substitutes for linguistic approach and cultural factors was valued by translation. Different from traditional linguistic approach by which the word, phrase, sentence, and text are the translational units, in cultural approach culture becomes the main translational unit. It emphasizes the important role that culture played in translation, and treats translation as micrographic cultural shift with the studying focus shifting from the source text to translated text, from the author to the translator and the source culture to the receptor culture. The shifts from the traditional approaches to cultural approach were mainly represented by the following aspects. 4.1. A perspective shift from source texts to translated text. In traditional translation studies, much more attention was paid to the source texts, which emphasized that the translation strategies were decided by the types and nature of source texts. The translation studies were conducted from the perspective of the source text, ignoring the translated texts. J. C. Catford defined translation as the replacement of textual material in one language by the equivalent textual material in another language (Liao, 2006: p. 100). He classified translation as total translation and restricted one. The former referred to the grammar and lexica were replaced by equivalent ones in translation texts. The latter referred to partial equivalence for the source text was lacking in replaceable words. Thus, he came to a conclusion of linguistic untranslatability and cultural untranslatability. Liao Qiyi has criticized that Catford treated translation merely as a branch of linguistics, focusing on the structural shifts of language and refusing translation as an art (Liao, 2006: p. 110). Such idea was also represented by Newmark. Newmark thought an excellent translator should tend to literal translation to guarantee the loyalty to the source text and the more important the language of the text was, the closer the translation should be to the source text. He categorized texts as informative texts, expressive

texts and vocal texts. Whereas for the former two categories, translators should adopt semantic translation focusing on the semantic content of the source language, the latter should adopt communicative translation to produce a similar effect between its readers and the readers of the original (Ma, 2010: p. 33). Traditional theorists concentrated on the source texts and regarded them as feudal lords. Different from the source-text-oriented method, theorists of cultural approaches attached more importance to the translated text and its functions. They no longer thought translated text as an appendix but as an independent literature which played an important role in received culture. Zohar pointed out that translated literature was part of the social-cultural systems (Xie, 2012: p. 218). Zohar thought the translation strategies should not be determined by the source texts but the role of translated texts in social-cultural systems. Ma Huijuan in Selected Readings of Contemporary Western Translation Theories has concluded his theory: If it is primary, the translator is more concerned with the linguistic and cultural features of the source text to produce an adequate translation, whereas it is secondary, the translator is prepared to emphasize the literary conventions and cultural features of the target system (Xie, 2012: p. 137). The foreignizing translation strategy by Lawrence Venuti was another typical example of translated-text perspective. He advocated that if the translated texts were introduction of foreign advanced skills or something, then the suitable strategy was to foreignize the translated texts, vice versa. Douglas Robinson put forward postcolonial approach to translation for the purpose of laying stress on the identity and status of national culture in global context (Hu, 2005: p. 57). From a postcolonial point of view, translation has played an active role both in colonial and postcolonial settings. Translation in one respect became an instrument to fight against hegemonic, thus the relevant translation strategies. These theorists were representatives of cultural approach in translation studies. From the above discussion, it was clear that they tended to study translation from the perspective of translated texts, ignoring the nature of the source texts, which was an important shift of translation studies in culture turn.

The developments that took place post nineteen seventy shifted their focus from linguistic aspects of translation to interaction between translation and culture, contexts, politics, histories and conventions. Bassnett and Lefevere used the term “cultural turn” to refer to the approach that studies translation in order to analyze translation in its cultural, political, and ideological context. With postcolonial studies gaining currency, the concept “cultural translation” has drawn attention of translation studies, culture studies, anthropology, and ethnography studies scholars and theorists. In anthropology, cultural translation implies translating and interpreting a particular group’s or community’s ways of interpreting the world and their place in it. In cultural studies, it implies how do negotiations take place when individuals, groups or communities are displaced from one into the another cultural context. In cultural translation, “translation” moves beyond translations as restricted (written or spoken) texts; its concern is with general cultural processes rather than finite linguistic products. In cultural translation, there is no start text and no fixed target text. The focus is more on the process rather than on the product. The focus of cultural translation is on the movement of people, subjects rather than on the texts or the objects. It analyses the intermediary position of the

translator, the cultural hybridity that is likely to characterize that position, the cross cultural movements that form the places where translators work, and the problematic nature of the cultural borders crossed by all translations.

14.6 CONCLUSION

In this unit, we tried to understand the relation between language and culture. We further tried to understand how language and culture are closely associated and understood the proposition that languages are culturally embedded. Translation is not merely a linguistic transfer of the text from SL into TL. Moreover, while translating, the translators have to pay attention to the contexts in which words or phrases or texts are grounded. We also discussed different approaches proposed by translation theorists who proposed different strategies to deal with untranslatability caused by the absence of equivalent concept, idea or the object in TL. We further discussed how debates in translation studies shifted from establishing cultural equivalence or cultural universalization to promoting plurality and difference in cultures. At the end, we made an attempt to understand the cultural turn in translation and how it encouraged interdisciplinary.

❖ Key Word

SL: source language (language of the text the translator intends to translate)

TL: target language (the language into which the text is translated)

Study Essay type Questions:

1. Discuss the significance of cultural context in translation.
2. What are the challenges that the translators phase while translating cultural aspects of the SL text?
3. Discuss different approaches to cultural translation proposed by translation studies scholars.
4. What is cultural turn in translation? Explain. Cite appropriate examples.

Objective Type Questions:

1. How are language and culture associated?
2. What is cultural equivalence?
3. Explain the term formal equivalence.
4. What is dynamic equivalence?
5. Is there any similarity between the concept of dynamic equivalence and domestication?
6. How does foreignization influence the reading process?
7. Why is context important for translation?
8. Explain the concept of difference in translation.
9. What is cultural turn in translation?
10. How does foreignization help promote plurality and difference?

14.7 SUGGESTED READINGS

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14.8 MODEL ANSWERS

Answers:

Check Your Progress: 01

Certainly! Here are the answers:

1. Language and culture are **integral** parts of human communication.
2. Cultural heterogeneity implies that different cultures will have different **languages**.
3. The language of a particular culture includes social, regional, and **cultural** implications.
2. While mourning for someone's death, Indians traditionally wear **white** clothes.
3. The emergence of translation studies has shifted focus from translating linguistic aspects to translating **cultures**.
4. According to Bassnett, language is considered to be the **heart** within the body of culture.
5. The phrase 'A piece of cake' reflects the **ease** with which a particular activity can be accomplished.
6. Scholars have emphasized two major concepts related to the relationship between culture and translation: culture **in** translation and translation **in** culture.
7. The concept of culture in translation focuses on how cultural elements, values, and contexts **influence** the translation process.

8. Translators act as cultural mediators to convey not only the linguistic meaning but also the ****cultural**** significance of the text.
9. The concept "Translation in culture" refers to the impact of translated texts on the ****receiving**** culture.
10. Translated works become a part of the cultural landscape, influencing language use, shaping perceptions, and contributing to the ****enrichment**** of the target culture.
11. The relationship between culture and translation includes aspects such as language and cultural ****nuances****, contextual understanding, and globalization.

:: STRUCTURE ::**15.0 Objectives****15.1 Introduction to the unit****15.2 The Nature of Untranslatability: A Multifaceted View****15.3 Case Studies in Untranslatability: Textual and Cultural Illustrations****15.4 Conclusion****15.5 Model Answers****15.6 Suggested Readings**

15.0 OBJECTIVES

Dear learners, in this unit, we will:

- Define the concept of *untranslatability* and explore its significance within the field of translation studies.
- Identify the multiple dimensions of untranslatability, including experiential, aesthetic, ethical, conceptual, temporal, and implicit aspects.
- Understand how and why certain words, expressions, or texts resist direct or complete translation across different languages and cultures.
- Analyse key examples of untranslatability drawn from literary, philosophical, and cultural contexts, and examine the challenges these examples present to translators.
- Differentiate between various types of untranslatability using real-life case studies and genre-specific texts such as poetry, oral traditions, and philosophical discourse.

15.1 INTRODUCTION TO THE UNIT

In the previous units, we explored how translation is far more than the mere substitution of words from one language to another. It functions as a distinct mode of communication, facilitating the transfer of meaning from a source text to a target text. This process involves not only linguistic elements but also the social, cultural, historical, and political contexts embedded in the original message. While translating, the translator creates a corresponding version in the target

language or code, which may be either verbal or non-verbal. Each of these systems operates according to its own structural rules, conventions, and expressive capacities. As a result, translation requires more than linguistic competence—it demands cultural awareness, interpretative skill, and the ability to adapt meaning across different communicative frameworks. The translator must carefully negotiate these differences to ensure that the intended message is effectively conveyed to the target audience. Dear students, remember that despite the translator's best efforts to bridge linguistic and cultural gaps, there are instances where certain elements in the source text resist translation altogether. This brings us to the issue of 'untranslatability' which we are going to discuss in this unit.

In simple words, we can write that Untranslatability arises when specific linguistic structures, cultural references, or contextual features in the source language have no direct or functional equivalents in the target language or culture. It reflects the inherent limitations of language systems and the unique ways in which each culture encodes meaning. In such cases, the translator may struggle to preserve both the literal content and the deeper socio-cultural significance of the original text. This can result in partial translation, approximation, or the need for explanatory additions. Understanding the nature of untranslatability is essential, as it highlights the boundaries of translation and the creative strategies a translator must adopt to navigate these challenges without distorting the original intent.

15.2 THE NATURE OF UNTRANSLATABILITY: A MULTIFACETED VIEW

Untranslatability refers to those aspects of a source text that cannot be fully or accurately rendered into the target language due to fundamental differences in linguistic structure, cultural concepts, or contextual relevance. It occurs when the meanings, associations, or functions embedded in the source language (SL) do not have a corresponding form or expression in the target language (TL). This may be due to the absence of certain lexical items, grammatical categories, idiomatic expressions, or culture-specific references in the TL. For example, words tied closely to a particular social or religious practice may lose their significance or connotative depth when translated. Similarly, humour, wordplay, or proverbs often pose challenges because their meaning is deeply embedded in the original language's worldview and cultural logic. Untranslatability, therefore, is not just a linguistic issue—it is also deeply rooted in the socio-cultural fabric that shapes how meaning is created and interpreted. Recognizing this nature is crucial for understanding the translator's limitations and responsibilities in preserving meaning while adapting form.

In the previous two units, we discussed linguistic problems of translation as well as cultural problems in translation, however untranslatability in translation also arises from the 'experiential gap' between communities, individuals, and worldviews. This form of untranslatability is rooted not in vocabulary or syntax, but in the absence of a shared lived reality. Certain emotions, social conditions, or existential experiences may be so deeply tied to a particular community's historical memory or personal consciousness that no equivalent can be found in

another linguistic or cultural setting. For instance, the Japanese term ‘mono no aware’ evokes a quiet, melancholic appreciation of the impermanence of things—an emotional tone shaped by centuries of aesthetic philosophy and cultural experience. Attempting to translate it into English risks flattening its nuance into oversimplified terms like “nostalgia” or “sadness.” Similarly, words that emerge from colonial trauma, caste-based oppression, or indigenous cosmologies may carry layers of affect and memory that are simply not translatable into a language untouched by those experiences.

Other than the experiential gap, untranslatability can also emerge from the unique aesthetic qualities of a text. For instance, poetry often relies heavily on rhythm, sound patterns, alliteration, rhyme, and even visual layout to create meaning and evoke emotions. These artistic elements, while integral to the source text, may resist being faithfully conveyed in the target language. Although the semantic content may be translated, the musicality or visual impact can be diminished or lost entirely. Take, for example, Gerard Manley Hopkins’ innovative “sprung rhythm” or the distinctive visual poetry of e. e. cummings, both of which challenge translators to preserve not just the meaning but the very form of the original work. Such aesthetic untranslatability reminds us that literature communicates not only through words but through how those words are arranged and experienced.

Translation sometimes encounters ethical boundaries. Certain texts carry profound moral weight or sacredness, such as indigenous stories, testimonial accounts of trauma, or religious scriptures. In these cases, the act of translation itself raises ethical questions. Can the testimony of a Holocaust survivor be rendered into another language without risking dilution of its emotional and historical gravity? Ethical untranslatability arises when translators must balance linguistic accuracy with respect for the dignity and sanctity of the source, often requiring them to approach their work with heightened moral sensitivity rather than mere technical skill.

Another complex form of untranslatability arises from philosophical and conceptual differences between languages and cultures. Some terms are deeply embedded in specific intellectual traditions and cannot be adequately captured by a single word in another language. For example, Sanskrit terms such as dharma, sanskriti encompass a wide range of meanings including duty, law, religion, and cosmic order, none of which fully encompass its semantic richness when translated into English. Similarly, the French philosopher Derrida’s coined term ‘différance’ intentionally resists straightforward translation because of its layered ambiguity. These conceptual gaps highlight how translation sometimes requires additional explanations, footnotes, or the preservation of original terms to retain meaning.

Untranslatability can also be temporal in nature. Languages and cultures evolve over time, and texts often reflect the historical realities and worldviews of the era in which they were created. When a medieval manuscript is translated into a modern language, for example, it may lose the texture and sensibility of its original time period. Temporal untranslatability points to the challenge of conveying not just the words, but the historical context, pace, and worldview that

shaped them. Translation, therefore, involves navigating not only linguistic and cultural divides but also temporal distances.

Untranslatability may stem from what is left unsaid - 'Reading between the lines'. Many cultures use silence, ellipses, or implicit meaning as deliberate communicative strategies. These silences carry significance and nuance that may be difficult to express explicitly in another language. When translating such moments, there is a risk of either over-explaining or losing the subtlety intended by the original author. This highlights that absence and silence themselves can be meaningful, and a translator must be attuned to when to preserve these silences rather than fill them with words.

❖ **Check Your Progress: 1**

A: Answer the following Questions in short.

1. Define untranslatability. What are its primary causes?
2. What is meant by the 'experiential gap' in translation? Provide an example.
3. How does aesthetic untranslatability differ from linguistic untranslatability?
4. Explain ethical untranslatability with an example of a text that may present ethical challenges in translation.
5. What is meant by conceptual untranslatability? Refer to a term like 'dharma' or 'différance' in your response.

B. Write 'T' in ___ if the sentence is True, or 'F' if the sentence is False.

1. ___ Wordplay and idioms are easily translatable if you understand both languages well.
2. ___ Silence and what is left unsaid can carry meaning that may be untranslatable.
3. ___ A translator's only task is to convert words from the source to the target language.
4. ___ Aesthetic elements like rhyme and rhythm can always be preserved with enough effort.
5. ___ Temporal untranslatability arises when historical contexts shape meaning in ways modern readers might miss.
6. ___ Translating poetry often involves challenges due to its reliance on rhythm, sound, and layout.
7. ___ Every concept in one language has an exact equivalent in another language.
8. ___ Untranslatability can arise when a translator encounters a term tied to a unique cultural practice.

9. ___ Words that reflect colonial or caste-based trauma are often easily translated without loss of meaning.
10. ___ Translators may choose to leave certain terms untranslated to preserve their cultural or conceptual richness.

C: Match the Type of Untranslatability to Its Description.

Type of Untranslatability	Description
Aesthetic	A. Differences in worldviews or lived experiences between cultures
Experiential	B. Concepts rooted in a specific intellectual or spiritual tradition
Conceptual	C. Challenges in translating sound, rhythm, or visual layout
Ethical	D. Involves moral considerations or sacredness of a text
Temporal	E. Related to conveying historical contexts or past worldviews

D. Reflect ideas as per the following instructions.

1. Reflect on a time when you encountered a word or phrase in another language that you felt had no equivalent in your own language. What made it untranslatable to you?
2. Why is it important for translators to be aware of ethical, experiential, and aesthetic dimensions of untranslatability?

15.3 CASE STUDIES IN UNTRANSLATABILITy: TEXTUAL AND CULTURAL ILLUSTRATIONS

Dear students, after exploring the theoretical foundations of untranslatability as a multifaceted concept, we will now turn our attention to real-life examples and case studies. These examples and case studies will help us illustrate how untranslatability manifests in actual texts and communicative contexts. In this section, we will examine the challenges that translators face when working with texts, focusing on the linguistic, cultural, experiential, and conceptual gaps that often arise. Through practice, we will learn how to effectively navigate these gaps and develop strategies to address them, ensuring that the essence and meaning of the original text are preserved in translation. (The examples are from various

cultures and languages and there is a possibility that you might not be aware of. Hence, to understand these concepts you will be required to do in-depth research/study of these terms/concepts from various sources like Google, Multilingual/Multicultural dictionaries etc.)

Lexical Untranslatability: Culturally Embedded Words

Certain words are so deeply rooted in a culture's worldview that they resist direct translation. These words often encapsulate layered meanings, emotional tones, and social values that lack equivalence in the target language. For example:

- **“Saudade” (Portuguese):** Often approximated as “longing” or “melancholy,” the term expresses a deep emotional state of nostalgic yearning that includes a sense of incompleteness and distance. No English word captures the full emotional and cultural resonance.
- **“Ubuntu” (Nguni Bantu):** Commonly translated as “humanity” or “I am because we are,” this term reflects a complex philosophical concept of collective identity and interconnectedness. Its ethical and communal dimensions make it resistant to simplification.
- **“Dharma” (Sanskrit):** Translated variously as duty, law, virtue, or religion, *dharma* encompasses moral, cosmic, and social dimensions that vary across religious and philosophical contexts. No single English equivalent can preserve its full semantic scope.

As we have examined how certain culturally rooted words resist direct translation, let us explore how as a translator we can handle these terms. Translating such words often requires a balance of linguistic creativity, cultural sensitivity, and contextual adaptation. Below are some sample translations for the terms that we discussed:

1. “Saudade” (Portuguese)

Context: A line from a poem: *“Sinto uma saudade imensa dos dias que passaram.”*

Literal translation: “I feel an immense saudade for the days that have passed.”

Translation Options:

- **Paraphrase:** “I feel an overwhelming sense of longing and nostalgia for the days gone by.”
- **Retain the original term with explanation:** “I feel an immense *saudade*—a profound, nostalgic yearning—for the days that have passed.”
- **Footnote strategy:** Translate as “I feel an immense longing¹ for the days that have passed.” (*Saudade: A Portuguese term for a deep, melancholic yearning for something absent.*)

2. “Ubuntu” (Nguni Bantu)

Context: *“Our community thrives on ubuntu.”*

Literal translation: “Our community thrives on ubuntu.”

Translation Options:

- **Interpretive translation:** “Our community thrives on a sense of shared humanity and mutual care.”
- **Retain with cultural note:** “Our community thrives on *ubuntu*—the belief in a collective human spirit and interconnectedness.”
- **Explanatory footnote:** Translate as “Our community thrives on humanity¹.” (*‘Ubuntu: A South African philosophical concept meaning ‘I am because we are,’ expressing shared identity and mutual responsibility.’*)

3. “Dharma” (Sanskrit)

Context: *“He followed his dharma throughout his life.”*

Translation Options:

- **Adaptation based on context:** “He lived according to his moral duty and life purpose.”
Retention with commentary: “He followed his *dharma*—a guiding principle encompassing duty, virtue, and cosmic law.”
- **Footnote strategy:** Translate as “He followed his duty¹ throughout his life.” (*‘Dharma: A Sanskrit term with layered meanings including duty, righteousness, and the cosmic order of life.’*)

❖ Check Your Progress: 2

Below are 10 culturally significant and potentially untranslatable words. Choose any 5-7 terms and attempt the following (Though the possible meanings are provided, please do self in-depth research on your own before attempting translation):

- Provide a literal translation (if possible).
- Suggest a paraphrased or interpretive translation.
- Consider if retaining the original term is more appropriate.
- If useful, create a sentence using a footnote to explain the word.

Word	Language	Approximate Meaning
Tingo	Rapa Nui (Easter Island)	The act of borrowing things from a friend’s house one by one until nothing is left
Hygge	Danish	A mood of coziness and comfortable conviviality
Komorebi	Japanese	The interplay of sunlight and leaves—sunlight filtered through trees

Wabi-sabi	Japanese	A worldview centered on accepting imperfection and impermanence
Gezelligheid	Dutch	A sense of warmth, friendliness, and belonging in a social setting
Mamihlapinatapai	Yaghan (Tierra del Fuego)	A look shared between two people who both want something to happen but neither initiates
Kilig	Tagalog	The feeling of romantic excitement or butterflies in the stomach
Gökotta	Swedish	To wake up early and go outside to hear the first birdsong
Lagom	Swedish	Not too much, not too little—just the right amount
Tarab	Arabic	A state of musical ecstasy or enchantment

Aesthetic Untranslatability: Poetry and Literary Form

Poetry is a domain where untranslatability becomes particularly evident due to its reliance on sound, rhythm, alliteration, and visual structure. For examples, the poetry of -

1. **E.E. Cummings:** Known for his unconventional punctuation, spacing, and capitalization, his visual-poetic style is inseparable from meaning. Attempts to translate his work must grapple with not only semantic content but also its visual and rhythmic texture.
2. **Gerard Manley Hopkins:** His “sprung rhythm” and innovative diction in poems like *The Windhover* pose unique challenges. Translators must decide whether to preserve form, content, or musicality—often sacrificing one for the other.
3. **Haiku (Japanese):** With strict syllabic constraints (5-7-5) and deep cultural ties to nature and impermanence, haiku resists literal translation. The emotional minimalism and seasonal references can be difficult to convey with equivalent brevity in English.

Aesthetic untranslatability underscores that literature communicates not only through what is said but *how* it is said.

Aesthetic untranslatability becomes particularly apparent in poetry and other literary forms that depend not only on what is said but *how* it is said. In this section, we will explore how sound, structure, rhythm, and layout contribute to meaning—and how these pose unique challenges to translators. Let us analyse

specific cases and suggest possible approaches to translation after which you can practice from the given sample poems.

1. E.E. Cummings (English)

Original Excerpt:

"l (ale af falls)one lines"

Challenges:

- Visual layout mirrors the falling of a leaf and the fragmentation of "loneliness."
- The poem's meaning and form are intertwined.

Translation Possibilities:

- Literal translation loses form.
- Retain layout while translating word-by-word, if language permits visual mimicry.
- Explanation or footnote may be necessary to preserve intent.

Sample (for conceptual illustration only):

"पत(झ)ड़ अकेला पन"

2. Gerard Manley Hopkins: "The Windhover"

Original Line:

"I caught this morning morning's minion, king- / dom of daylight's dauphin,
dapple-dawn-drawn Falcon..."

Challenges:

- Alliteration and compound constructions are central to the poem's rhythm and sound.
- The "sprung rhythm" breaks standard metrical expectations.

Translation Possibilities:

- **Semantic focus:** Emphasize meaning over rhythm.
- **Musicality focus:** Reconstruct similar rhythmic patterns in TL.
- **Hybrid approach:** Try to balance meaning and poetic sound.

Sample Adaptation in Hindi:

आज की प्रभा में पकड़ा मैंने प्रभा का ध्यारा-प्रकाश का राजकुमार,
धूंधलके से खिंचा हुआ, चमकता बाज़।

The above translation attempts to maintain poetic imagery and some rhythmic elements, though the musicality differs.

3. Haiku (Japanese)

Original (by Matsuo Bashō):

古池や
蛙飛びこむ
水の音
(Furu ike ya / kawazu tobikomu / mizu no oto)

English:

An old pond—a frog jumps in—the sound of water.

Challenges:

- Syllabic form (5–7–5), brevity, seasonality, and emotional restraint.
- Cultural context (wabi-sabi, mono no aware) embedded in form and content.

Translation Possibilities:

- **Form-preserving:** Use a 5–7–5 syllabic pattern in TL.
- **Meaning-focused:** Capture the image and mood even if syllables vary.
- **Cultural explanation:** Add contextual notes for deeper appreciation.

Sample in Hindi (meaning-focused):

पुराना सरोकर मेंटक कूदा भीतर जल की ध्वनि बसा।

Following Hindi translation retains imagery and tone but adjusts form slightly.

❖ Check Your Progress - 3

Below are poetic lines or traditional forms from Hindi and Sanskrit that involve aesthetic elements. Choose 3–4 and attempt the following:

- Translate while attempting to retain rhythm, imagery, or cultural tone.
- Note what was lost or gained in translation.
- Explore the trade-offs between form, meaning, and musicality.

Original Line / Form	Source	Notes
“राम नाम उर में बसा, तुलसी कहे पुकार।”	Tulsidas	Rhyme and rhythm-driven devotional verse
“विद्या विवादाय धनं मदाय।”	Sanskrit Subhashita	Compact wordplay; parallel structure
“चाँदनी रातें खामोश बातें।”	Hindi lyric	Alliteration and emotional tone
“कविता वह जो दिल में उत्तर जाए।”	Modern Hindi	Simplicity with emotional resonance
“त्वमेव माता च पिता त्वमेव...”	Sanskrit prayer	Repetition and spiritual rhythm
“कोस कोस पर बदले पानी, चार कोस पर वाणी।”	Hindi proverb	Rhymed structure with cultural meaning
“साँझ की बेला में गोधूलि की छाया।”	Descriptive prose	Poetic image of time and nature
“मुदंग की ध्वनि में नाद की अनुभूति होती है।”	Sanskritised Hindi	Musical and abstract tone
“नयनों की भाषा कोई समझे तब बोले।”	Hindi couplet	Ambiguity and silence in expression
“सर्वं खल्विदं ब्रह्म।”	Chandogya Upanishad	Philosophical density and brevity

Experiential and Ethical Untranslatability: Trauma, Memory, and the Sacred

When translating texts rooted in historical trauma, sacred traditions, or culturally specific experiences, translators face ethical dilemmas. For instance:

- **Holocaust Testimonies:** Works like Elie Wiesel's *Night* carry historical and emotional gravity that is tied to the survivor's direct experience. Translating such texts requires profound ethical sensitivity to avoid trivialization or

distortion.

- **Indigenous Oral Traditions:** Many indigenous languages include cosmologies and storytelling practices embedded in land-based knowledge systems. Translating these into dominant languages may risk erasure or misrepresentation of their spiritual and cultural value.
- **Dalit Literature:** Texts emerging from caste-based oppression in India often contain terms, metaphors, or silences that reflect lived trauma and systemic exclusion. Translating them into languages unfamiliar with caste hierarchies can lead to conceptual flattening.

In such cases, untranslatability is not just linguistic but also experiential and moral. Translators must consider not only what to translate, but *whether, how, and why* to do so.

Translating texts embedded in historical trauma, spiritual traditions, or lived oppression presents not only technical but also ethical challenges. Such texts demand more than linguistic skill—they require *empathy, cultural sensitivity, and ethical responsibility*. While taking the case studies for this, we will explore how to approach experiential and ethical untranslatability through thoughtful practice and reflection.

Case Study 1: Holocaust Testimony (Excerpt from Elie Wiesel's *Night*)

“Never shall I forget that night, the first night in camp, which has turned my life into one long night...”

Challenges:

- The emotional gravity is rooted in personal trauma.
- Literal translation risks neutralizing emotional intensity.

Translation Approach Options:

- **Tone-sensitive rendering:** Use understated but emotionally resonant language in the TL.
- **Contextual framing:** Preface or footnote may be needed to convey the weight of the experience.
- **Ethical restraint:** Avoid dramatization; preserve the survivor's voice and dignity.

Case Study 2: Dalit Literature (Excerpt inspired by Omprakash Valmiki's *Joothan*)

“Even today, I can still taste the bitterness of the scraps thrown at us.”

Challenges:

- Cultural metaphors (e.g., food waste and caste) carry experiential depth.

- Translators unfamiliar with caste dynamics may misrepresent or sanitize the impact.

Possible Strategies:

- **Cultural retention:** Retain key terms like *joothan* with footnotes.
- **Avoid euphemism:** Ensure the emotional force and critique are preserved.
- **Supplement with translator's note** when context is essential for understanding.

Case Study 3: Indigenous Knowledge (Hypothetical example)

“The land remembers. Our stories are in the rocks, the rivers, the winds.”

Challenges:

- The idea of land as a living memory-holder may not exist in the TL worldview.
- Spiritual cosmology embedded in syntax and metaphor.

Possible Strategies:

- **Metaphorical fidelity:** Preserve imagery even if structure must change.
- **Gloss or paratext:** Explain in footnotes or introductory commentary.
- **Respectful limits:** Consider when *not* to translate or how to cite respectfully with permissions.

❖ Check Your Progress - 4

Select 3–4 examples below and attempt to:

- Translate them into your target language (e.g., English, Hindi, or another familiar language).
- Identify the ethical or experiential dimension that creates difficulty.
- Suggest how you might mitigate potential loss or distortion in translation.

Text	Source	Challenge
“Joothan”—refers to leftover food, caste-based exclusion	Dalit memoirs	Cultural trauma, metaphor
“The land speaks through dreams.”	Indigenous saying	Animist cosmology, metaphor
“Silence is our way of remembering.”	Testimonial	Cultural use of silence, trauma

“The gods walk with us, barefoot in the dust.”	Folk oral tradition	Mythical-poetic tone
“She was told to drink water last—after even the cattle.”	Dalit oral history	Social exclusion, emotional weight
“We don’t just hunt deer—we thank their spirit.”	Indigenous worldview	Spiritual ethics, reciprocity
“He chanted the verses that only the temple walls understood.”	Sacred poetry	Esoteric spirituality
“Not a scream, not a word—just her eyes, open.”	War testimony	Trauma, silence as resistance
“Every scar is a sentence—unwritten, untranslated.”	Contemporary poetry	Embodied trauma
“Our ancestors live in the smoke of our fires.”	Oral narrative	Ancestral cosmology

Conceptual Untranslatability: Philosophical and Theoretical Language

Philosophical terms are often coined within specific intellectual traditions, making them resistant to direct translation:

- **Derrida’s “difference” (French):** Intentionally spelled with an "a" to indicate both deferral and difference, this neologism cannot be translated without losing its linguistic play. It reflects Derrida’s deconstructive approach to meaning and signification.
- **Heidegger’s “Dasein” (German):** Literally “being there,” the term refers to human existence in a way that defies simple English equivalents like “existence” or “being.”
- **Confucian “Li” and “Ren” (Chinese):** Concepts of ritual propriety and humaneness that carry ethical, social, and spiritual connotations. Translating them as “etiquette” or “benevolence” reduces their complexity. Conceptual untranslatability arises when philosophical or theoretical terms are deeply embedded in intellectual traditions that have no direct or exact equivalents in another language. In such cases, the *concepts themselves* resist simple substitution. Translators often face the challenge of either simplifying these terms (and losing depth) or retaining the original language with contextual explanation. In this section, we examine how to approach

conceptual terms and invite you to reflect on your strategies and translation decisions.

Case Study 1: Derrida's “différance” (French)

Term Origin: French philosophy and poststructuralist theory.

Key Issue:

- “Différance” plays on the dual meaning of “to differ” and “to defer.”
- Its significance lies in the spelling (with an “a”) and pronunciation (identical to “différence”).

Translation Strategy:

- **Do not translate;** retain the original term.
- Use **footnotes, glossaries**, or a short explanatory paragraph to discuss the implications.

Sample Translation Technique:

“According to Derrida’s concept of différance (a neologism combining ‘difference’ and ‘deferral’), meaning is always postponed...”

Case Study 2: Heidegger’s “Dasein” (German)

Literal Meaning: “Being there”

Philosophical Meaning:

- Refers specifically to human existence as self-aware and embedded in the world.
- Not the same as “existence” or “consciousness.”

Translation Strategy:

- Retain *Dasein* in original form.
- Explain its unique existential and phenomenological context.

Sample Use in English Translation:

“For Heidegger, Dasein is not merely the fact of existence, but a mode of being that is fundamentally aware of its own Being.”

Case Study 3: “Ren” and “Li” (Confucian Chinese)

- **Ren (仁):** Humaneness, empathy, ethical goodness.
- **Li (礼):** Ritual propriety, norms of behaviour grounded in tradition.

Problem:

- Simplified translations like “benevolence” or “etiquette” strip away social, spiritual, and ethical dimensions.

Translation Strategy:

- Use transliteration with contextualization.
- Provide illustrative examples from Confucian texts.

Sample:

“Ren is the central Confucian virtue of humaneness, encompassing kindness, empathy, and the relational ethics between people.”

❖ Check Your Progress - 5

Choose 3–5 of the following culturally and philosophically embedded terms. Attempt to:

- Translate in your language (or) retain the original term.
- Provide a brief explanation suitable for readers unfamiliar with the tradition.

Term	Language	Meaning	Challenge
Dharma (धर्म)	Sanskrit	Duty, law, cosmic order	Multiple layered meanings
Tao (道)	Chinese	The Way	Philosophical ambiguity, spiritual depth
Shunyata (शून्यता)	Sanskrit	Emptiness	Buddhist metaphysical concept
Ubuntu	Nguni Bantu	“I am because we are”	Ethical-philosophical worldview
Nishkama Karma	Sanskrit	Action without desire	Bhagavad Gita context
Ahimsa	Sanskrit	Non-violence	Moral, political, and spiritual meanings
Jñāna (ज्ञान)	Sanskrit	Knowledge	Spiritual and experiential knowledge

Logos (λόγος)	Greek	Word, reason	Christian and philosophical connotations
Bhakti	Sanskrit	Devotion	Emotional, spiritual, and cultural layers
Kami (神)	Japanese	Spirits/gods	Shinto concept with no Western equivalent

Temporal and Implicit Untranslatability: History and Silence

Some untranslatability is temporal, arising from the historical context of a text:

- **Medieval texts**, such as Chaucer's *The Canterbury Tales*, reflect not only archaic language but also worldview, humour, and belief systems tied to their time. Modern translations can lose the period's flavour, irony, or sensibility.
- **Silence and ellipsis**, often culturally embedded, also pose challenges. In Japanese literature, for example, what is left unsaid is often more powerful than what is spoken. Over-explaining in translation can disrupt the intended effect.

This emphasizes the need for cultural literacy, not just linguistic skill, when translating historically or implicitly loaded texts. These case studies illustrate that untranslatability is not a singular obstacle but a spectrum of challenges that cut across language, culture, time, and form. While complete equivalence may be unattainable, the translator's task is to find strategies—linguistic, contextual, aesthetic, and ethical—that preserve as much of the source text's meaning, impact, and dignity as possible. These examples also reaffirm that translation is not merely a technical act but a deeply interpretative and responsible cultural engagement.

Texts are shaped by their historical moment and cultural logic, and sometimes by what they deliberately choose *not* to say. Translating such works involves more than transferring words—it demands sensitivity to silence, subtext, and historical imagination. Let us examine these challenges through specific examples and try your hand at thoughtful translation and analysis.

Case Study 1: Temporal Untranslatability – Chaucer's *The Canterbury Tales*

“Whan that Aprill with his shoures soote / The droghte of March hath perced to the roote...”

Challenge:

Middle English vocabulary, poetic rhythm, and cultural worldview are unfamiliar to modern readers. Satire, humor, and social commentary are deeply embedded in 14th-century norms.

Exercise:

- Attempt a modern English rendering of the opening lines.
- Reflect: What aspects of tone, rhythm, or period-specific meaning are difficult to preserve?
- Would a footnote or explanatory preface help?

Case Study 2: Implicit Meaning – Japanese Literature

“She looked away. The wind rustled the bamboo. Nothing more was said.”

Challenge:

- Silence here is deliberate and culturally meaningful.
- Adding internal thoughts or explanation may ruin the emotional ambiguity.

Possible Strategies:

- Retain silence and brevity in TL.
- Avoid over-interpretation.
- Use **paralinguistic cues** (e.g., setting, rhythm) to evoke atmosphere.

Practice:

- Translate this into your target language (e.g., Hindi, English).
- Try two versions: 1. Literal and restrained. 2. With interpretive expansion.
- Compare the emotional effect of both.

Case Study 3: Temporal-Cultural Reference – Bhakti Poetry (e.g., Kabir)

“Moko kahān dhīndhe re bandē, main to terē pās mēm...”
(*O seeker, where do you search for me? I am within you.*)

Challenge:

- The verse blends spiritual metaphor, medieval vernacular, and anti-establishment tone.
- Modern language may flatten the mystical or confrontational edge.

Translation Exercise:

- Translate the verse into modern English.
- Discuss how much of the historical-spiritual tone is retained.
- Would you retain certain terms like *bandē* or *moksha* in original form?

❖ Check Your Progress - 5

Choose 3–4 of the following texts or ideas, then:

- Attempt to translate them.
- Identify where historical or implicit meaning may be lost.

- Suggest how a translator might navigate the gap (e.g., footnotes, contextual framing, minimalism).

Source	Challenge
A medieval Tamil love poem	Archaic idioms, metaphorical language
Silence in a Holocaust survivor's memoir	Trauma expressed through absence
A Japanese haiku using seasonal imagery	Minimalism, cultural symbolism
A Mughal-era Persian couplet	Courtly language, philosophical allegory
A political slogan from the French Revolution	Temporal idiom, revolutionary context
Ancient Greek tragic chorus	Mythic structure, stylized repetition
Rabindranath Tagore's reflective prose	Philosophical depth, lyrical style
A Korean novel where status is shown through honorifics	Implicit power dynamics
A satirical line in Jonathan Swift's <i>Gulliver's Travels</i>	18th-century British politics and irony
A proverb from a pre-colonial African oral tradition	Communal wisdom, metaphor

15.4 CONCLUSION

In this chapter, we have undertaken a comprehensive exploration of untranslatability as a multifaceted phenomenon. Beginning with an overview of its nature, we examined how untranslatability emerges from various sources—linguistic gaps, experiential differences, aesthetic challenges, ethical considerations, and conceptual divergences. Through theoretical insights and real-world examples or case studies, we discussed that untranslatability is not a singular obstacle but a complex web of cultural, historical, emotional, and philosophical layers that resist easy transfer into another language.

We discussed how deeply rooted cultural terms such as *saudade*, *ubuntu*, or *dharma* defy direct translation due to their embeddedness in specific worldviews. We also explored how aesthetic elements—particularly in poetry and visual forms of literature—often resist preservation in another linguistic system. Further, we examined experiential and ethical untranslatability, particularly in texts related to trauma, memory, and the sacred, where moral sensitivity becomes just as important as linguistic accuracy. In the context of conceptual untranslatability, we noted how philosophical terms like *différance*, *Dasein*, or *ren* carry semantic densities that often necessitate explanation rather than translation. We also looked at temporal and implicit untranslatability, recognizing that silence, historical context, and culturally coded ellipses also carry meaning that must be respected in the act of translation. We have learnt that understanding untranslatability equips us not just to identify challenges, but to respond creatively and sensitively—always seeking to honour the spirit and dignity of the original text.

15.5 MODEL ANSWERS

A: Short Answer Questions

1. **Define untranslatability. What are its primary causes?**

Untranslatability refers to aspects of a source text that cannot be fully or accurately rendered into the target language due to differences in linguistic structure, cultural concepts, or contextual relevance. Causes include the absence of equivalent vocabulary, idioms, grammar, culture-specific references, or lived experiences in the target language.

2. **What is meant by the ‘experiential gap’ in translation? Provide an example.**

The experiential gap refers to untranslatability arising from differences in lived experiences, emotions, or worldviews between cultures. For example, the Japanese term "mono no aware" evokes a nuanced emotional response shaped by Japanese cultural history, which lacks a direct equivalent in English.

3. **How does aesthetic untranslatability differ from linguistic untranslatability?**

Aesthetic untranslatability involves difficulties in translating artistic features like rhythm, rhyme, visual layout, or sound patterns that create emotional or artistic impact, whereas linguistic untranslatability focuses on vocabulary or grammar that lacks direct equivalents in the target language.

4. **Explain ethical untranslatability with an example of a text that may present ethical challenges in translation.**

Ethical untranslatability arises when translating texts like religious scriptures, indigenous stories, or trauma testimonies, where preserving dignity and moral weight is more important than technical accuracy. For instance, translating a Holocaust survivor's testimony may risk diluting its historical and emotional gravity.

5. **What is meant by conceptual untranslatability? Refer to a term like 'dharma' or 'différance' in your response.**

Conceptual untranslatability occurs when terms are rooted in specific philosophical or cultural traditions and have no direct equivalent. For example, 'dharma' in Sanskrit encompasses meanings such as duty, law, religion, and cosmic order, which cannot be fully captured by a single English word.

Section B: True or False

1. **F** – Wordplay and idioms often carry culture-specific meanings that are hard to translate.
2. **T** – Silence and implicit meanings can be culturally significant and challenging to convey.
3. **F** – A translator must also consider cultural, ethical, and aesthetic aspects beyond words.
4. **F** – Aesthetic elements may be impossible to preserve fully, especially across different languages.
5. **T** – Texts from different historical periods often reflect worldviews that are difficult to render in modern language.
6. **T** – Poetry often uses sound and structure in ways that are difficult to replicate in another language.
7. **F** – Many concepts are culturally or philosophically specific and lack exact equivalents.
8. **T** – Unique cultural practices often generate terms that don't exist in other languages.
9. **F** – Such terms carry deep emotional and historical meaning that is often lost in translation.
10. **T** – Leaving terms untranslated is one strategy to preserve meaning and context.

Section C: Match the Type of Untranslatability to Its Description

Type of Untranslatability	Description
Aesthetic	C. Challenges in translating sound, rhythm, or visual layout
Experiential	A. Differences in worldviews or lived experiences between cultures
Conceptual	B. Concepts rooted in a specific intellectual or spiritual tradition
Ethical	D. Involves moral considerations or sacredness of a text
Temporal	E. Related to conveying historical contexts or past worldviews

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:: STRUCTURE ::**16.0 Objectives****16.1 Introduction****16.2 Map drawn by Gideon Toury****16.3 Meaning and characteristics of Pure Translation Studies****16.4 Objectives of Pure Translation Studies****16.5 Fields and subfields of Pure Translation Studies****16.6 Critics on the scheme of Holmes****16.7 Conclusion****16.8 Summery****16.9 Check your progress**

- ❖ **Answer the following questions in detail**
- ❖ **Answer the following questions in brief**
- ❖ **Multiple Choice Questions (MCQs)**
- ❖ **Answer**
- ❖ **Suggested Reading**

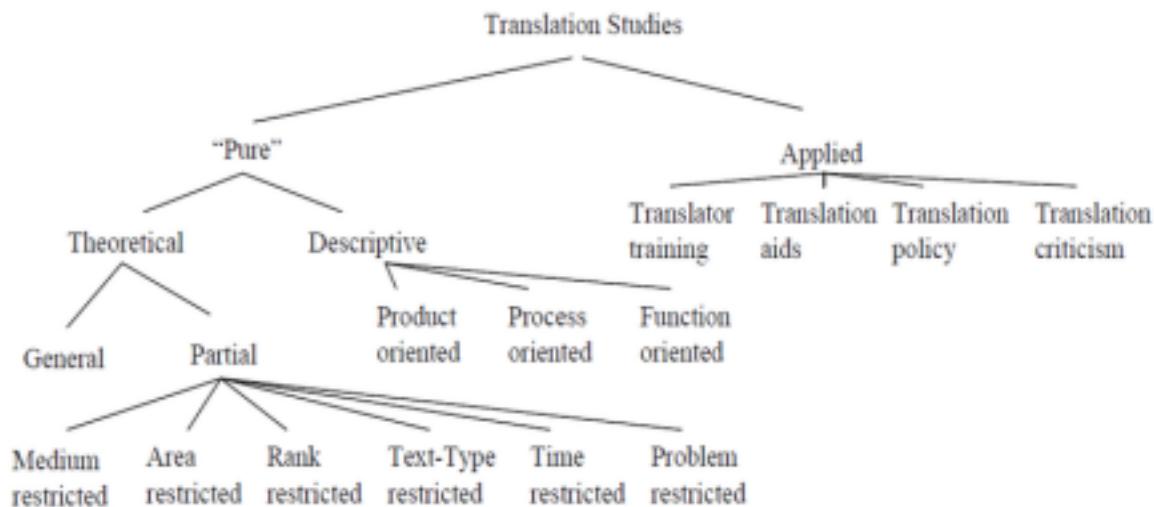
16.0 OBJECTIVES

1. To understand translation studies as the discipline
2. To understand the scheme/map designed by Gideon Toury and given by James S. Holmes
3. To understand the difference between the pure and applied studies
4. To explore different fields in context to the translation studies
4. To explore the prospective young areas of translation studies

16.1 INTRODUCTION

Translation studies have been extensively researched as an academic field over the years. However, its establishment as a distinct academic discipline took shape only in the latter half of the twentieth century. Before this, translation was typically viewed as a component of language learning, particularly associated with grammar-translation methods. James Holmes (1924–1986), an American poet, translator, and translation theorist from the early 20th century, played a pivotal role in defining translation studies as an independent discipline. His groundbreaking paper, *The Name and Nature of Translation Studies*, presented at the Third International Congress of Applied Linguistics in Copenhagen in 1972, laid the foundation for the formalization of the field. This paper was highly regarded by many scholars, including Gentzler, who referred to it in *Contemporary Translation Theories* (2001:93) as “the founding statement for the field.” By making this claim, Gentzler highlights Holmes’ effort to place translation within specific contexts and adopt a comprehensive analytical approach. Gentzler emphasizes two key aspects: the relationship between the translated text and the source text within the literary tradition of the source language, and the relationship between the source text and the translated text within the framework of the receptor language culture. Holmes’ paper provides a detailed account of the evolution of translation studies from other disciplines, offering a well-structured scheme that outlines both its name and its theoretical framework.

16.2 MAP DRAWN BY GIDEON TOURY



16.3 MEANING AND CHARACTERISTICS OF PURE TRANSLATION STUDIES

In his explanation, Holmes divides the discipline of Translation Studies into two primary branches:

1. Pure Translation Studies
2. Applied Translation Studies

Pure Translation Studies focus on describing facts as they exist and formulating principles to explain and account for them. Holmes strongly believed that translation work differs from the source language text, viewing it as a form of linguistic formulation. This idea, inspired by Roland Barthes, a French literary theorist, philosopher, and semiotician, distinguishes between literal works that describe the external world and critical works that comment on other texts. Holmes's concept of linguistic formulation refers to "meta-language," placing translations in the category of meta-language-based works.

When discussing the reasons why certain translation practices align with specific historical periods, Holmes considers influential factors such as genre concepts, literary norms, cultural openness or closure, and attitudes toward cross-cultural exchange. These elements pertain to the target culture and are not inherently part of a translation system. Holmes's view of socio-cultural elements is somewhat ad hoc, treating them as separate phenomena. However, it is possible to conceptualize these elements as interconnected aspects of a unified culture. Gideon Toury's perspective in this context is that "translations should be regarded as facts of the target culture."

16.4 OBJECTIVES OF PURE TRANSLATION STUDIES

Based on Gideon Toury's interpretation of Holmes's framework, Holmes emphasizes the importance of establishing interdisciplinary communication, making Translation Studies accessible to scholars and professionals from diverse backgrounds. Holmes provided a comprehensive framework outlining the scope of Translation Studies, from which the objectives of Pure Translation Studies can be derived:

1. Describing translation phenomena
2. Establishing general principles to explain and predict these phenomena (i.e., theories)

Pure Translation Studies are further divided into:

- **Theoretical Studies**, which encompass general and partial theories. General theories aim to explain all forms of translation and provide universal generalizations, while partial theories are more limited in scope, addressing specific parameters like medium, area, text type, and time.
- **Descriptive Studies**, focusing on describing translations—divided into product, function, and process-oriented studies.

❖ Check Your Progress

Determine whether the following statements are true or false:

1. Translation Studies as an academic discipline began in the 19th century.
2. Gentzler praised Holmes's paper "The Name and Nature of Translation Studies" for its focus on literary tradition and culture.
3. A major function of Pure Translation Studies is to establish principles.
4. Literal works provide commentary on other texts.
5. Translators must be attentive to genre concepts, literary norms, and cultural aspects of the target language.
6. General theories do not apply to all types of translation.
7. Holmes's framework integrates various disciplines to uncover the core of the target language.

16.5 FIELDS AND SUBFIELDS OF PURE TRANSLATION STUDIES

Holmes's model divides Translation Studies into Pure and Applied branches, with each further subdivided. Initially conceptualized as branches of research, these divisions have evolved into specialized areas that draw on interdisciplinary approaches. This evolution has led to new theories and models originating from both Translation Studies and related disciplines. Professionals such as specialized translators, interpreters, dubbers, subtitlers, terminologists, technical editors, project managers, and software testers all fit within Holmes's framework.

Pure Studies include theoretical and descriptive branches:

- **Theoretical Studies:** Develop theories that may be general or partial.
- **Descriptive Translation Studies (DTS):** Explore translation products, functions, and processes.

Descriptive Translation Studies are categorized as:

1. **Product-Oriented DTS:** Examines existing translations, focusing on individual translations (text-based descriptions) or comparative analyses of source and target text pairs. Larger studies may be diachronic (tracing changes over time) or synchronic (focused on a single time period). Holmes envisaged that one goal of product-oriented DTS could be a general history of translations, despite its ambitious nature.
2. **Function-Oriented DTS:** Investigates the purpose and impact of translations within a socio-cultural context.
3. **Process-Oriented DTS:** Studies cognitive processes involved in translation.

Product-oriented DTS accommodates definitions that view translation as a product. For instance, Newmark describes translation as a craft that replaces a message from one language with an equivalent in another. Margaret Amman sees translation as using a source text as a model to create a target text. Both perspectives support the concept of translation as a product, emphasizing message equivalence rather than form. Scholars like Savory and Jakobson regard translation as both an art and a craft, highlighting its creative and technical aspects. Linguists such as Halliday, Matthiessen, and Martin further develop systematic theories that analyze linguistic units from a synchronic (comparative) or diachronic (historical) perspective.

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2. Applied Translation Studies

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4. Literal works provide commentary on other texts.
5. Translators must be attentive to genre concepts, literary norms, and cultural aspects of the target language.
6. General theories do not apply to all types of translation.
7. Holmes's framework integrates various disciplines to uncover the core of the target language.

Fields and Subfields of Translation Studies

Holmes's model divides Translation Studies into Pure and Applied branches, with each further subdivided. Initially conceptualized as branches of research, these divisions have evolved into specialized areas that draw on interdisciplinary approaches. This evolution has led to new theories and models originating from both Translation Studies and related disciplines. Professionals such as specialized translators, interpreters, dubbers, subtitlers, terminologists, technical editors, project managers, and software testers all fit within Holmes's framework.

Pure Studies include theoretical and descriptive branches:

- **Theoretical Studies:** Develop theories that may be general or partial.
- **Descriptive Translation Studies (DTS):** Explore translation products, functions, and processes.

Descriptive Translation Studies are categorized as:

1. **Product-Oriented DTS:** Examines existing translations, focusing on individual translations (text-based descriptions) or comparative analyses of source and target text pairs. Larger studies may be diachronic (tracing changes over time) or synchronic (focused on a single time period). Holmes envisaged that one goal of product-oriented DTS could be a general history of translations, despite its ambitious nature.
2. **Function-Oriented DTS:** Investigates the purpose and impact of translations within a socio-cultural context.
3. **Process-Oriented DTS:** Studies cognitive processes involved in translation. Product-oriented DTS accommodates definitions that view translation as a product. For instance, Newmark describes translation as a craft that replaces a message from one language with an equivalent in another. Margaret Amman sees translation as using a source text as a model to create a target text. Both perspectives support the concept of translation as a product, emphasizing message equivalence rather than form. Scholars like Savory and Jakobson regard translation as both an art and a craft, highlighting its creative and technical aspects. Linguists such as Halliday, Matthiessen, and Martin further develop systematic theories that analyze linguistic units from a synchronic (comparative) or diachronic (historical) perspective.

1. **Medium-Restricted Partial Theoretical Translation Studies:** These theories are classified based on translations produced by machines and humans. Further distinctions consider whether the machine operates independently (automatic machine translation) or assists humans (computer-assisted translation). Additionally, human translation is categorized as either written or oral (interpreting), with oral translation further divided into consecutive or simultaneous interpreting.
2. **Area-Restricted Partial Theoretical Translation Studies:** These theories are limited to specific languages or groups of languages and cultures. Holmes highlights that language-restricted theories are closely tied to contrastive

linguistics and stylistics.

3. **Rank-Restricted Partial Theoretical Translation Studies:** These linguistic theories focus on specific levels, such as words or sentences. There has been a shift toward text linguistics, emphasizing text-level analysis, which has since gained popularity.
4. **Text-Type Restricted Partial Theoretical Translation Studies:** These theories address discourse types and genres, including literary, business, and technical translations. Text-type approaches became prominent with the work of Reiss and Vermeer in the 1970s.
5. **Time-Restricted Partial Theoretical Translation Studies:** These theories relate to translations and theories confined to particular time periods. Translation history falls into this category.
6. **Problem-Restricted Partial Theoretical Translation Studies:** These theories focus on specific issues, such as equivalence—a significant concern in the 1960s and 1970s—or broader questions like the existence of universality in translation.

Holmes also notes that multiple restrictions, such as text type, area, and time, can apply simultaneously.

16.6 CRITICS ON THE SCHEME OF HOLMES

Several critics have challenged the autonomy of Holmes's major divisions of descriptive research into product, process, and function, as well as the relationship between descriptive and theoretical studies. Pym (1998) criticized the absence of historical research. Lambert (1991) argued for more emphasis on contextual and pragmatic factors. Snell-Hornby (1991) considered the categories outdated and suggested a new map reflecting interdisciplinary links between translation studies and related disciplines. Chesterman (2004) also questioned Holmes's assumptions about theory-building and descriptive research.

16.7 CONCLUSION

Holmes's framework outlines the scope of the relatively young field of translation studies. His systematic classification of translation processes and reception in the target language provides a clear structure for understanding translation theory's development.

16.8 SUMMARY

James S. Holmes, an American theorist, established translation studies as a distinct discipline with his influential 1972 paper presented at the Third International Congress of Applied Linguistics in Copenhagen. He divided the discipline into pure and applied studies. Pure studies further split into theoretical and descriptive studies. Theoretical studies may be general or partial, while descriptive studies focus on product, process, and function. Partial theoretical

studies are categorized into six types: medium-restricted, area-restricted, rank-restricted, text-type restricted, time-restricted, and problem-restricted.

Initially, these branches were research areas, but over time, they evolved into specialized interdisciplinary fields. Descriptive translation studies contribute to theoretical research, fostering the development of general or partial translation theories.

16.9 CHECK YOUR PROGRESS

1. Describe the translation studies map created by Tour and developed by Holmes.
2. Define Pure Translation Studies.
3. Explain Descriptive Translation Studies.
4. Discuss Partial Theoretical Translation Studies.

Answer in brief.

1. How did translation studies emerge as a separate discipline?
2. What did Gentzler consider when he called the paper of Holmes as ‘The founding statement of the field’?
3. Which are the major areas of the discipline of translation studies?
4. What is the meaning of ‘linguistic formula’ explained by Holmes?
5. How does any translation work form an association with a specific period?
6. Explain Holmes’s idea of socio -culture?
7. Give the objectives of Pure Translation Studies.
8. Which are the branches of theoretical translation studies?
9. Write in detail about Product -oriented Descriptive Translation Studies (DTS).
10. Write in detail about Process -oriented Descriptive Translation Studies (DTS).
11. Write in detail about Function -oriented Descriptive translation Studies (DTS).
12. As an out come of DTS, what do get? Describe them.
13. Describe medium restricted theories.
14. Describe area restricted theories.
15. Describe rank restricted theories.
16. Describe text type restricted theories.
17. Describe time restricted theories.
18. Describe problem restricted theories.

Multiple Choice Questions (MCQs)

1. Translation Studies as an academic discipline emerged in

- A. Earlier part of the 19th century
- B. Earlier part of the 20th century
- C. Later part of the 19th century
- D. Later part of the 20th century

2. When Gentzler considers Holmes's paper he considers

- A. Linguistic tradition of the target text
- B. Semantic assimilation of both the text
- C. Literary tradition of the source language
- D. Similarity of both the texts

3. According to Gentzler along with literary tradition, another important thing is

- A. The relation of the source language text to the translation text within the framework of the receptor language culture
- B. The pragmatic approach of the translator
- C. Cultural identification emerged in the source language
- D. Semantic adaption of the translator

4. Holmes's scheme divides Partial Theoretical Translation Studies into

- A. 3
- B. 4
- C. 2
- D. 6

5. The functional role of the pure translation studies is

- A. To limit the source language
- B. To categorize area
- C. To develop principles for explanation
- D. To restrict text type elements

6. When Holmes calls the translation work as linguistic formula, he means the use of

- A. Sub language
- B. Informal language
- C. Meta language
- D. Formal language

7. According to Holmes, one of the goals of Product -oriented DTS is to study general history of translation. He means

- A. Diachronic study
- B. Synchronic study

C. Semantic study

D. Syntactic study

8. Product-oriented Descriptive studies (DTS) focusses on

A. External effects of translation

B. Individual translation and comparative translation

C. The relationship of SL and TL

D. The analysis of the text

9. The field of translation study defined by many scholars as an act of communication is

A. Product-oriented DTS

B. Process-oriented DTS

C. Function- oriented DTS

D. Partial theoretical studies

10. Holmes has termed the area as Socio translation studies is

A. Function-oriented DTS

B. Process-oriented DTS

C. Product-oriented DTS

D. Meaning-oriented DTS

Answer

State whether the given statement is true or false

1. False

2. True

3. True

4. False

5. True

6. False

7. True

Multiple choice questions (MCQs)

1. D

2. C

3. A

4. D

5. C

6. C

7. A 8. B
9. B
10. A

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:: STRUCTURE ::**17.0 Objectives****17.1 Introduction****17.2 Branches of Applied Translation Studies****❖ Check your progress****17.3 Applied Translation Studies as an approach****17.4 ATS- Shift from The Academic Discipline To a Trans Disciplinary Study****17.5 Conclusion****❖ Check your progress****17.6 Suggested reading**

17.0 OBJECTIVES

- To understand the difference between Pure translation studies and Applied translation studies
- To understand the tools of prescriptive studies
- To understand the different tools of competency like language, textual, subject, cultural and transfer competence
- To explain the difference between theoretical branches and practical branches
To understand the shift from interdisciplinary and transdisciplinary
- To explore the scope of professional translations and translation studies as practices, processes, and performances

17.1 INTRODUCTION

Translation has long been a recognized practice for research purposes, but its emergence as an independent academic discipline only gained momentum in the latter half of the twentieth century. Before this shift, translation was primarily viewed as a tool for language learning, often associated with grammar translation exercises. These exercises were considered a method for acquiring a new language or for reading foreign texts until one gained the necessary proficiency to

read the original works directly.

The foundational work that established translation studies as a distinct academic field is James S. Holmes's influential paper, *The Name and Nature of Translation Studies*. This paper, presented at the Third International Congress of Applied Linguistics in Copenhagen in 1972, is widely regarded as the discipline's defining manifesto (Gentzler, *Contemporary Translation Theories*, 2001:93). Holmes's framework outlines the evolution of translation studies from other fields and divides it into two primary areas:

Pure Translation Studies

Applied Translation Studies

Pure Translation Studies focuses on the observation and explanation of translation phenomena, developing theoretical and descriptive principles. It is further subdivided into theoretical and descriptive branches.

Applied Translation Studies, on the other hand, pertains to the practical aspects of translation, addressing specific purposes and target audiences. This area encompasses the application of both theoretical and descriptive research.

Despite the interconnectedness of the three branches—Theoretical, Descriptive, and Applied—Holmes's model does not fully clarify their interrelationships. Consequently, these branches have not been given equal academic emphasis. According to Toury (1995:14-19), the descriptive and theoretical components form the core of translation studies, while applied translation studies serve as an extension of the discipline.

17.2 BRANCHES OF APPLIED TRANSLATION STUDIES

Holmes identifies three main branches within Applied Translation Studies:

Translator Training – Involves teaching methods, assessment strategies, and curriculum design.

Translation Aids – Includes tools like machine translation, computer-assisted translation (CAT) tools, collaborative platforms (e.g., online forums, crowdsourcing), and reference materials (e.g., term bases, glossaries, dictionaries). This sub-branch focuses on the resources and procedures translators use in practice.

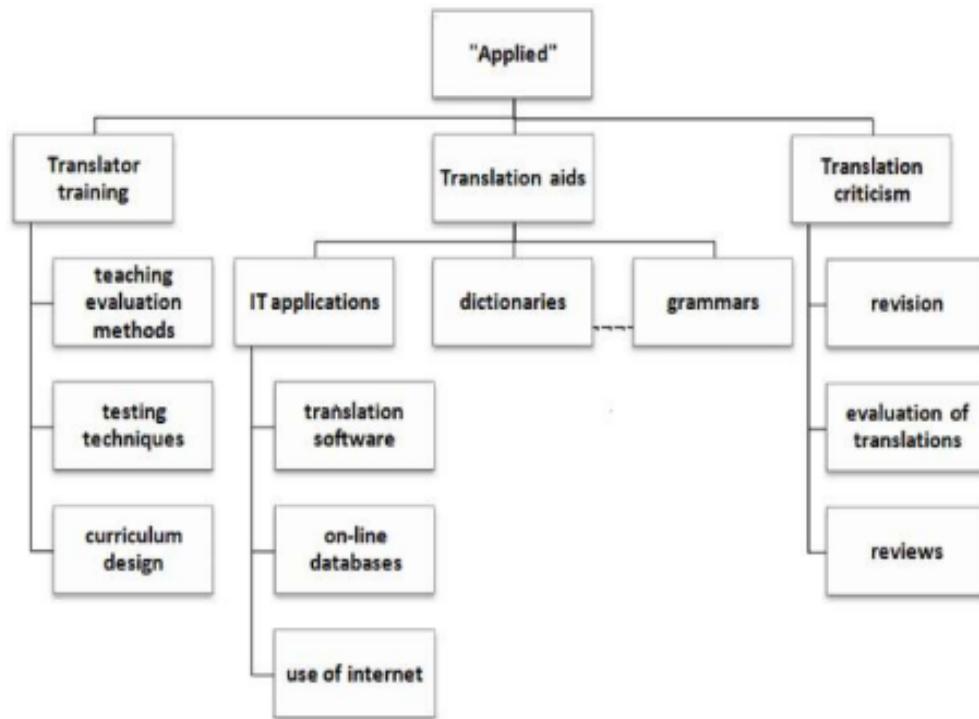
Translation

Criticism – Encompasses revision, editing, quality assessment (both professional and academic), and reviews.

Additionally, Translation Policy addresses the broader societal role of translation. Holmes emphasizes the need for translation scholars to offer informed guidance on the societal significance of translation, including its place in language education. He writes:

“The task of the translation scholar in this area is to provide informed advice to others in defining the position and role of translators, translating, and translations in society at large. This involves addressing questions such as which works

should be translated in specific socio-cultural contexts, the social and economic status of translators, and the role translation should play in foreign language teaching and learning.”



The map outlines the scope of potential translation studies. Numerous theorists have expanded on Holmes's map of applied studies, including Anthony Pym (1998), Hatim and Munday (2004), Snell Hornby (2006), Van Doorslaer (2007), and Chesterman (2004). Holmes himself highlights the interconnectedness of theoretical, descriptive, and applied areas. According to Toury (1991:180; 2012:93), the value of this division lies in its ability to clarify roles and distribute tasks within translation studies, avoiding past confusion. The flexible structure also accommodates advancements such as recent technological innovations. Toury envisions these categories as interdependent, forming the core of translation as a discipline. He further asserts that Applied Translation Studies (ATS) focuses on the professional and practical aspects, extending pure research branches by using prescriptive findings to establish guidelines for translational behavior (Toury 1991:187, 189-191; 1995:19).

17.3 APPLIED TRANSLATION STUDIES AS AN APPROACH

Indicate whether the following statements are true or false:

Applied Translation Studies emphasizes the practical use of descriptive and theoretical studies.

Descriptive, theoretical, and applied branches are entirely independent.

Translation training involves methods and curriculum design.

A translator's working procedure falls under translation training.

Translation aid focuses on the translator's role in sociocultural contexts.

Some scholars, like Rabadan (2008:104), suggest that the term "applied" marks the end of descriptive studies, leaving ATS somewhat marginalized (Ulrych 1999:51-52). Chesterman explores the theory-practice distinction, noting that modern scientific paradigms differentiate between pure and applied research, with theoretical models grounded in empirical data. Consequently, ATS is often confined to a prescriptive approach, excluded from research that explains or predicts outcomes (Chesterman 2004:97).

This view faces criticism from Vandepitte, who challenges the clear-cut divisions in Holmes's map. Vandepitte argues that separating "pure" studies from ATS does not reflect the integration of translation tools into the process, now a part of Descriptive Translation Studies (DTS). According to Vandepitte (2008:572-573), all translation topics can be objectively analyzed using theoretical frameworks, and applied studies rely on empirical data.

Scholars like Ulrych and Anselmi (2008) and Laviosa (2008) have reasserted ATS's relevance. Ulrych and Anselmi (2008:166) acknowledge that ATS is expanding to include functional and descriptive elements, advocating collaboration among scholars and practitioners across disciplines. Laviosa (2008:119-121) notes a trend where translation instructors leverage corpus-based DTS insights to develop guidelines for trainees based on observed translational behavior. This aligns with Hatim's (2001:6-8) concept of "practitioner research," which bridges theory and practice. Hatim emphasizes that research should involve practitioners as active participants, equipped with both practical skills and analytical expertise to solve problems and generate explanations. In this context, research is no longer merely conducted on practitioners but by them (Hatim 2001:7).

Despite these perspectives, translation practitioners and descriptive scholars remain distinct groups. Practitioners' research, often confined to classroom settings, lacks the broader aims of theory and DTS, which seek to explain or predict translational behavior (Toury 1995:19). Finally, the distinction between pure translation studies and ATS, based on their goals—pure research seeks knowledge, while applied research aims to effect change—remains largely uncontested (Vandepitte 2008:572).

Translation research serves as a dynamic link between descriptive theory and practical application, fostering a truly interdependent relationship. In this model, descriptive scholars and practitioners do not simply collaborate to bridge the gap between Descriptive Translation Studies (DTS) and Applied Translation Studies (ATS); rather, they often represent the same individuals. Moreover, applied research should extend beyond merely utilizing DTS findings, as Toury's interpretation of Holmes's map suggests.

ATS, while aiming for practical outcomes, should act as a testing ground for both DTS findings and translation practitioners, including teachers and translators. These practitioners must, in turn, integrate the insights from their research back

into theoretical frameworks.

APPLIED TRANSLATION STUDIES AS AN APPROACH

When studying translation, one must consider the dual perspective of translation as cross-cultural communication, focusing on language and the translator's professional role. This perspective bridges empirical-descriptive studies and postmodernist approaches rooted in cultural studies and textual theories (Chesterman and Arrojo, 2000). Although this dichotomy has been critiqued, it effectively captures the duality between translations as unique phenomena and those exhibiting regular patterns (cf. Tymoczko, 2007, on translation as a "cluster of concepts").

From within the empirical-descriptive framework, it is essential to explore the relationship between theoretical-descriptive approaches and more applied perspectives on translation pedagogy and professional competence development. ATS is not a mere extension of TS, where descriptive study results are unidirectionally transmitted (cf. Toury, 1991). Instead, as Ulrych (1999) proposes in the "evidence-based approach," ATS branches focusing on practical aspects—such as translator training and translation aids—lie at the discipline's core. These areas identify problems and generate solutions, enriching theoretical insights.

Pym (2010) highlights the relevance of applied studies in Holmes's map. When translators face a problem and must choose between multiple solutions in the target language, their decision-making inherently involves theorizing about translation. According to Pym, this theorizing has two facets: the "generative" side, which formulates different options for a source text element, and the "selective" side, which determines the reasons for choosing one option over another. Teaching and other applied contexts offer insights for both facets, with classroom discussions exemplifying generative theorizing and descriptive studies of professional translators' problem-solving strategies providing further depth.

For example, analyzing translation errors in student work offers insights into how translation solutions are generated. Similarly, the use of translation aids—such as dictionaries or computer-assisted tools—illustrates how selection criteria are applied, especially when translation memories prompt translators to replicate sentence structures from source texts.

Recent research in applied contexts has already informed theoretical discussions, particularly regarding issues like the inherent difficulty of source texts (Hale and Campbell, 2002). This comprehensive approach demonstrates that translation research encompasses more than DTS; significant advancements have occurred within ATS as well (Toury, 1995). The connection between application and description has grown far more integrated than Holmes's original framework suggested.

17.4 ATS- SHIFT FROM THE ACADEMIC DISCIPLINE TO A TRANS DISCIPLINARY STUDY

By the end of the 20th century, translation studies had become established as an interdisciplinary academic discipline (Snell-Hornby 1994; Chesterman 2002; Sdobnikov 2019). The applied branches of translation studies—translation training, translation aids, and translation criticism—adopted methodologies and objectives from descriptive studies. Now, five decades since 1972, these branches are contributing directly to practical solutions, including competence profiling, quality assessment, workflow management, workplace optimization, and enhanced interaction with technology. This progression from disciplinary to interdisciplinary and finally transdisciplinary approaches highlights the evolving challenges and opportunities within applied translation studies. It also bridges the gap between theoretical research and real-world professional practice, creating a framework for understanding translation work environments, improving processes, and transforming the profession for both practitioners and clients.

Transdisciplinarity has been defined in various ways, but Jahn et al.'s (2012) definition aligns well with applied translation studies:

“Transdisciplinarity is a reflexive research approach addressing societal problems through interdisciplinary collaboration and partnerships between researchers and non-scientific actors, aiming for mutual learning between science and society, with integration as the primary cognitive challenge.”

This definition complements action research by involving researchers with stakeholders to develop practical solutions and new knowledge. Transdisciplinarity thus bridges the divide between scientific knowledge production and societal needs, becoming integral to innovation and real-world problem-solving (Hoffmann-Riem et al. 2008).

Holmes's framework of applied studies encompasses translation training (competence), translation aids (resource use), and translation criticism (quality). To advance these areas, researchers must explore translation practices, processes, products, and contextual factors influencing them. Translation research, therefore, becomes a complex network of interrelated actions and adaptive strategies to achieve desired outcomes.

Risku's (2010) work on translation and technical communication in professional settings raises the importance of embodiment and situatedness. Her research, supported by others, demonstrates that translation is shaped by complex systems comprising people, their environments, and cultural artifacts. Later, Risku (2014) extended these ideas, showing how translators reorganize cognitive processes using bodily movements, artifacts, and workspace arrangements. Similar insights have been provided by Pym (2011) on technology's role in extending memory and O'Brien (2012) on translation as human-computer interaction.

Interdisciplinary approaches have long influenced translation studies. Gambier and Van Doorslaer (2016) identify four core elements: language, participants, context, and culture. A current example is cognitive translatology (Muñoz Martín

2010, 2016), which explores cognitive processes in translation work. Cognitive translation research draws methodologies from psycholinguistics, neuroscience, writing, and language-technology studies (O'Brien 2015).

Given translation's situated nature, professional translation research must be interdisciplinary and context-sensitive. Recent years have seen increased workplace-focused research, with cognitive translatology and other applied fields exploring organizational translation practices (Risku et al. 2019). Risku et al. (2020) classify translation research into cognitive, sociological, and ergonomic dimensions, with sociological studies examining workplace practices (Kuznik 2016; Olohan 2017) and ergonomic approaches addressing translators' physical and cognitive work environments (Ehrensberger-Dow & Massey 2019).

Methods for workplace data collection include:

Compiling source-text and target-text corpora, including intermediate versions.

Ethnographic observation using field notes, audio, and video recordings.

Self-reporting through surveys, interviews, and activity logs.

Translation process research techniques such as keylogging, screen capture, eye-tracking, and verbal protocols to enhance data validity (Ehrensberger-Dow 2014).

17.5 CONCLUSION

In conclusion, applied translation studies within a transdisciplinary framework promote individual, community, and organizational growth, leveraging cognitive, sociological, and ergonomic insights (Risku et al. 2020). Transdisciplinary research fosters mutual learning, benefiting both researchers and the broader "communities of practice" (Lave & Wenger 1991), driving innovation and practice-oriented advancements.

❖ **Check Your Progress**

Answer the following in detail:

Differentiate between Pure Translation Studies and Applied Translation Studies.

Outline the branches of Applied Translation Studies.

Summarize Toury's and Chesterman's perspectives in your own words.

Explain how Vandepitte challenged Chesterman's view that Applied Translation Studies is limited to a prescriptive approach.

Discuss Applied Translation Studies as an approach.

Describe how Applied Translation Studies functions as a transdisciplinary field.

Answer the following briefly:

1. How does Toury define Applied Translation Studies?
2. Why did Chesterman claim that Applied Translation Studies is confined to a prescriptive approach?
3. How does Hatim explain 'practitioner research'?

4. Explain the interdependence between Descriptive Translation Studies (DTS) and Applied Translation Studies (ATS).

List four methods for collecting and analyzing workplace data.

Multiple Choice Questions (MCQs)

1. Applied Translation Studies (ATS) focuses on:

- A. The principles
- B. The process
- C. The rules
- D. The theories

2. According to Toury, ATS is:

- A. An extension of translation studies
- B. A deviation from translation studies
- C. A challenge to translation studies
- D. A reiteration of translation studies branches

3. Grammar and dictionaries fall under:

- A. Translator Training
- B. Translation Aids
- C. Translation Criticism
- D. Translation Challenges

4. The theorist who criticized the division in Holmes's map between topics in pure studies and ATS is:

- A. Vandepitte
- B. Holmes
- C. Toury
- D. Rabadan

5. According to Pym, theorizing involves two perspectives:

- A. Positive and negative
- B. Pure and applied
- C. Generative and selective
- D. Optional and mandatory

True and False

1. True
2. False
3. True
4. False
5. false

MCQs

- 1.B
2. A
3. B
4. A
- 5.C

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:: STRUCTURE ::**18.0 Objectives****18.1 Introduction****18.2 Theoretical Foundations****18.3 Types of Translation Strategies****18.4 Hejwowski's Cognitive-Communicative Model: A Pilot Study****18.5 Baker's Strategies of Translation****18.6 Newmark's Strategies of Translation****18.7 Developing Translation Strategies****18.9 Let's Sum up**

18.0 OBJECTIVES

- To understand Translation Strategies
- To Grasp Translation Theories
- To Explore Types of Strategies
- To Understand Hejwowski's Model
- To Apply Baker's and Newmark's Strategies
- To Develop Effective Strategies

18.1 INTRODUCTION

Throughout history, translation has served as a crucial link between diverse languages, facilitating communication and sharing of ideas. As societies evolved, the need to convey information across linguistic boundaries became increasingly essential. Translation strategies emerged as vital tools in this process, blending skill and artistry to navigate the complexities of language and culture. This journey invites us to delve into the intriguing realm of translation strategies.

Translation strategy is the deliberate approach employed by language professionals to translate a text from one language to another. It involves a range of techniques and decision-making processes, aiding translators in overcoming linguistic and cultural challenges. L örscher (1991) defines it as "a potentially conscious procedure for the solution of a problem faced when translating a text segment from one language to another."

Studying translation strategies is crucial for several reasons. It acts as a key to unlock the doors of multilingual communication in our interconnected world. Translation skills go beyond language barriers, becoming essential in understanding and appreciating diverse voices. Additionally, delving into translation strategies offers insights into language mechanics, enhancing comprehension of syntactic structures, semantic nuances, and cultural intricacies.

In the words of translator Gregory Rabassa, "Every act of communication is an act of translation." This quote encapsulates the essence of translation strategies as more than techniques; they are tools navigating the vast ocean of languages. These tools ensure that the meaning, intent, and cultural nuances of the source text resonate faithfully in the target language. Join us as we unravel the intricacies of translation strategies, appreciating the artistry and precision that make cross-cultural communication enriching and profound.

18.2 THEORETICAL FOUNDATIONS

In the realm of translation theory, the term "translation strategy" has been defined in various ways. Lörscher (1991) characterizes it as "a potentially conscious procedure for the solution of a problem which an individual faces when translating a text segment from one language to another." Hejwowski (2004) provides a broader definition, considering it as a translator's preferred procedure within an entire text or its significant passages. The diversity in definitions highlights the dynamic and multifaceted nature of translation strategies.

One striking feature of translation theory is the use of different terms to express similar concepts. Chesterman (1997) and Hejwowski (2004) note that not only is the term "strategy" used to describe different concepts, but various terms are employed to express the same meaning. This linguistic diversity reflects the complexity of translation processes and the need for a nuanced vocabulary to articulate the intricacies involved.

Several scholars, including Séguinot (1989), Lörscher (1991), and Jääskeläinen (1993), have drawn distinctions between "local" and "global" translation strategies. "Global strategies" address the broader question of how to translate a text or a particular type of text, while "local strategies" deal with how to translate specific structures, ideas, or items within a text. Chesterman (1997) further refines this by stating that global strategies are applied to entire texts, while local strategies focus on smaller linguistic units.

Overview of Classical Concepts by Vinay and Darbelnet, and Newmark:

In the realm of translation theory, Vinay and Darbelnet (1958/2000) made seminal contributions, laying the groundwork for understanding translation strategies. They introduced two key concepts: "translation method" and "translation procedure." These concepts are fundamental in unraveling the complexities of translation strategies. Vinay and Darbelnet equate translation method with the broader "global" strategy, addressing the overarching question of how to translate entire texts or specific types of texts. On the other hand, translation procedure corresponds to the more specific "local" strategy, focusing on how to translate sentences and smaller language units.

Within the framework of direct and oblique translation, Vinay and Darbelnet outline various procedures. Direct translation involves rendering the source language text into the target language without significant alterations, while oblique translation allows for more flexibility, incorporating changes in structure and style. The procedures they delineate include borrowing, calque, transposition, modulation, equivalence, and adaptation. Borrowing entails directly importing words from the source language, while calque involves creating a literal translation by mirroring the syntactic structure of the source language. Transposition refers to changing the word class without altering the message's meaning, while modulation involves varying the form of the message by changing the point of view. Equivalence is the act of rendering the same situation using different stylistic and structural methods, and adaptation involves adjusting the translation when the cultural context in the target language is unfamiliar.

Peter Newmark (1988) further contributed to translation theory, offering distinctions between translation methods and procedures, enriching the understanding of translation strategies. Newmark emphasizes methods related to entire texts, addressing the broader question of how to translate a text or a particular type of text. In contrast, his focus on translation procedures pertains to sentences and smaller language units, guiding the translator in making decisions at a more granular level. These classical concepts provide a sturdy foundation for exploring the intricate world of translation strategies, offering a comprehensive framework for understanding and applying translation techniques. As we delve deeper, practical examples will illuminate how these theoretical underpinnings come to life in the realm of translation.

These theoretical foundations lay the groundwork for understanding the intricate landscape of translation strategies. As we navigate through these diverse definitions, terms, and distinctions, we gain a richer perspective on the nuanced art and science of translation. Examples and case studies will further illuminate the application of these theoretical underpinnings in the practical domain of translation.

❖ **Check Your Progress:**

Mark the following statements with TRUE or False.

1. Lörscher (1991) defines translation strategy as an unconscious procedure for solving problems in text translation.
2. Hejwowski (2004) provides a narrower definition of translation strategy, focusing on a translator's preferred procedure within specific text passages.
3. Chesterman (1997) and Hejwowski (2004) highlight that the term "strategy" is consistently used to describe the same concepts in translation theory.
4. Séguinot (1989), Lörscher (1991), and Jääskeläinen (1993) distinguish between "local" and "global" translation strategies.
5. According to Chesterman (1997), global strategies are applied to smaller linguistic units, while local strategies address entire texts.

6. Vinay and Darbelnet (1958/2000) introduced the concepts of "translation method" and "translation procedure" in their seminal contributions to translation theory.
7. In Vinay and Darbelnet's framework, translation method corresponds to the more specific "local" strategy, focusing on specific language structures.
8. Borrowing, calque, transposition, modulation, equivalence, and adaptation are procedures outlined by Vinay and Darbelnet within the framework of direct and oblique translation.
9. Newmark (1988) focuses on translation methods related to entire texts, addressing the broader question of how to translate specific language units.
10. The theoretical foundations provided by Vinay and Darbelnet (1958/2000) and Newmark (1988) offer a sturdy framework for understanding translation strategies but lack practical applications.

18.3 TYPES OF TRANSLATION STRATEGIES

Translation, as an intricate interplay of languages, involves a myriad of strategies that guide the process of transforming a text from one language to another. These strategies are not mere tools; they represent a nuanced understanding of linguistic challenges and cultural nuances. Let's explore four key types of translation strategies that form the backbone of this linguistic endeavour.

A. Superficial Strategy: The superficial strategy, also known as the syntagmatic translation strategy, relies on automatized knowledge of corresponding surface structures in two languages. This strategy allows translators to navigate texts even when a full understanding is elusive. In essence, it's about recognizing patterns on the surface level. For instance, a phrase like "नमस्ते 'आप कैसे हैं?' in Hindi, might be translated into another language as "Hello! How are you?" in English, a formal greeting without delving deep into the nuances of each word.

B. Case Frame Selection Strategy: The case frame selection strategy taps into the inherent knowledge of basic semantic roles shared by all individuals. Translators utilize this strategy by recognizing correspondences between different case frames in two languages. For example, in Hindi, "राहुल ने एक किताब प्रिया को दी" involves the giver, the object, and the receiver (semantic roles). The equivalent case frame in another language would involve recognizing similar semantic roles, facilitating accurate and contextually relevant translations. Like "Rahul gave the book to Priya" in English. Where Rahul is the giver, book is the object and Priya is the receiver.

C. Scenario Strategy: The scenario strategy unfolds with a translator's knowledge of typical sequences of events or actions. This strategy grants flexibility in translation, allowing for significant changes while preserving the narrative essence. Imagine translating a scene where someone attends a traditional festival in India. The scenario strategy enables the translator to adapt this cultural norm appropriately, whether it's a Diwali celebration in Mumbai or a Holi gathering in Delhi.

D. Scheme Strategy: The scheme strategy involves an explicit representation of the author, the audience, and the translation situation. Translators employing this strategy delve into understanding the narrative frameworks applied by the author and corresponding frameworks in the target language culture. For instance, translating a philosophical text in Hindi requires not only linguistic accuracy but also an appreciation for the cultural and philosophical context. The scheme strategy ensures that the translation aligns with the intended narrative impact, offering readers an authentic and resonant experience.

In the following sections, we'll explore these strategies further, examining their applications, nuances, and the intricate dance they perform in the realm of translation. Each strategy contributes to the art and science of translation, enriching cross-cultural communication and fostering a deep appreciation for linguistic diversity.

18.4 HEJWOWSKI'S COGNITIVE-COMMUNICATIVE MODEL: A PILOT STUDY

A. Introduction to Krzysztof Hejwowski's Cognitive-Communicative Model

Krzysztof Hejwowski's Cognitive-Communicative Model stands as a comprehensive framework designed to understand the intricate relationship between cognition and communication. The Cognitive-Communicative Model studies how this thinking (cognition) is linked to how we talk and understand others (communication). Grounded in the idea that cognitive processes significantly influence communication, this model provides a holistic approach to studying various aspects of human interaction. The model encompasses factors such as attention, memory, perception, and language processing to elucidate how these cognitive elements contribute to effective communication.

B. Overview of the Pilot Study

The pilot study aimed to test the applicability and effectiveness of Hejwowski's Cognitive-Communicative Model in real-world scenarios. Conducted over a six-month period, the study involved a diverse group of participants, ranging from different age groups to varying cultural backgrounds. Researchers utilized a combination of quantitative and qualitative methods to gather data, including surveys, cognitive assessments, and observations of communication patterns.

The study began with an extensive literature review to understand the existing research on Hejwowski's model and identify gaps that the pilot study could address. Subsequently, the research team developed a structured protocol for data collection and analysis, ensuring consistency and reliability across different participants and settings.

Participants were engaged in various communication scenarios, both scripted and spontaneous, allowing researchers to observe and analyze cognitive processes in action. Cognitive assessments were conducted before and after communication tasks to measure changes in cognitive function. Surveys and interviews were also employed to gather subjective feedback from participants regarding their

experience and perception of communication within the context of Hejwowski's model.

C. Surprising Results and Implications

The pilot study yielded surprising results that challenged conventional assumptions about the interplay between cognition and communication. Notably, participants consistently exhibited enhanced cognitive performance during communication tasks aligned with Hejwowski's model. Improved attention, memory recall, and language processing were observed, indicating that the model has a positive impact on cognitive functions involved in communication.

These findings have significant implications for fields such as education, therapy, and communication research. The potential of Hejwowski's model to enhance cognitive abilities during communication opens new avenues for intervention strategies aimed at improving communication skills, particularly in individuals facing challenges such as attention deficits or memory impairments.

D. Future Research Plans

Building on the insights gained from the pilot study, future research endeavors will focus on further validating and refining Hejwowski's Cognitive-Communicative Model. The next phase of research will involve a larger and more diverse sample, encompassing individuals with specific cognitive challenges or communication disorders. This expanded scope will allow researchers to assess the model's effectiveness in targeted populations and tailor interventions accordingly.

Additionally, longitudinal studies will be undertaken to explore the long-term impact of incorporating Hejwowski's model into communication interventions. This will involve tracking participants over an extended period to evaluate the sustained improvement in cognitive functions and communication skills.

In conclusion, the pilot study serves as a promising foundation for future research endeavors, shedding light on the potential of Hejwowski's Cognitive-Communicative Model to revolutionize how we approach and understand the intricate dynamics of human communication. The unexpected positive outcomes underscore the importance of continued exploration and refinement of this model for its broader application in diverse settings.

18.5 BAKER'S STRATEGIES OF TRANSLATION

Mona Baker, in 1992, identified eight strategies that professional translators often use to handle challenges during translation. Let's go through each strategy:

1. Translation by a more general word:

- When faced with words that don't have an exact match in another language, translators use a broader term that captures the overall meaning. This is common and works well across different languages. If the source text has a word like "hund," which means a specific breed of dog, the translator might use the more general term "dog" in the target language.

2. Translation by a more neutral/less expressive word:

- In certain contexts, translators choose words that are less emotional or expressive. This is done to maintain the structural meaning of the text. Instead of translating a word like "angry" with a strong emotion, the translator might use a more neutral term like "upset."

3. Translation by cultural substitution:

- To make the translated text more relatable to the target audience, translators replace culture-specific terms with equivalents from the target language. This helps the reader better understand and connect with the content. If the source refers to a cultural item like "बरात," the translator might replace it with a more familiar term in English, like "wedding procession."

4. Translation using a loan word or loan word plus explanation:

- When dealing with specific cultural items or modern concepts, translators may introduce a word from the source language (loan word) or use it with an explanation. This is helpful when the same word is repeated in the text. If the source mentions "sari," the translator might use the loan word in English, explaining it as "a traditional Indian garment."

5. Translation by paraphrase using a related word:

- If a word in the source language doesn't have a direct equivalent in the target language, translators may use a related word to convey a similar meaning. If the source mentions "समर्थन," and an exact translation is challenging, the translator might use "support" to convey a similar idea.

6. Translation by paraphrase using unrelated words:

- When a concept in the source language doesn't have a direct match in the target language, translators might use unrelated words to explain it. This is especially useful when the meaning is complex. For instance, source has a complex term like "serendipity," the translator might use unrelated words like "fortunate coincidence" to explain it.

7. Translation by omission:

- In certain situations, translators may choose not to translate a word or expression. This could be because the meaning is not crucial for understanding the translation and including it might lead to unnecessary details. If a text mentions a cultural reference not crucial for understanding, like a specific regional dish, the translator might choose to omit it.

8. Translation by illustration:

- When the equivalent term in the target language doesn't cover all aspects of the source term, translators may use examples or illustrations. This helps in avoiding excessive explanations and keeps the translation concise. Suppose that a book has a reference to a unique tool, which may not be understood by a reader. So, the translator might provide an illustration or description in the target language.

Mona Baker's taxonomy is considered practical because it offers a set of strategies commonly used by professional translators. It provides a useful framework that can be tested and applied in real-world translation scenarios.

18.6 NEWMARK'S STRATEGIES OF TRANSLATION

According to Newmark (1988), there are 12 different ways to translate text. Let's break them down:

1. **Literal Translation:** This is a word-for-word translation. For instance, if you have the English phrase "Good morning," a literal translation in Hindi would be "अच्छा प्रभात." "I am happy" literally into Hindi would be "मैं खुश हूँ."
2. **Transference:** This involves borrowing a word directly from the source language. For example, in translating the English word computer, oven, bed, fan etc. into Hindi, you might use the same words.
3. **Naturalization:** Adapting the pronunciation of a word to fit the new language. Like the English word "Bungalow" is naturalized in Hindi as "बँगला." Or "गुरु" is naturalized in English as "Guru".
4. **Cultural Equivalent:** Translating a word from the source language into a culturally similar term in the target language. For example, the English term "wedding" could be translated into Hindi as "विवाह."
5. **Neutralization:**
 - *Functional Equivalent:* Using a culturally neutral word. For example, translating "democracy" to "लोकतंत्र" (lokatantra) in Hindi or translating "samurai" to "warriors."
 - *Descriptive Equivalent:* Providing a detailed explanation. If translating "software," it might be described as "the programs and other operating information used by a computer."
6. **Label:** This is a temporary translation, usually used for new terms, and is put in inverted commas. If a new term like "Insta" or "Selfie" is introduced, it could be labeled as "इंस्टा" and "सेल्फी" in Hindi.
7. **Componential Analysis:** It is breaking down a word into its sense components and translating it separately. For example, the term boot can be broken down into long + leather + foot + covering or the word man can be broken down into human + Adult + male (sense components) and translated separately in the target language to give the correct sense of the word.
8. **Deletion:** It involves reducing unnecessary words in non-authoritative texts, especially metaphors. It implies that, in less formal or unrecognised writings, translators may choose to omit certain elements that might be deemed unnecessary or less relevant.
9. **Couplet:** It refers to an approach of Combining strategies. For instance, using transference and descriptive equivalent together. Translating "ballet" could

involve using the term "बैले" (transference) and adding a description like "a form of dance" (descriptive equivalent).

10. **Accepted Standard Translation:** Using the officially accepted translation. If translating the term "president," it would be translated as "राष्ट्रपति" in Hindi, the accepted translation.
11. **Paraphrase, Gloss, Notes:** Explaining the meaning of a word in the source language in more detail than just providing a description. For example, translating "metaphor" might involve adding a note like "a figure of speech in which a term is applied to something to which it is not literally applicable."
12. **Classifier:** Adding a general term to qualify a specific term. If translating "rose," a classifier might be added like "फूल" (flower).

18.7 DEVELOPING TRANSLATION STRATEGIES

1. In-Depth Text Analysis:

- **Understand the Context:** Begin by comprehensively understanding the context of the text. Consider the subject matter, cultural nuances, and the intended audience.
- **Identify Key Terms and Concepts:** Pinpoint crucial terms and concepts within the text. This involves recognizing words with specific cultural, historical, or industry-related significance.
- **Analyze Grammatical Structures:** Pay attention to the grammatical structures of sentences. Understand the relationships between words, phrases, and clauses to ensure accurate translation.
- **Consider Register and Tone:** Take into account the register (formality) and tone of the original text. Adapt the translation to maintain the appropriate level of formality and tone in the target language.

For instance, if translating a historical document, recognizing terms tied to specific eras or cultural events becomes crucial. A thorough examination of the source text sets the stage for a successful translation.

2. Forming Initial Mental Representations:

- **Create Mental Images:** Visualize the content of the text to form initial mental representations. This helps in grasping the overall meaning and structure before starting the translation process.
- **Cultural Sensitivity:** Develop an awareness of cultural nuances embedded in the text. Consider how certain phrases or expressions might be perceived in the target culture.
- **Consider Idiomatic Expressions:** Recognize and understand idiomatic expressions or culturally specific phrases that may not have direct equivalents in the target language. Formulate strategies for conveying such nuances effectively.

- **Distinguish Literal and Figurative Language:** Differentiate between literal and figurative language. Understand when a literal translation suffices and when a more creative approach is necessary for idiomatic expressions.

3. Combining Different Strategies for Optimal Results:

- **Flexibility in Strategy Selection:** Choose translation strategies based on the specific characteristics of the text. Be flexible in applying different strategies depending on the context, ensuring optimal results.
- **Adapt to the Audience:** Consider the target audience's language proficiency and cultural background. Adapt the translation strategies to meet the needs and expectations of the intended readers.
- **Iterative Process:** Treat translation as an iterative process. Review and revise initial translations, refining them to enhance clarity, coherence, and cultural appropriateness.
- **Use Technology Wisely:** Leverage translation tools and technologies, but exercise caution. While these tools can assist, human judgment and linguistic proficiency are crucial for nuanced and accurate translations.
- **Seek Feedback:** Collaborate with other proficient language speakers or experts to get feedback on translations. External input can provide valuable perspectives and help refine the final output.

By incorporating these considerations into the translation process, one can develop effective strategies that not only ensure linguistic accuracy but also capture the cultural nuances and intended meaning of the original text.

18.9 LET'S SUM UP

Translation, a pivotal link in the tapestry of global communication, has evolved as an indispensable tool, necessitating the development of strategic approaches. These translation strategies, deliberate and nuanced methods employed by language professionals, navigate the intricate terrain of linguistic and cultural diversity. Rooted in comprehensive text analysis, mental representation formation, and a flexible amalgamation of diverse strategies, the translation process unfolds as a dynamic exploration. The foundations laid by scholars like Vinay and Darbelnet, Newmark, Baker, and Hejwowski provide a robust framework, guiding translators through the labyrinth of theoretical underpinnings. Superficial, case frame selection, scenario, and scheme strategies form the backbone of translation, each contributing to cross-cultural communication and linguistic appreciation.

In translational journey, Hejwowski's Cognitive-Communicative Model emerges as a holistic framework, linking cognition and communication, with a pilot study revealing its potential to enhance cognitive performance during language interactions. Baker's eight strategies and Newmark's twelve-fold taxonomy, ranging from literal translation to classification, offer practical tools for real-world application. The importance of these strategies lies not only in linguistic accuracy but in their ability to capture cultural nuances, facilitating a deeper

understanding of diverse voices. As Gregory Rabassa notes, every act of communication is an act of translation, emphasizing the significance of these strategies in fostering enriched cross-cultural communication on a global scale.

❖ Check Your Progress

Answer the following questions in 400 - 600 words.

1. How does Hejwowski's Cognitive-Communicative Model aim to understand the connection between thinking and communication, and what were the surprising results observed in the pilot study?
2. Explore the four key types of translation strategies. How do these strategies contribute to the complex task of transforming a text from one language to another?
3. According to Mona Baker, there are eight strategies professional translators use. Can you explain each of these strategies and provide an example to illustrate its application?
4. Peter Newmark identified 12 ways to translate text, including strategies. How do these strategies differ, and in what situations might a translator choose one over the other?

Answer the following questions in 250-300 words.

1. What are the four types of translation strategies, and give an example of each.
2. Mona Baker mentioned "cultural substitution" as a strategy. Can you explain what it means, and why translators might use it?
3. As described by Peter Newmark, what does "transference" mean, and when is it useful for translators?
4. When translators analyze the original text, why is it important to pay attention to the register and tone?
5. How does Hejwowski's Cognitive-Communicative Model study the connection between thinking and communication, and why is this important in translation?

Fill in the blank:

1. Hejwowski's Cognitive-Communicative Model focuses on the intricate relationship between _____ and _____ in human interaction.
2. According to Newmark (1988), there are 12 different ways to translate text, including strategies like "Literal Translation" and "Functional _____."
3. Mona Baker, in 1992, identified eight strategies that professional translators often use to handle challenges during translation, such as "Translation by a more _____ term."
4. Hejwowski's model focuses on the relationship between _____ and _____.

5. In translation strategies, understanding the _____ of the text is crucial.
6. When forming mental representations, consider cultural _____ in the text.
7. Flexibility in strategy selection is emphasized, allowing translators to choose based on the specific _____ of the text.
8. When using technology in translation, exercise caution and recognize that _____ judgment is crucial.
9. Hejwowski's pilot study gathered data through a combination of _____ methods.
10. When using technology in translation, exercise caution and recognize that _____ judgment is crucial.

Multiple Choice Questions

1. What does Lörscher (1991) define translation strategy as?

- a) A subconscious process
- b) A potentially conscious procedure
- c) A random selection
- d) A linguistic shortcut

2. Which two key concepts did Vinay and Darbelnet introduce?

- a) Local and global strategies
- b) Translation method and translation procedure
- c) Surface and deep strategies
- d) Cultural and linguistic strategies

3. What does Mona Baker's strategy of "cultural substitution" involve?

- a) Adapting pronunciation
- b) Borrowing words directly
- c) Replacing culture-specific terms
- d) Using unrelated words

4. What is Hejwowski's Cognitive-Communicative Model designed to understand?

- a) The relationship between syntax and semantics
- b) The link between cognition and communication
- c) The impact of culture on language
- d) The role of idioms in translation

5. Which strategy involves translating a word by providing a detailed explanation in the target language?

- a) Translation by a more general word
- b) Translation using a loan word
- c) Translation by paraphrase using unrelated words
- d) Translation by illustration

6. According to Newmark, what is the strategy of "transference" in translation?

- a) Adapting pronunciation
- b) Borrowing words directly
- c) Providing detailed explanations
- d) Using unrelated words

7. What does "deletion" as a translation strategy involve?

- a) Adapting pronunciation
- b) Omitting certain words or expressions
- c) Transferring words directly
- d) Using cultural substitution

8. What is the key consideration during in-depth text analysis?

- a) Memorizing key terms
- b) Recognizing idiomatic expressions
- c) Understanding the context
- d) Adapting to the audience

9. What is the purpose of creating initial mental representations during the translation process?

- a) Memorizing key terms
- b) Visualizing the content to understand overall meaning
- c) Adapting pronunciation
- d) Providing detailed explanations

10. Why is it important to seek feedback during the translation process?

- a) To increase word count
- b) To validate cultural substitutions
- c) To refine and enhance translations
- d) To reduce flexibility in strategy selection

Answers:

True or False:

1. False. Lörscher characterizes translation strategy as a potentially conscious procedure.
2. False. Hejwowski provides a broader definition, considering it as a translator's preferred procedure within an entire text or its significant passages.
3. False. Chesterman and Hejwowski note that the term "strategy" is used to describe different concepts, and various terms are employed to express the same meaning.
4. True. These scholars draw distinctions between "local" and "global" translation strategies.
5. False. Chesterman states that global strategies are applied to entire texts, while local strategies focus on smaller linguistic units.
6. True. Vinay and Darbelnet introduced these key concepts.
7. False. In their framework, translation method corresponds to the broader "global" strategy, addressing the overarching question of how to translate entire texts or specific types of texts.
8. True. These are the procedures outlined by Vinay and Darbelnet.
9. False. Newmark focuses on translation methods related to entire texts, addressing the broader question of how to translate a text or a particular type of text.
10. False. The theoretical foundations provided by Vinay and Darbelnet and Newmark offer a sturdy framework for understanding and applying translation techniques, and the paragraph mentions that practical examples and case studies will illuminate their application in the realm of translation.

Fill in the blanks:

1. Cognition, communication
2. Equivalence
3. General
4. Thinking, communication
5. Context
6. Sensitivity
7. Nature
8. Human
9. Quantitative and qualitative
10. Contextual

Multiple Choice Questions:

1. b) A potentially conscious procedure
2. b) Translation method and translation procedure
3. c) Replacing culture-specific terms
4. d) The role of idioms in translation
5. c) Translation by paraphrase using unrelated words
6. b) Borrowing words directly
7. b) Omitting certain words or expression
8. c) Understanding the context
9. b) Visualizing the content to understand overall meaning
10. c) To refine and enhance translations

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યુનિવર્સિટી ગીત

સ્વાધ્યાય: પરમં તપ:

સ્વાધ્યાય: પરમં તપ:

સ્વાધ્યાય: પરમં તપ:

શિક્ષણ, સંસ્કૃતિ, સદ્ગ્રાવ, દિવ્યબોધનું ધામ
ડૉ. બાબાસાહેબ આંબેડકર ઓપન યુનિવર્સિટી નામ;
સૌને સૌની પાંખ મળે, ને સૌને સૌનું આભ,
દરે દિશામાં સ્મિત વહે હો દરે દિશે શુભ-લાભ.

અભણ રહી અજ્ઞાનના શાને, અંધકારને પીવો ?
કહે બુદ્ધ આંબેડકર કહે, તું થા તારો દીવો;
શારદીય અજવાળા પહોંચ્યાં ગુર્જર ગામે ગામ
ધુવ તારકની જેમ ઝળહળે એકલવ્યની શાન.

સરસ્વતીના મયૂર તમારે ફળિયે આવી ગહેરે
અંધકારને હડસેલીને ઉજાસના ફૂલ મહેરે;
બંધન નહીં કો સ્થાન સમયના જવું ન ઘરથી દૂર
ઘર આવી મા હરે શારદા દૈન્ય તિમિરના પૂર.

સંસ્કારોની સુગંધ મહેરે, મન મંદિરને ધામે
સુખની ટપાલ પહોંચે સૌને પોતાને સરનામે;
સમાજ કેરે દરિયે હાંકી શિક્ષણ કેનું વહાણ,
આવો કરીયે આપણ સૌ
ભવ્ય રાષ્ટ્ર નિર્માણ...
દિવ્ય રાષ્ટ્ર નિર્માણ...
ભવ્ય રાષ્ટ્ર નિર્માણ



DR. BABASAHEB AMBEDKAR OPEN UNIVERSITY

(Established by Government of Gujarat)

'Jyotirmay' Parisar,

Sarkhej-Gandhinagar Highway, Chharodi, Ahmedabad-382 481

Website : www.baou.edu.in